

LEARNING MODULE

English

G9 | Q2

Valuing Others



NOTICE TO THE SCHOOLS

This learning module (LM) was developed by the Private Education Assistance Committee under the GASTPE Program of the Department of Education. The learning modules were written by the PEAC Junior High School (JHS) Trainers and were used as exemplars either as a sample for presentation or for workshop purposes in the JHS In-Service Training (INSET) program for teachers in private schools.

The LM is designed for online learning and can also be used for blended learning and remote learning modalities. The year indicated on the cover of this LM refers to the year when the LM was used as an exemplar in the JHS INSET and the year it was written or revised. For instance, 2017 means the LM was written in SY 2016-2017 and was used in the 2017 Summer JHS INSET. The quarter indicated on the cover refers to the quarter of the current curriculum guide at the time the LM was written. The most recently revised LMs were in 2018 and 2019.

The LM is also designed such that it encourages independent and self-regulated learning among the students and develops their 21st century skills. It is written in such a way that the teacher is communicating directly to the learner. Participants in the JHS INSET are trained how to unpack the standards and competencies from the K-12 curriculum guides to identify desired results and design standards-based assessment and instruction. Hence, the teachers are trained how to write their own standards-based learning plan.

The parts or stages of this LM include Explore, Firm Up, Deepen and Transfer. It is possible that some links or online resources in some parts of this LM may no longer be available, thus, teachers are urged to provide alternative learning resources or reading materials they deem fit for their students which are aligned with the standards and competencies. Teachers are encouraged to write their own standards-based learning plan or learning module with respect to attainment of their school's vision and mission.

The learning modules developed by PEAC are aligned with the K to 12 Basic Education Curriculum of the Department of Education. Public school teachers may also download and use the learning modules.

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ENGLISH 9

Module 2: Valuing Others

Introduction and Focus Questions

You might have a favorite story, poem, or movie. You might also have very good reasons for liking a specific story, poem, or movie. It is such a delight to appreciate stories or poems. It is interesting to know, though, how literature is shaped and to find out the best way to understand its meaning.

Have you ever wondered how literature is shaped?

Have you thought about the best way to appreciate a literary piece?

In this module, you will find out the following:

- Culture, history, environment, or other factors influence the theme and the structure of Anglo-American literature; and
- Consideration for text types and purpose of communication influences the strategies to understand information.

1.

Remember to search for the answer to the following questions:

- How is literature shaped?

VALUING

LESSONS AND COVERAGE:

In this module, you will examine these questions when you take the following activities:

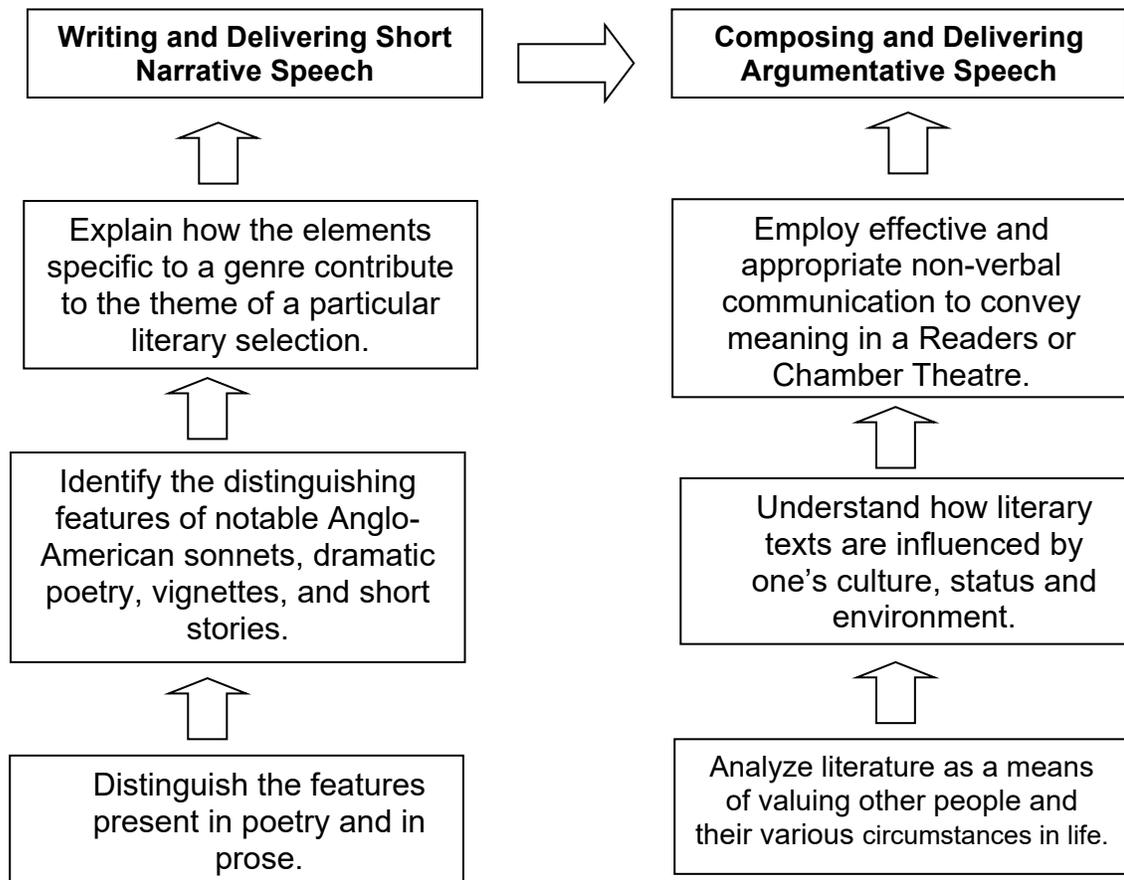
Lesson 1 –Writing and Delivering Short Narrative Speech

Activity	Title	You'll learn to...	Estimated Time
Explore	Literary Works Analysis	think about what influences the authors in writing about sadness, joy, courage, etc.	1 Day
	Answering KWHL Chart		
Firm Up ACTIVITY NO.1	<i>WHAT'S THE MOST APPROPRIATE STYLE?</i>	identify the appropriate communicative styles for various situations (intimate, casual, conversational, consultative, frozen)	
ACTIVITY NO.2	<i>PEOPLE POWER AND PERSUASION</i>	consider persuasion as the power that leads the American people to appreciate their value	
A	Pre-listening/ viewing	<ul style="list-style-type: none"> ▪anticipate details based on information given ▪get information from audio-video recordings 	1 Day
B	While listening/ viewing	check the details earlier anticipated	
C	Post-listening/ viewing	<ul style="list-style-type: none"> ▪listen to paraphrase and summarize information from a persuasive text ▪agree or disagree with ideas in a persuasive text 	1 Day
ACTIVITY NO. 3	<i>ANGLO-AMERICAN SOUL</i>	identify the distinguishing features of some Anglo-American sonnets, dramatic poetry, vignettes, and short stories	
A		figure out the key features of the poem <i>Mowing</i> by Robert Frost	1 Day
B		determine the feature of the poem <i>The Man with the Hoe</i> by Edwin Markham	
C		describe vignettes	
D		point out the elements in the short story, <i>Dr. Heidegger's</i>	1 Day

		Experiment (Excerpt) by Nathaniel Hawthorne	
		explain how the elements of Dr. Heidegger's Experiment build its theme	
		determine in Dr. Heidegger's Experiment the tone, mood, and author's purpose	1 Day
E		explain how the elements of Great Expectations contribute to the theme	1 Day
Activity	Title	You'll learn to...	Estimated Time
F		express appreciation for sensory images used in the poem God's Grandeur	1 Day
		explain the literary devices used in the poem God's Grandeur	
ACTIVITY NO. 4 G	WORK FOR HIRE	highlight the idea of work in the poem The Man With the Hoe by Edwin Markham	1 Day
A		<ul style="list-style-type: none"> ▪interpret information found in this chart about unemployment ▪get information from periodicals 	
B		use adverbs in narration and adverbs of frequency	
Deepen ACTIVITY NO. 5	ANGLO-AMERICAN EPITOME	outline the influences of culture, history, values of the English and the Americans reflected in the different texts discussed earlier	1 Day
A		make generalizations based on the different texts discussed	
B		determine errors or misconceptions in the given statements and explain your ideas	1 Day
C		connect the concepts learned with other ideas	
D		<ul style="list-style-type: none"> ▪relate an idea or a concept similar to the generalization made ▪illustrate this similarity in a graphic organizer 	1 Day

		check progress for the performance in the different activities	
Transfer ACTIVITY NO. 6	TAKING ACTION	apply what you have learned in the previous discussions by writing a narrative paragraph	1 Day
A		review the features of poetry and of prose	
B		identify types and features of short prose	1 Day
C		learn more about narrative speech--- elements, structure, and the like	
Task ₁ and Task ₂		<ul style="list-style-type: none"> •write a narrative speech •read and record your written narrative speech via online media •use the correct production of English sounds: vowels sounds, consonant sounds, diphthongs, etc. 	2 Days

Here is a simple illustration of the lessons you will cover:





Identify types and features of short prose.



Organize information in various ways (outlining, graphic, representations, etc.)

To do well in this lesson, you need to accomplish the following:

- note and organize key ideas from the different texts and other inputs;
- exercise initiatives to look up the meaning of unfamiliar words;
- use the language points given in the activities;
- think outside the box;
- complete all assessments, activities, and tasks;
- create, revise, and submit required outputs; and
- perform the tasks required.

 *Let's find out how much you already know about this module. Click on the letter that you think best answers each question based on the two texts ---Text 1: **Invictus** (the poem) and Text 2: Speech based on **Invictus** (the 2009 movie starring Morgan Freeman). Please answer all items. After taking this short test, you will see your score. Take note of the items that you were not able to correctly answer and look for the right answer as you go through this module.*

PRE-ASSESSMENT:

Note: *Invictus* which means “unconquerable” or “undefeated” in Latin was written by William Ernest Henley while he was being treated in the hospital for tuberculosis of the bone (otherwise called Pott’s disease.) He had had the disease since he was very young, and his foot had been amputated shortly before he wrote the poem.

Text 1:

Invictus By William Ernest Henley

Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

Beyond this place of wrath and tears
Looms but the horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

It matters not how strait the gate,
How charged with punishments the
scroll,
I am the master of my fate:
I am the captain of my soul.

Text 2: Speech Based on *Invictus* (the 2009 movie starring Morgan Freeman)

Brothers, sisters, comrades, I am here because I believe you have made a decision with insufficient information and foresight. I am aware of your earlier vote. I am aware that it was unanimous. Nonetheless, I believe we should restore the Springboks. Restore their name, their emblem and their colors, immediately. Let me tell you why. On [Robben Island](#), in Pollsmoor Prison, all of my jailers were Afrikaners. For 27 years, I studied them. I learned their language, read their books, their poetry. I had to know my enemy before I could prevail against him. And we did prevail, did we not? All of us here ... we prevailed. Our enemy is no longer the Afrikaner. They are our fellow South Africans, our partners in democracy. And they treasure Springbok rugby. If we take that away, we lose them. We prove that we are what they feared we would be. We have to be better than that. We have to surprise them with compassion, with restraint, and generosity.

I know. All of the things they denied us. But this is no time to celebrate petty revenge. This is the time to build our nation using every single brick available to us – even if that brick comes wrapped in green and gold. You elected me your leader. Let me lead you now. Who is with me on this? Who is with me?

<http://mannerofspeaking.org/2010/03/13/speeches-from-film-invictus/>

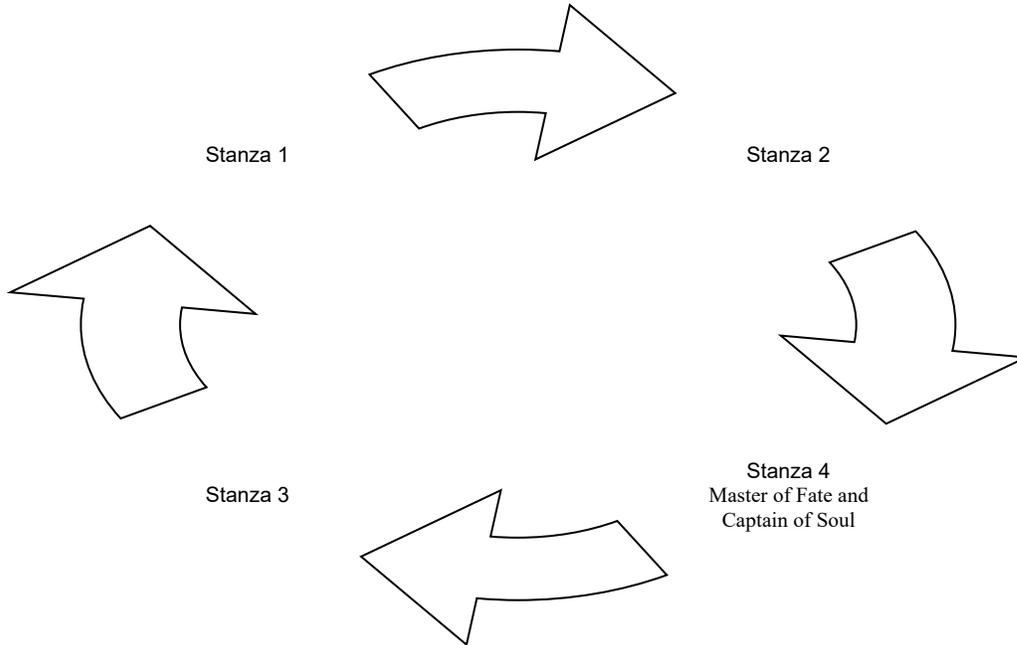
- (A) 1. Which among the following is **not** true? Text 1...
- A. is expressed in verse.
 - B. has measure.
 - C. is conversational.
 - D. is written in stanzas.

- (A) 2. Which among the following is **not** true? Text 2...
- A. is anchored on imagination.
 - B. is based mainly on facts.
 - C. is grounded on personal ideas.
 - D. has real people and subject.

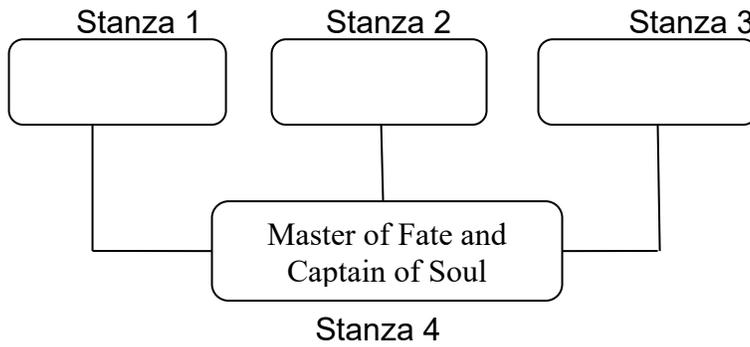
- (A) 3. Which of the following is true about Text 2? It...
- A. emphasizes heavily on theatrical structure.
 - B. gives a scenic impression on a character.
 - C. places strong emphasis on story development.
 - D. presents unbelievable experiences in life.

(A) 4. What is the logical way to unite the key ideas in stanzas 1-3 to highlight the idea in stanza 4 of Text 1?

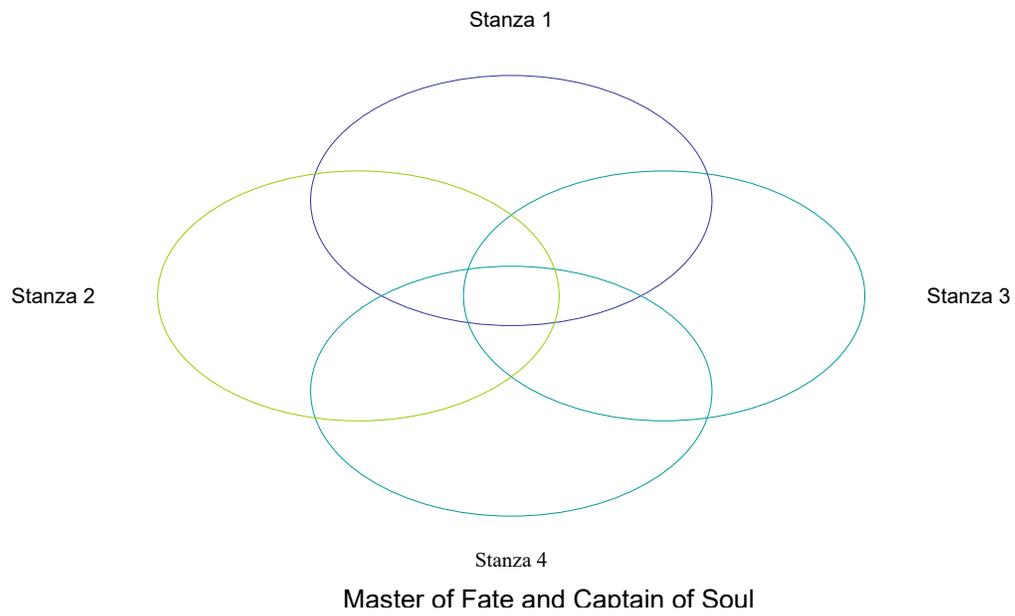
A.



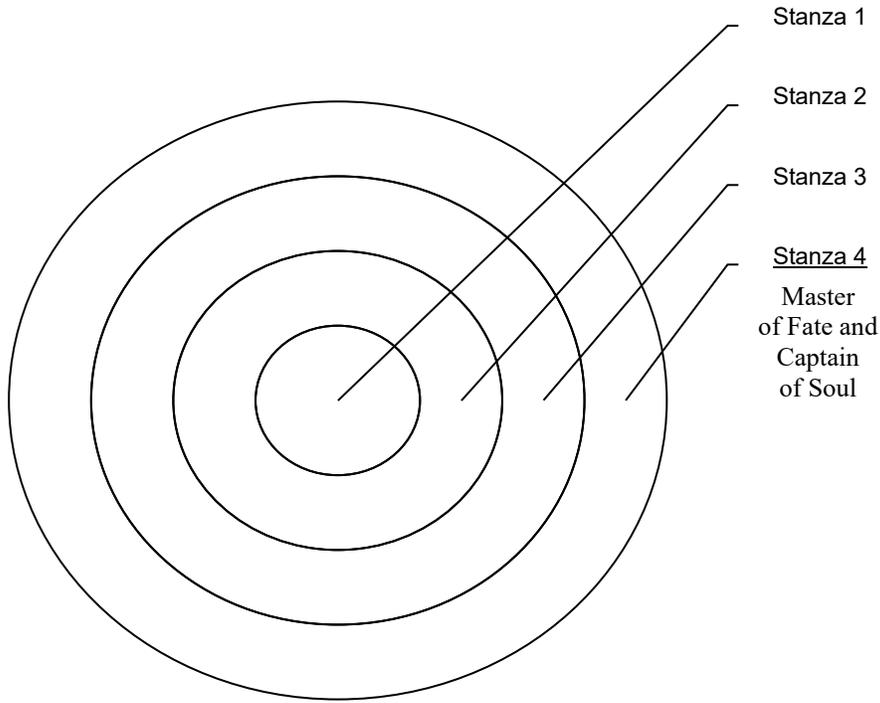
B.



C.



D.



(A) 5. How should you deliver in a Chamber Theater this last stanza of *Invictus*?

***It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate:
I am the captain of my soul.***

- A. cry passionately and drop suddenly on the floor
- B. imitate the action of a captain operating a ship
- C. modulate voice and show conviction in the face
- D. shout loudly and raise forcefully both hands in the air

(A) 6. In this first stanza of *Invictus*, how does the image from the words in bold letters suggest **challenges** that one has to conquer?

Out of the **night** that **covers** me,
Black as the **pit** from **pole to pole**,
I thank whatever gods may be
For my unconquerable soul.

- A. Both night and black are dark.
- B. Pit is deep and pole is high.
- C. The words imply difficulty.
- D. The words show contrast.

(A) 7. How does *Invictus* express value for others and their circumstances in life?

- A. by reassuring that to overcome fear is to have control of oneself
- B. by understanding the difficult challenges and sweet victories in life
- C. through its persistence that we are the ultimate captain of our soul
- D. through its rightful claim that we are the powerful master of our fate.

(A) 8. How might *Invictus* mirror and deal with the social, economic, religious, and intellectual issues during the Victorian era---problems surrounding the Industrial Revolution, growing class tensions, pressures toward reforms, and the impact of Charles Darwin's theory of evolution on philosophy and religion?

- A. One does not have control over the things around him and therefore, should instead progress to control his own person.
- B. One needs to keep things under control since he is both master of his fate and captain of his soul.
- C. To cope with life's demands, one has to compete with others, control himself, and remain strong amidst difficulties.
- D. To remain relevant to the time, one has to know the issues around him and try to change himself.

(M) 9. How is Henley's purpose of writing *Invictus* highlighted in these last lines?

***I am the master of my fate:
I am the captain of my soul.***

- A. These lines challenge the readers' pride.
- B. These lines evoke the reader's conviction.
- C. These lines fascinate readers' imagination.
- D. These lines speak of the readers' experience.

(M) 10. How do the events in the life of the author influence this poem?

- A. The poem indicates that the author wanted to prove that he could achieve more.
- B. The poem reflects the author's strong determination to face his challenges.
- C. The poem shows how judgmental and old-fashioned the author's time was.
- D. The poem suggests that the author was badly bullied and ridiculed during his time.

(M) 11. Which of the following is the best way to get the meaning of Text 1 (poem) and Text 2 (speech)?

- A. We do not use different strategies for both texts.
- B. We use different strategies for both texts.
- C. We use different strategies only for the speech.
- D. We use different strategies only for the poem.

(M) 12. Which is the best way to understand the poem *Invictus*?

- A. Evaluate the writer's action or attitude for every challenge.
- B. Ignore uprightness and convention in the life of the writer.
- C. Interpret closely the figurative language used by the writer.
- D. Look out for the writer's feeling toward the challenges.

(M)13. Based on *Invictus*, why is it unwise to conclude that literature influences culture?

- A. It is culture that influences literature--- *Invictus* introduces new ways of thinking that people have to consider.
- B. It is culture that influences literature---*Invictus* mirrors the thoughts and values during the Victorian era.
- C. It is culture that influences literature--- *Invictus* talks not only about life but also imaginary and unreal world.
- D. It is culture that influences literature--- *Invictus* suggests that it is bigger than culture since the poem still exists today.

- (M)14. Why is *Invictus* easy to understand?
- It evokes emotional response from the reader.
 - It talks about god which everybody can relate to.
 - The images are historical, religious, and familiar.
 - The words in the poem are simple and common.
- (T)15. Just like what President Obama did in the following speech, how would you use *Invictus* to inspire your own team if you were the captain of your school's basketball team, the underdog in the finals?
- Cite stanza 3 to tell my teammates not to be afraid because basketball is just a game and it cannot take us somewhere far.
 - Include stanza 2 when I tell them to stay strong despite the ridicule of the audience since we are already used to it.
 - Quote stanza 4 to encourage my teammates that whatever happens we can Overcome the pain of losing or the pride of winning.
 - Recite stanza 1 to emphasize that whether we win or lose, we never forget to be grateful to the gods for our unconquerable soul.

After this great liberator is laid to rest, and when we have returned to our cities and villages and rejoined our daily routines, let us search for his strength. Let us search for his largeness of spirit somewhere inside of ourselves. And when the night grows dark, when injustice weighs heavy on our hearts, when our best-laid plans seem beyond our reach, let us think of Madiba and the words that brought him comfort within the four walls of his cell: "It matters not how strait the gate, how charged with punishments the scroll, I am the master of my fate: I am the captain of my soul."

What a magnificent soul it was. We will miss him deeply. May God bless the memory of Nelson Mandela. May God bless the people of South Africa.

Excerpt (quoting the last stanza of *Invictus*) of American President Barack Obama's speech at former South African President Nelson Mandela's memorial.
http://www.washingtonpost.com/world/obamas-speech-at-mandela-memorial-mandela-taught-us-the-power-of-action-but-also-ideas/2013/12/10/a22c8a92-618c-11e3-bf45-61f69f54fc5f_story_2.html

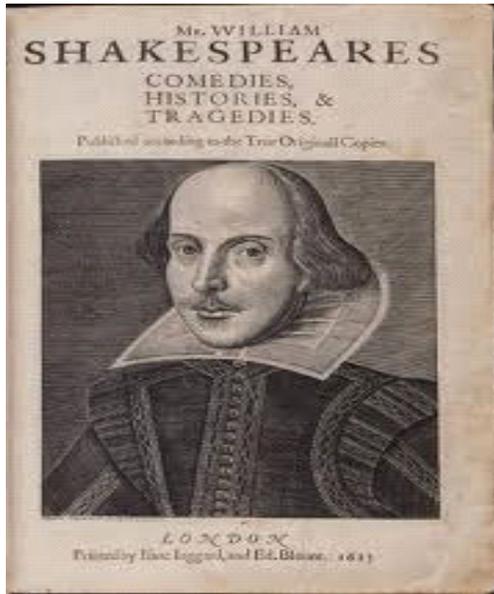
- (T)16. How would you best highlight the key ideas in your speech?
- Tell the members to fight until the end and win at all cost since that it is possible.
 - Emphasize how strong the other teams are and stress that you can be a stronger team.
 - Focus on what the team can realistically do and end with a strong encouragement.
 - Point out that the team has to play even if it is impossible to win and accept defeat.

- (T)17. Why might you include the last stanza of the poem in your speech?
- A. It dramatically reveals the speaker of the poem.
 - B. It emotionally shows the conviction of the speaker.
 - C. It powerfully sums up the message of the poem.
 - D. It specifically presents a significant experience.
- (T)18. Which of the following prevents from making the speech persuasive?
- A. affirming the team's efforts no matter how modest
 - B. citing realistic expectations and encouraging words
 - C. stating casually the present team underdog status
 - D. using repeatedly words such as go, fight, and win
- (T)19. How will you make your speech a sincere expression of valuing the team members?
- A. Focus on what they are capable of and assure them of your belief in their capability.
 - B. Inform them that the hard work should pay off because they have done everything.
 - C. Highlight their difficulties in reaching the finals and try very hard to win the game.
 - D. Tell them about what their victory can do to uplift the spirit of those who believe.
- (T)20. In your speech, how will you make the ideas (on valuing your team members) coherent?
- A. Emphasize the team's aggressiveness and unity only at the end.
 - B. Focus on encouragement and acceptance from start to finish.*
 - C. Start with instances on winning and end with praying for victory.
 - D. Talk only about bravery, failure, and victory all throughout.

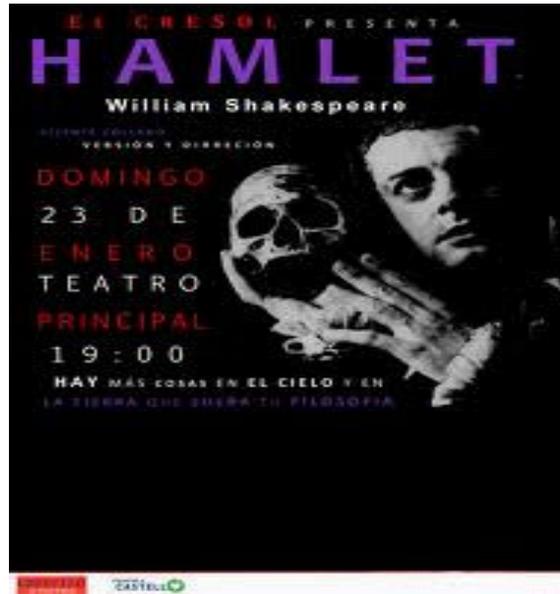


EXPLORE

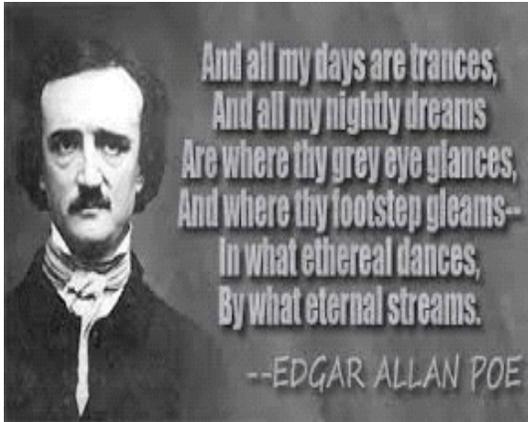

 Let's begin by looking at these literary works that follow. What do you think influenced the author for writing about sadness, joy, courage and the like? How was each work shaped? Have you thought about the best way to get the meaning of each work?



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Write your initial ideas on this lesson by answering the given questions in the first column. Use only the **K**, **W**, and the **H** columns for your answers. Some parts are done as your guide.

Essential Questions	K	W	H	L
	What do I <u>k</u> now?	What do I <u>w</u> ant to find out?	<u>H</u> ow can I find out what I want to learn?	What did I <u>l</u> earn?
How is literature shaped?		the writers who contributed significantly to the development of literature		
What is the best way to understand a text?			reading the text several times	



End of EXPLORE

By answering the KWH columns of the KWHL Chart, you gave your initial ideas on the influence of literature and the best way to understand a text.

Let's find out how others would answer the same questions and compare their ideas to our own. As you compare, you will find out if your ideas are in line with the standard. You will also learn other concepts which will help you complete a required project found at the end. This project is composing and delivering a speech.

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FIRM UP

Your goal in this section is to learn and understand key concepts to answer the following questions:

How is literature shaped? What is the best way to understand a text?

ACTIVITY 1. What’s the most appropriate style?

Previously, you gave your initial ideas on the influence of literature and the best way to understand a text. Understanding a text requires determining the style or tone of communicating ideas in different situations. This activity illustrates the kind of communicative styles for appropriate situations.

Determine the most appropriate communicative style for each situation in the table. Write only the letter of your answer. Number 1 is done as your guide.

Communicative Styles	Situations	Answers
A. Casual	1. An employee has been reminded several times to observe punctuality but continues to be late. Worse, he seems unaffected by his tardiness and openly remarks that many are also late anyway. What is the most appropriate style should the supervisor use in talking to this employee?	D
B. Consultative	2. Two former classmates met in a bookstore by chance. They briefly exchanged pleasantries and expressed to get in touch. What communicative style is most evident here?	
C. Conversational	3. The class moderator observes that the class seems very frustrated about their first quarter grade in a subject. In their frustration, they say it’s the end of the line for them. They will have to contend with a low grade. The moderator knows that her students just need a little push and some inspiration. Which style should the moderator employ?	
D. Frozen (cold or unmoving)	4. This reporter wants to feature these residents who are known for their resilience and simplicity. He arranges for a short interview with some of them. What is the most appropriate style should this reporter use in this situation?	
E. Intimate	5. The tricycle drivers in Barangay Matina are planning to have a strike next week. They claim that the Barangay Council members are not doing anything on their request for a higher fare. The commuters, on the other hand, are protesting against the drivers’ request for a fare increase.	

	What style should the Barangay Captain most appropriately use so that he can get both the drivers and the commuters to talk together harmoniously?	
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Process questions to answer:

1. What helped you determine the most appropriate communicative style for a particular situation?

2. Why is this (your answer in # 1) an important consideration?

3. How can this (your answer in # 1) help in understanding a literary text?

ACTIVITY 2. People Power and Persuasion

Earlier, you have learned that there are important considerations to understand a situation. This activity presents an important consideration---the people. In this period of American history, the blacks were in the middle of a big challenge---how to advance their rights in the spirit of peace. Here, persuasion is highlighted as the power that leads them to appreciate their value.

You will listen to and view a speech. Then, you will paraphrase and summarize the important information in the text. Afterward, you will agree or disagree with some ideas in the text.

A. Pre-listening/viewing:

Before listening to and watching this speech, complete this Anticipation Table by giving an anticipated detail for the information given in the first column. Later, check in the Affirmation column if your anticipated idea is correct. The first item is done as your guide.

I Have A Dream by Martin Luther King Jr.

Detail/Idea	Anticipated Detail/Idea	Reason	Affirmation (√)
title	The speech talks about ambitions and aspirations.	Dreams may be ambitions and aspirations.	
author's name			
blacks			
equality			

B. While listening/viewing:

To check the details you have anticipated earlier, click <https://www.youtube.com/watch?v=3vDWWy4CMhE> for Martin Luther King Jr.'s

I Have A Dream. While listening and viewing, provide also the important information in the speech by completing the given parts.

I am happy to join with you today in what will go down in history as _____.

Five score years ago, _____, in whose symbolic shadow we stand today, signed the _____. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But _____, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the _____ and the _____. One hundred years later, the Negro lives on a _____ in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an _____ in his own land. And so we've come here today to dramatize a shameful condition.

And so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that _____."

I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to _____.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed _____.

I have a dream that my four little children will one day live in a nation where they will not be judged by _____ but by the content of their character.

I have a *dream* today!

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of "interposition" and "nullification" -- one day right there in Alabama little black boys and black girls will be able to _____.

I have a *dream* today!

I have a dream that one day _____, and every hill and mountain shall be made low, the rough places will be made plain, and _____; "and the glory of the Lord shall be revealed and all flesh shall see it together."

Let freedom ring from Stone Mountain of Georgia.

Let freedom ring from Lookout Mountain of Tennessee.

Let freedom ring from every hill and molehill of Mississippi.

From every mountainside, let freedom ring.

And when this happens, and when _____, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when *all* of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be _____ and sing in the words of the old Negro spiritual:

Free at last! Free at last!

Thank God Almighty, we are free at last!

C. Post-listening/viewing:

Paraphrase the important information in the text. Then, agree or disagree with some ideas from the information. A sample answer is given as your guide.

Information	Paraphrase/Restatement	Agree or disagree?
...the Negro still is not free		
...all men are created equal."		
... my four little children will one day live in a nation where	The speaker hopes that his children will not be discriminated.	I think some people will continue to discriminate his

<p>they will not be judged by the color of their skin but by the content of their character.</p>		<p>children. Discrimination is a painful reality.</p>
--	--	---



Process questions to answer:

1. What influences Martin Luther King Jr. to express his ideas in this speech?

2. Why is this speech significant in shaping the history of the American people?

3. Based on this speech by Martin Luther King Jr., how is literature shaped?

ACTIVITY 3. Anglo-American Soul

This activity highlights the features of some Anglo-American literary pieces. Read each author’s information, the sonnet, the other poems, the vignettes, the short story excerpt, and the novel excerpt that follow. Then, do as directed in the different exercises.

A. Robert Frost



Poet

Robert Lee Frost was an American poet. His work was initially published in England before it was published in America. He is highly regarded for his realistic depictions of rural life and his command of American colloquial speech. Wikipedia

Born: March 26, 1874, [San Francisco, California, United States](#)

Died: January 29, 1963, [Boston, Massachusetts, United States](#)

Awards: [Pulitzer Prize for Poetry](#), United States Poet Laureate, [more](#)

Education: [Harvard University](#) (1897–1899), [Dartmouth College](#)

Children: [Lesley Frost Ballantine](#), [Irma Frost](#), [Elliot Frost](#), [Marjorie Frost](#), [Elinor Bettina Frost](#), [Carol Frost](#)

https://www.google.com.ph/search?q=great+expectations+summary&oq=great+expectati&ags=cchrome.0.69i59j69i57j69i60l3.5682j0j8&sourceid=chrome&es_sm=93&ie=UTF-8#q=robert+frost

Mowing

There was never a sound beside the wood but one,
And that was my long scythe whispering to the ground.
What was it it whispered? I knew not well myself;
Perhaps it was something about the heat of the sun,
Something, perhaps, about the lack of sound—
And that was why it whispered and did not speak.
It was no dream of the gift of idle hours,
Or easy gold at the hand of fay or elf:
Anything more than the truth would have seemed too weak

To the earnest love that laid the ²swale in rows,
Not without feeble-pointed spikes of flowers
(Pale ¹orchises), and scared a bright green snake.
The fact is the sweetest dream that labor knows.
My long scythe whispered and left the hay to make.

<http://www.poemtree.com/poems/Mowing.htm>

¹Any of numerous orchids of the genus *Orchis*, having magenta, white, or magenta-spotted flowers.

²A low tract of land, especially when moist or marshy.

Complete the following table by figuring out the words about the key features of the poem ***Mowing*** by Robert Frost.

content/theme	language	structure	form
<ul style="list-style-type: none"> ● a clear sense of the land and of _u_a_ nature ● details of intelligence on common __ve__ts or o__je__ts 	<ul style="list-style-type: none"> ● conversational ● plain, simple, and d__r__t ● compact ● t__r__e (brief) ● d__sc__ipt__v__ 	<p>uses an object (s__t__e) as metaphor for an idea</p>	<ul style="list-style-type: none"> ● traditional--- 14-lined poem= __o__n__t ● c__n__n t__o__l (observing uniform number of syllables per line)

B. Edwin Markham



Poet

Edwin Markham was an American poet. From 1923 to 1931 he was Poet Laureate of Oregon.

Born: April 23, 1852, Oregon City, Oregon, United States

Died: March 7, 1940

Education: California State Normal School, San Jose State University

https://www.google.com.ph/search?q=great+expectations+summary&oq=great+expectati&ags=cchrome.0.69i59j69i57j69i60l3.5682j0j8&sourceid=chrome&es_sm=93&ie=UTF-8#q=edwin+markham

The Man With the Hoe

I Bowed by the weight of centuries he leans
 Upon his hoe and gazes on the ground,
 The emptiness of ages in his face,
 And on his back, the burden of the world.
 Who made him dead to ¹rapture and despair,
 A thing that grieves not and that never hopes,
 ²Stolid and stunned, a brother to the ox?
 Who loosened and let down this brutal jaw?
 Whose was the hand that slanted back this brow?
 Whose breath blew out the light within this brain?

II Is this the Thing the Lord God made and gave
 To have dominion over sea and land;
 To trace the stars and search the heavens for power;

To feel the passion of Eternity?
Is this the dream He dreamed who shaped the suns
And marked their ways upon the ancient deep?
Down all the caverns of Hell to their last gulf
There is no shape more terrible than this--
More tongued with cries against the world's blind greed--
More filled with signs and portents for the soul--
More packed with danger to the universe.

III What gulfs between him and the ³seraphim!
Slave of the wheel of labor, what to him
Are Plato and the swing of the ⁴Pleiades?
What the long reaches of the peaks of song,
The ⁵rift of dawn, the reddening of the rose?
Through this dread shape the suffering ages look;
Time's tragedy is in that aching stoop;
Through this dread shape humanity betrayed,
⁶Plundered, ⁷profaned and disinherited,
Cries protest to the Powers that made the world,
A protest that is also prophecy.

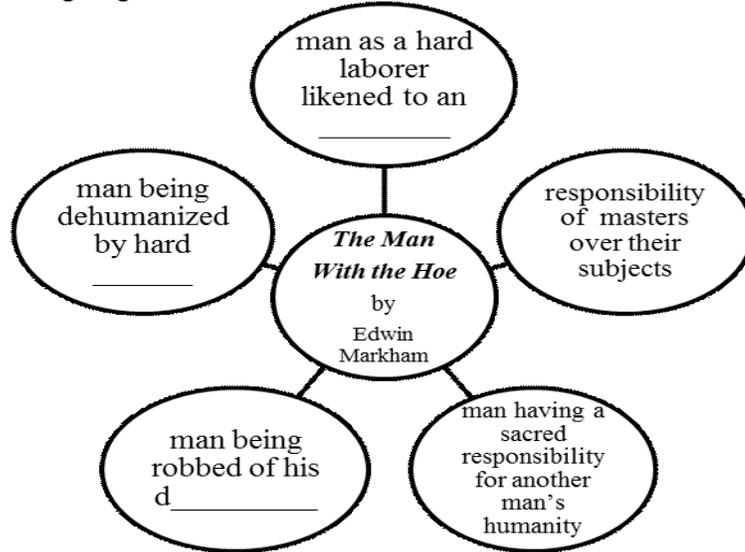
IV O masters, lords and rulers in all lands,
Is this the handiwork you give to God,
This monstrous thing distorted and soul-quenched?
How will you ever straighten up this shape;
Touch it again with immortality;
Give back the upward looking and the light;
Rebuild in it the music and the dream;
Make right the ⁸immemorial ⁹infamies,
¹⁰Perfidious wrongs, ¹¹immedicable woes?

V. O masters, lords and rulers in all lands,
How will the future reckon with this Man?
How answer his brute question in that hour
When whirlwinds of rebellion shake all shores?
How will it be with kingdoms and with kings--
With those who shaped him to the thing he is--
When this dumb Terror shall rise to judge the world,
After the silence of the centuries?

<https://www.ischool.utexas.edu/~wyllys/manwhoe.html>

¹ Rapture – delight	⁴ Pleiades – star	⁷ Profaned – despised	¹⁰ Perfidious - deceitful
² Stolid – indifferent	⁵ Rift – split	⁸ Immemorial – ancient	¹¹ immedicable - incurable
³ Seraphim – angels	⁶ Plundered – robbed	⁹ Infamies - dishonors	

Complete the following organizer with details from ***The Man With the Hoe***.



C. Sample vignettes:

Thus one couple after another with much the same irregular and aimless movement passed the flower-bed and were enveloped in layer after layer of green blue vapour, in which at first their bodies had substance and a dash of colour, but later both substance and colour dissolved in the green-blue atmosphere.

-vignette for Virginia Woolf's short story,

Kew Gardens

Caramelo (2002)

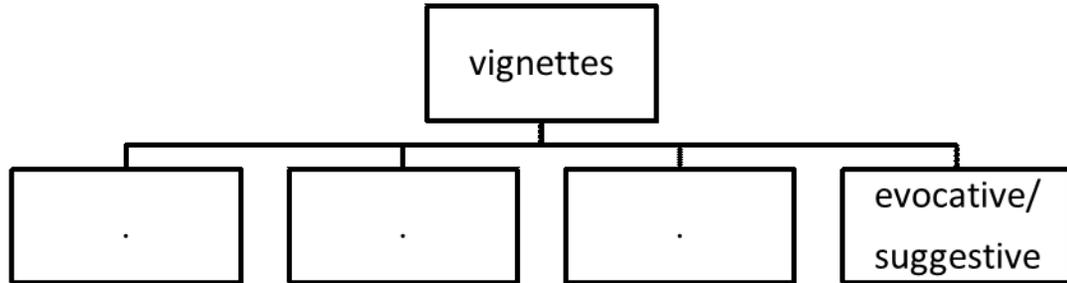
The celebrated author of *The House on Mango Street* gives us an extraordinary new novel, told in language of blazing originality: a multigenerational story of a Mexican-American family whose voices create a dazzling weave of humor, passion, and poignancy -- the very stuff of life.

Every year, Ceyala "Lala" Reyes' family -- aunts, uncles, mothers, fathers, and Lala's six older brothers--packs up three cars and, in a wild ride, drive from Chicago to the Little Grandfather and Awful Grandmother's house in Mexico City for the summer. Struggling to find a voice above the boom of her brothers and to understand her place on this side of the border and that, Lala is a shrewd observer of family life. But when she starts telling the Awful Grandmother's life story, seeking clues to how she got to be so awful, grandmother accuses Lala of exaggerating. Soon, a multigenerational family narrative turns into a whirlwind exploration of storytelling, lies, and life. Like the cherished rebozo, or shawl, that has been passed down through generations of Reyes women, *Caramelo* is alive with the vibrations of history, family, and love.

Caramelo is a romantic tale of homelands, sometimes real, sometimes imagined. Vivid, funny, intimate, historical, it is a brilliant work destined to become a classic: a major novel from one of our country's most beloved storytellers.

-vignette for Sandra Cisneros's *Caramelo* (2002)

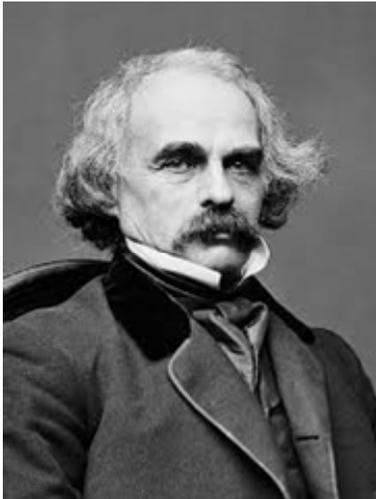
Based on the two vignettes given and the information below, describe vignettes.



VIGNETTE (French, "little vine"): A short composition showing considerable skill, especially such a composition designed with little or no plot or larger narrative structure. Often vignettes are descriptive or evocative in their nature. The term *vignette* ("little vine") originally comes from a decorative device appearing on a title page or at the beginnings and ends of chapters. Conventionally, nineteenth-century printers depicted small looping vines here loosely reminiscent of the [vinework](#) in medieval manuscripts.

http://web.cn.edu/kwheeler/lit_terms_v.html

D. Nathaniel Hawthorne



Novelist

Nathaniel Hawthorne was an American novelist and short story writer. He was born in 1804 in Salem, Massachusetts to Nathaniel Hawthorne and the former Elizabeth Clarke Manning.

- 1.
2. [Born](#): July 4, 1804, [Salem, Massachusetts](#),
3. [United States](#)
4. [Died](#): May 19, 1864, [Plymouth, New Hampshire, United States](#)
5. [Full name](#): Nathaniel Hawthorne
6. [Education](#): [Bowdoin College](#)
7. [Spouse](#): [Sophia Hawthorne](#) (m. 1842–1864)
- 8.

https://www.google.com.ph/search?q=great+expectations+summary&oq=great+expectati&ags=cchrome.0.69i59j69i57j69i60l3.5682j0j8&sourceid=chrome&es_sm=93&ie=UTF-8#q=nathaniel+hawthorne

Dr. Heidegger's Experiment (Excerpt)
By Nathaniel Hawthorne

Such was Dr. Heidegger's study. On the summer afternoon of our tale a small round table, as black as ebony, stood in the centre of the room, sustaining a cut-glass vase of beautiful form and elaborate workmanship. The sunshine came through the window, between the heavy festoons of two faded damask curtains, and fell directly across this vase; so that a mild splendor was reflected from it on the ashen visages of the five old people who sat around. Four champagne glasses were also on the table.

"My dear old friends," repeated Dr. Heidegger, "may I reckon on your aid in performing an exceedingly curious experiment?"

Now Dr. Heidegger was a very strange old gentleman, whose eccentricity had become the nucleus for a thousand fantastic stories. Some of these fables, to my shame be it spoken, might possibly be traced back to my own veracious self; and if any passages of the present tale should startle the reader's faith, I must be content to bear the stigma of a fiction monger.

When the doctor's four guests heard him talk of his proposed experiment, they anticipated nothing more wonderful than the murder of a mouse in an air pump, or the examination of a cobweb by the microscope, or some similar nonsense, with which he was constantly in the habit of pestering his intimates. But without waiting for a reply, Dr. Heidegger hobbled across the chamber, and returned with the same ponderous folio, bound in black leather, which common report affirmed to be a book of magic. Undoing the silver clasps, he opened the volume, and took from among its black-letter pages a rose, or what was once a rose, though now the green leaves and crimson petals had assumed one brownish hue, and the ancient flower seemed ready to crumble to dust in the doctor's hands.

"This rose," said Dr. Heidegger, with a sigh, "this same withered and crumbling flower, blossomed five and fifty years ago. It was given me by Sylvia Ward, whose portrait hangs yonder; and I meant to wear it in my bosom at our wedding. Five and fifty years it has been treasured between the leaves of this old volume. Now, would you deem it possible that this rose of half a century could ever bloom again?"

"Nonsense!" said the Widow Wycherly, with a peevish toss of her head. "You might as well ask whether an old woman's wrinkled face could ever bloom again."

"See!" answered Dr. Heidegger.

He uncovered the vase, and threw the faded rose into the water which it contained. At first, it lay lightly on the surface of the fluid, appearing to imbibe none of its moisture. Soon, however, a singular change began to be visible. The crushed and dried petals stirred, and assumed a deepening tinge of crimson, as if the flower were reviving from a deathlike slumber; the slender stalk and twigs of foliage became green; and there was the rose of half a century, looking as fresh as when Sylvia Ward had first given it to her lover. It was scarcely full blown; for some of its delicate red leaves curled modestly around its moist bosom, within which two or three dewdrops were sparkling.

"That is certainly a very pretty deception," said the doctor's friends; carelessly, however, for they had witnessed greater miracles at a conjurer's show; "pray how was it effected?"

"Did you never hear of the 'Fountain of Youth?' "asked Dr. Heidegger, "which Ponce De Leon, the Spanish adventurer, went in search of two or three centuries ago?"

"But did Ponce De Leon ever find it?" said the Widow Wycherly.

"No," answered Dr. Heidegger, "for he never sought it in the right place. The famous Fountain of Youth, if I am rightly informed, is situated in the southern part of the Floridian peninsula, not far from Lake Macaco. Its source is overshadowed by several gigantic magnolias, which, though numberless centuries old, have been kept as fresh as

violets by the virtues of this wonderful water. An acquaintance of mine, knowing my curiosity in such matters, has sent me what you see in the vase."

"Ahem!" said Colonel Killigrew, who believed not a word of the doctor's story; "and what may be the effect of this fluid on the human frame?"

"You shall judge for yourself, my dear colonel," replied Dr. Heidegger; "and all of you, my respected friends, are welcome to so much of this admirable fluid as may restore to you the bloom of youth. For my own part, having had much trouble in growing old, I am in no hurry to grow young again. With your permission, therefore, I will merely watch the progress of the experiment."

While he spoke, Dr. Heidegger had been filling the four champagne glasses with the water of the Fountain of Youth. It was apparently impregnated with an effervescent gas, for little bubbles were continually ascending from the depths of the glasses, and bursting in silvery spray at the surface. As the liquor diffused a pleasant perfume, the old people doubted not that it possessed cordial and comfortable properties; and though utter skeptics as to its rejuvenescent power; they were inclined to swallow it at once. But Dr. Heidegger besought them to stay a moment.

"Before you drink, my respectable old friends," said he, "it would be well that, with the experience of a lifetime to direct you, you should draw up a few general rules for your guidance, in passing a second time through the perils of youth. Think what a sin and shame it would be, if, with your peculiar advantages, you should not become patterns of virtue and wisdom to all the young people of the age!"

The doctor's four venerable friends made him no answer, except by a feeble and tremulous laugh; so very ridiculous was the idea that, knowing how closely repentance treads behind the steps of error, they should ever go astray again.

"Drink, then," said the doctor, bowing: "I rejoice that I have so well selected the subjects of my experiment."

With palsied hands, they raised the glasses to their lips. The liquor, if it really possessed such virtues as Dr. Heidegger imputed to it, could not have been bestowed on four human beings who needed it more woefully. They looked as if they had never known what youth or pleasure was, but had been the offspring of Nature's dotage, and always the gray, decrepit, sapless, miserable creatures, who now sat stooping round the doctor's table, without life enough in their souls or bodies to be animated even by the prospect of growing young again. They drank off the water, and replaced their glasses on the table.

Assuredly there was an almost immediate improvement in the aspect of the party, not unlike what might have been produced by a glass of generous wine, together with a sudden glow of cheerful sunshine brightening over all their visages at once. There was a healthful suffusion on their cheeks, instead of the ashen hue that had made them look so corpse-like. They gazed at one another, and fancied that some magic power had really begun to smooth away the deep and sad inscriptions which Father Time had been so long engraving on their brows. The Widow Wycherly adjusted her cap, for she felt almost like a woman again.

"Give us more of this wondrous water!" cried they, eagerly. "We are younger--but we are still too old! Quick--give us more!"

"Patience, patience!" quoted Dr. Heidegger, who sat watching the experiment with philosophic coolness. "You have been a long time growing old. Surely, you might be content to grow young in half an hour! But the water is at your service."

Again he filled their glasses with the liquor of youth, enough of which still remained in the vase to turn half the old people in the city to the age of their own grandchildren. While the bubbles were yet sparkling on the brim, the doctor's four guests snatched their glasses from the table, and swallowed the contents at a single gulp. Was it delusion? Even while the draught was passing down their throats, it seemed to have wrought a change on

their whole systems. Their eyes grew clear and bright; a dark shade deepened among their silvery locks, they sat around the table, three gentlemen of middle age, and a woman, hardly beyond her buxom prime.

"My dear widow, you are charming!" cried Colonel Killigrew, whose eyes had been fixed upon her face, while the shadows of age were flitting from it like darkness from the crimson daybreak.

The fair widow knew, of old, that Colonel Killigrew's compliments were not always measured by sober truth; so she started up and ran to the mirror, still dreading that the ugly visage of an old woman would meet her gaze. Meanwhile, the three gentlemen behaved in such a manner as proved that the water of the Fountain of Youth possessed some intoxicating qualities; unless, indeed, their exhilaration of spirits were merely a lightsome dizziness caused by the sudden removal of the weight of years. Mr. Gascoigne's mind seemed to run on political topics, but whether relating to the past, present, or future, could not easily be determined, since the same ideas and phrases have been in vogue these fifty years. Now he rattled forth full-throated sentences about patriotism, national glory, and the people's right; now he muttered some perilous stuff or other, in a sly and doubtful whisper, so cautiously that even his own conscience could scarcely catch the secret; and now, again, he spoke in measured accents, and a deeply deferential tone, as if a royal ear were listening to his well-turned periods. Colonel Killigrew all this time had been trolling forth a jolly bottle song, and ringing his glass in symphony with the chorus, while his eyes wandered toward the buxom figure of the Widow Wycherly. On the other side of the table, Mr. Medbourne was involved in a calculation of dollars and cents, with which was strangely intermingled a project for supplying the East Indies with ice, by harnessing a team of whales to the polar icebergs.

As for the Widow Wycherly, she stood before the mirror courtesying and simpering to her own image, and greeting it as the friend whom she loved better than all the world beside. She thrust her face close to the glass, to see whether some long-remembered wrinkle or crow's foot had indeed vanished. She examined whether the snow had so entirely melted from her hair that the venerable cap could be safely thrown aside. At last, turning briskly away, she came with a sort of dancing step to the table.

"My dear old doctor," cried she, "pray favor me with another glass!"

"Certainly, my dear madam, certainly!" replied the complaisant doctor; "see! I have already filled the glasses."

There, in fact, stood the four glasses, brimful of this wonderful water, the delicate spray of which, as it effervesced from the surface, resembled the tremulous glitter of diamonds. It was now so nearly sunset that the chamber had grown duskier than ever; but a mild and moonlike splendor gleamed from within the vase, and rested alike on the four guests and on the doctor's venerable figure. He sat in a high-backed, elaborately-carved, oaken arm-chair, with a gray dignity of aspect that might have well befitted that very Father Time, whose power had never been disputed, save by this fortunate company. Even while quaffing the third draught of the Fountain of Youth, they were almost awed by the expression of his mysterious visage.

But, the next moment, the exhilarating gush of young life shot through their veins. They were now in the happy prime of youth. Age, with its miserable train of cares and sorrows and diseases, was remembered only as the trouble of a dream, from which they had joyously awoke. The fresh gloss of the soul, so early lost, and without which the world's successive scenes had been but a gallery of faded pictures, again threw its enchantment over all their prospects. They felt like new-created beings in a new-created universe.

"We are young! We are young!" they cried exultingly.

Youth, like the extremity of age, had effaced the strongly-marked characteristics of middle life, and mutually assimilated them all. They were a group of merry youngsters, almost maddened with the exuberant frolicsomeness of their years. The most singular effect of their gayety was an impulse to mock the infirmity and decrepitude of which they had so lately been the victims. They laughed loudly at their old-fashioned attire, the wide-skirted coats and flapped waistcoats of the young men, and the ancient cap and gown of the blooming girl. One limped across the floor like a gouty grandfather; one set a pair of spectacles astride of his nose, and pretended to pore over the black-letter pages of the book of magic; a third seated himself in an arm-chair, and strove to imitate the venerable dignity of Dr. Heidegger. Then all shouted mirthfully, and leaped about the room. The Widow Wycherly--if so fresh a damsel could be called a widow--tripped up to the doctor's chair, with a mischievous merriment in her rosy face.

"Doctor, you dear old soul," cried she, "get up and dance with me!" And then the four young people laughed louder than ever, to think what a queer figure the poor old doctor would cut.

"Pray excuse me," answered the doctor quietly. "I am old and rheumatic, and my dancing days were over long ago. But either of these gay young gentlemen will be glad of so pretty a partner."

"Dance with me, Clara!" cried Colonel Killigrew

"No, no, I will be her partner!" shouted Mr. Gascoigne.

"She promised me her hand, fifty years ago!" exclaimed Mr. Medbourne.

They all gathered round her. One caught both her hands in his passionate grasp another threw his arm about her waist--the third buried his hand among the glossy curls that clustered beneath the widow's cap. Blushing, panting, struggling, chiding, laughing, her warm breath fanning each of their faces by turns, she strove to disengage herself, yet still remained in their triple embrace. Never was there a livelier picture of youthful rivalry, with bewitching beauty for the prize. Yet, by a strange deception, owing to the duskiness of the chamber, and the antique dresses which they still wore, the tall mirror is said to have reflected the figures of the three old, gray, withered grandsires, ridiculously contending for the skinny ugliness of a shriveled grandma.

But they were young: their burning passions proved them so. Inflamed to madness by the coquetry of the girl-widow, who neither granted nor quite withheld her favors, the three rivals began to interchange threatening glances. Still keeping hold of the fair prize, they grappled fiercely at one another's throats. As they struggled to and fro, the table was overturned, and the vase dashed into a thousand fragments. The precious Water of Youth flowed in a bright stream across the floor, moistening the wings of a butterfly, which, grown old in the decline of summer, had alighted there to die. The insect fluttered lightly through the chamber, and settled on the snowy head of Dr. Heidegger.

"Come, come, gentlemen!--come, Madam Wycherly," exclaimed the doctor, "I really must protest against this riot. "They stood still and shivered; for it seemed as if gray Time were calling them back from their sunny youth, far down into the chill and darksome vale of years. They looked at old Dr. Heidegger, who sat in his carved arm-chair, holding the rose of half a century, which he had rescued from among the fragments of the shattered vase. At the motion of his hand, the four rioters resumed their seats; the more readily, because their violent exertions had wearied them, youthful though they were.

"My poor Sylvia's rose!" ejaculated Dr. Heidegger, holding it in the light of the sunset clouds; "it appears to be fading again."

And so it was. Even while the party was looking at it, the flower continued to shrivel up, till it became as dry and fragile as when the doctor had first thrown it into the vase. He shook off the few drops of moisture which clung to its petals.

"I love it as well thus as in its dewy freshness," observed he, pressing the withered rose to his withered lips. While he spoke, the butterfly fluttered down from the doctor's snowy head, and fell upon the floor.

His guests shivered again. A strange chillness, whether of the body or spirit they could not tell, was creeping gradually over them all. They gazed at one another, and fancied that each fleeting moment snatched away a charm, and left a deepening furrow where none had been before. Was it an illusion? Had the changes of a lifetime been crowded into so brief a space, and were they now four aged people, sitting with their old friend, Dr. Heidegger?

"Are we grown old again, so soon?" cried they, dolefully. In truth they had. The Water of Youth possessed merely a virtue more transient than that of wine. The delirium which it created had effervesced away. Yes! They were old again. With a shuddering impulse, that showed her a woman still, the widow clasped her skinny hands before her face, and wished that the coffin lid were over it, since it could be no longer beautiful.

"Yes, friends, ye are old again," said Dr. Heidegger, "and lo! The Water of Youth is all lavished on the ground. Well--I bemoan it not; for if the fountain gushed at my very doorstep, I would not stoop to bathe my lips in it--no, though its delirium were for years instead of moments. Such is the lesson ye have taught me!"

But the doctor's four friends had taught no such lesson to themselves. They resolved forthwith to make a pilgrimage to Florida, and quaff at morning, noon, and night, from the Fountain of Youth.

<http://www.classicreader.com/book/196/1/>

Provide the details required in this organizer.

Dr. Heidegger's Experiment (Excerpt) by Nathaniel Hawthorne

Characters

Setting

Problem



Events



Solution

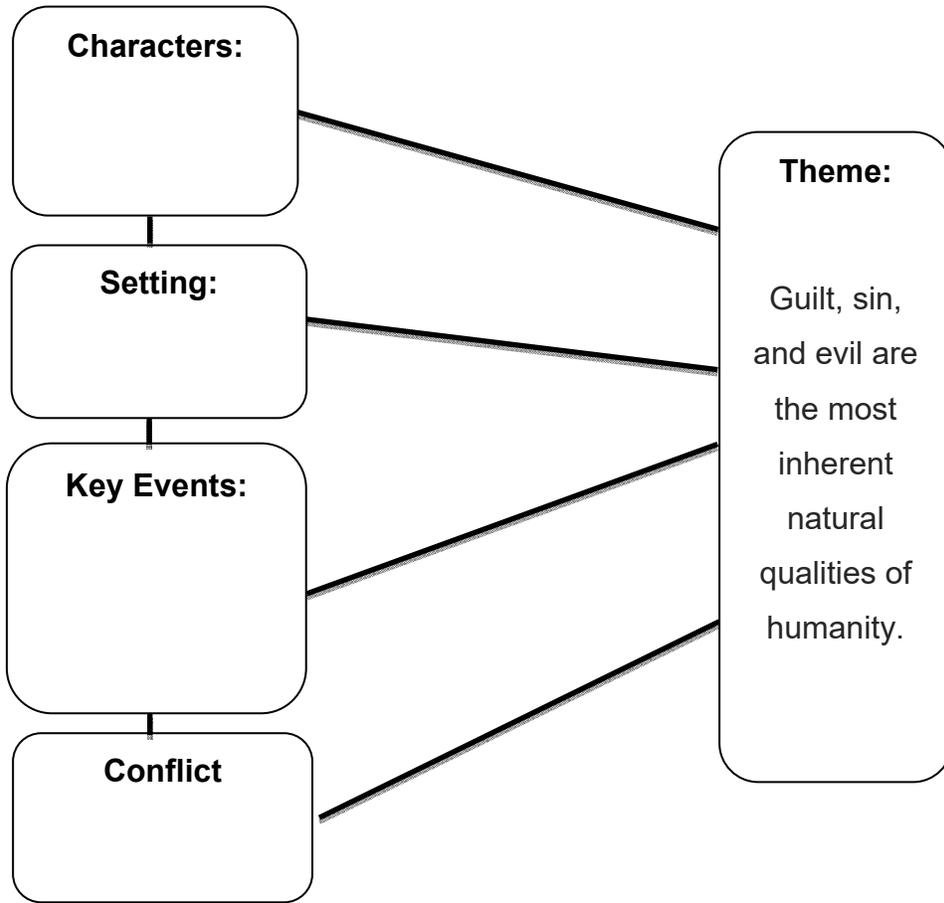
Dr. Heidegger gave the fountain of youth to his friends who badly and foolishly needed it.

Characteristics of this short story:

- _____ in ideas (old wanting to be young)
- _____ language
- acceptance as counter-culture of aging
- y__ u __h as foolishness

Dr. Heidegger's Experiment (Excerpt) by Nathaniel Hawthorne

Complete this organizer.



How do these elements in this story contribute to its theme?
 Explanation: _____

Open <http://prezi.com/ndkal2nphkm5/authors-purpose-tone-vs-mood/> and determine in **Dr. Heidegger's Experiment** the tone, mood, and author's purpose. Then, provide a supporting detail or an explanation for each.

Aspect		Supporting Details/Explanation
Tone		
Mood		

Purpose of the Author		
-----------------------	--	--

E. *Great Expectations* by Charles Dickens



Charles' Dickens *Great Expectations* is almost like an autobiography of his own life. Dickens uses his own life stories and experiences to implement into the life of his protagonist Pip as any good author does. As we will explore, there are many similarities between the life of Pip in *Great Expectations* and Charles Dickens' own life.

Charles Dickens was born on February 7, 1812 and spent his childhood living in the coast marshes of Kent, England, in both the same place and time period that Pip had done.

When Dickens was nine, his family moved to London, just as Pip too eventually did to pursue an education. Both Pip and Dickens had experienced a childhood of poverty and destitute. When Dickens was only twelve, his father John was put in debtors' prison. Dickens's mother moved his seven siblings into prison with their father, but the second-oldest Dickens was to live alone outside the prison and work with other young in a blacking warehouse for three months. This experience was extremely disturbing for Dickens as not only was the job itself dreadful, but Dickens felt himself to be too good for it. This reminds us of the same occurrence in Pip's life when he worked as a blacksmith for Joe but hated the job and felt himself too good for it. After these three months, Dickens returned to his education and eventually became a law clerk, followed by a court reporter and finally becoming the novelist that we all know and love today. Perhaps the experience of being a law clerk had affected Dickens considerably, because he includes the law, justice and characters like Wemmick and Jagger who all revolve around this idea as vital components of *Great Expectations*. As a novelist, Dickens experienced tremendous success at the young age of only twenty-five when he published his first novel. This reminds us of Pip's wealth and success also at a young age in London. When Dickens was 46, he separated from his wife with whom he had 10 children with to develop a relationship with an actress named Ellen Ternan. Dickens continued to write novels for the remainder of his life, becoming a well-known and admired figure in literature. Dickens' died in 1870 of a stroke, having lived a short but most fulfilling 58 years.

Both *Great Expectations* and Dickens' own life took place in the early Victorian England and Industrial Revolution time period, which has set one of the most prominent themes as social class. This was a time where great social changes took place and where the divisions between the poor and the rich were extremely widespread. The manners of the upper class were very strict, and all of the ladies and gentlemen required the traditional education to be truly accepted as a "gentleman" as we are constantly reminded throughout the novel. These conditions characterized the settings of Dickens' life, which consequently was present in *Great*

Expectations. Pip's sudden rise from blacksmith to educated gentleman forced him to climb the social class ladder and assimilate to a whole different set of rules and expectations, just as Dickens may have also experienced. Ironically, this novel about the wealth and social class was most likely written out of Dickens' economic necessity at the time. As we all know, this book is still immeasurably popular a hundred and fifty years later and will most likely continue to be so.

References

Zhou, L. (2013). *About the Author. Great Expectations*. Retrieved 18 January 2014, from <http://greatexpectationsnovel.weebly.com/about-the-author.html>

Great Expectations (A Sparknotes Summary)

By Charles Dickens

- (1) Pip, a young orphan living with his sister and her husband in the marshes of Kent, sits in a cemetery one evening looking at his parents' tombstones. Suddenly, an escaped convict springs up from behind a tombstone, grabs Pip, and orders him to bring him food and a file for his leg irons. Pip obeys, but the fearsome convict is soon captured anyway. The convict protects Pip by claiming to have stolen the items himself.
- (2) One day Pip is taken by his Uncle Pumblechook to play at Satis House, the home of the wealthy dowager Miss Havisham, who is extremely eccentric: she wears an old wedding dress everywhere she goes and keeps all the clocks in her house stopped at the same time. During his visit, he meets a beautiful young girl named Estella, who treats him coldly and contemptuously. Nevertheless, he falls in love with her and dreams of becoming a wealthy gentleman so that he might be worthy of her. He even hopes that Miss Havisham intends to make him a gentleman and marry him to Estella, but his hopes are dashed when, after months of regular visits to Satis House, Miss Havisham decides to help him become a common laborer in his family's business.
- (3) With Miss Havisham's guidance, Pip is apprenticed to his brother-in-law, Joe, who is the village blacksmith. Pip works in the forge unhappily, struggling to better his education with the help of the plain, kind Biddy and encountering Joe's malicious day laborer, Orlick. One night, after an altercation with Orlick, Pip's sister, known as Mrs. Joe, is viciously attacked and becomes a mute invalid. From her signals, Pip suspects that Orlick was responsible for the attack.
- (4) One day a lawyer named Jaggers appears with strange news: a secret benefactor has given Pip a large fortune, and Pip must come to London immediately to begin his education as a gentleman. Pip happily assumes that his previous hopes have come true—that Miss Havisham is his secret benefactor and that the old woman intends for him to marry Estella.
- (5) In London, Pip befriends a young gentleman named Herbert Pocket and Jaggers's law clerk, Wemmick. He expresses disdain for his former friends

and loved ones, especially Joe, but he continues to pine after Estella. He furthers his education by studying with the tutor Matthew Pocket, Herbert's father. Herbert himself helps Pip learn how to act like a gentleman. When Pip turns twenty-one and begins to receive an income from his fortune, he will secretly help Herbert buy his way into the business he has chosen for himself. But for now, Herbert and Pip lead a fairly undisciplined life in London, enjoying themselves and running up debts. Orlick reappears in Pip's life, employed as Miss Havisham's porter, but is promptly fired by Jaggers after Pip reveals Orlick's unsavory past. Mrs. Joe dies, and Pip goes home for the funeral, feeling tremendous grief and remorse. Several years go by, until one night a familiar figure barges into Pip's room—the convict, Magwitch, who stuns Pip by announcing that he, not Miss Havisham, is the source of Pip's fortune. He tells Pip that he was so moved by Pip's boyhood kindness that he dedicated his life to making Pip a gentleman, and he made a fortune in Australia for that very purpose.

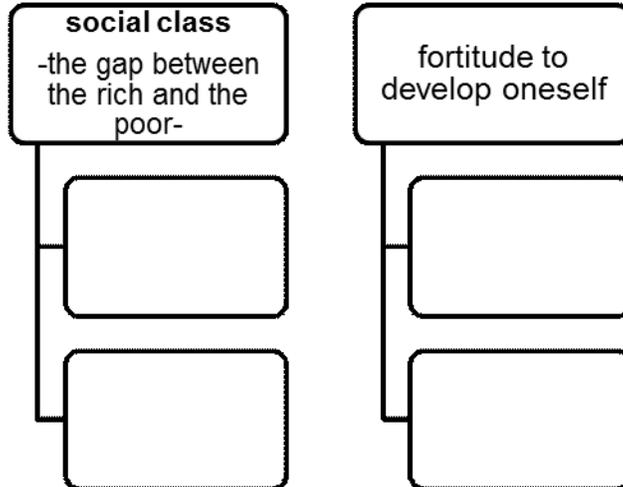
- (6) Pip is appalled, but he feels morally bound to help Magwitch escape London, as the convict is pursued both by the police and by Compeyson, his former partner in crime. A complicated mystery begins to fall into place when Pip discovers that Compeyson was the man who abandoned Miss Havisham at the altar and that Estella is Magwitch's daughter. Miss Havisham has raised her to break men's hearts, as revenge for the pain her own broken heart caused her. Pip was merely a boy for the young Estella to practice on; Miss Havisham delighted in Estella's ability to toy with his affections.
- (7) As the weeks pass, Pip sees the good in Magwitch and begins to care for him deeply. Before Magwitch's escape attempt, Estella marries an upper-class lout named Bentley Drummle. Pip makes a visit to Satis House, where Miss Havisham begs his forgiveness for the way she has treated him in the past, and he forgives her. Later that day, when she bends over the fireplace, her clothing catches fire and she goes up in flames. She survives but becomes an invalid. In her final days, she will continue to repent for her misdeeds and to plead for Pip's forgiveness.
- (8) The time comes for Pip and his friends to spirit Magwitch away from London. Just before the escape attempt, Pip is called to a shadowy meeting in the marshes, where he encounters the vengeful, evil Orlick. Orlick is on the verge of killing Pip when Herbert arrives with a group of friends and saves Pip's life. Pip and Herbert hurry back to effect Magwitch's escape. They try to sneak Magwitch down the river on a rowboat, but they are discovered by the police, who Compeyson tipped off. Magwitch and Compeyson fight in the river, and Compeyson is drowned. Magwitch is sentenced to death, and Pip loses his fortune. Magwitch feels that his sentence is God's forgiveness and dies at peace. Pip falls ill; Joe comes to London to care for him, and they are reconciled. Joe gives him the news from home: Orlick, after robbing Pumblechook, is now in jail; Miss Havisham has died and left most of her

fortune to the Pockets; Bidy has taught Joe how to read and write. After Joe leaves, Pip decides to rush home after him and marry Bidy, but when he arrives there he discovers that she and Joe have already married.

- (9) Pip decides to go abroad with Herbert to work in the mercantile trade. Returning many years later, he encounters Estella in the ruined garden at Satis House. Drummle, her husband, treated her badly, but he is now dead. Pip finds that Estella’s coldness and cruelty have been replaced by a sad kindness, and the two leave the garden hand in hand, Pip believing that they will never part again.

<http://www.sparknotes.com/lit/greatex/summary.html>

Put in details from **Great Expectations** which highlight these ideas given below.



F. Gerard Manley Hopkins, [S.J.](#) (28 July 1844 – 8 June 1889)

Born: 28 July 1844 [Stratford](#), [Essex](#), England

Died: 8 June 1889 (aged 44)

Resting place: [Glasnevin Cemetery](#), [Dublin](#)

Occupation: Poet, Jesuit priest, Professor of Classics

Alma mater: [Highgate School](#), London
[Balliol College](#), Oxford



At grammar school in Highgate (1854-63), he won the poetry prize for "The Escorial" and a scholarship to Balliol College, Oxford (1863-67), where his tutors included [Walter Pater](#) and

Benjamin Jowett. At one time he wanted to be a painter-poet like [D. G. Rossetti](#) (two of his brothers became professional painters), and he was strongly influenced by the aesthetic theories of Pater and [John Ruskin](#) and by the poetry of the devout Anglicans George Herbert and [Christina Rossetti](#). Even more insistent, however, was his search for a religion which could speak with true authority; at Oxford, he came under the influence of [John Henry Newman](#). (See [Tractarianism](#).) Newman, who had converted from Anglicanism to Roman Catholicism in 1845, provided him with the example he was seeking, and in 1866 he was received by Newman into the Catholic Church. In 1867 he won First-Class degrees in Classics and "Greats" (a rare "double-first") and was considered by Jowett to be the star of Balliol. The following year he entered the Society of Jesus; and feeling that the practice of poetry was too individualistic and self-indulgent for a Jesuit priest committed to the deliberate sacrifice of personal ambition, he burned his early poems. Not until he studied the writings of Duns Scotus in 1872 did he decide that his poetry might not necessarily conflict with Jesuit principles.

References

Everett, G. (1988). *Gerard Manley Hopkins: A Brief Biography*. *Victorianweb.org*. Retrieved 18 January 2014, from <http://www.victorianweb.org/authors/hopkins/hopkins12.html>

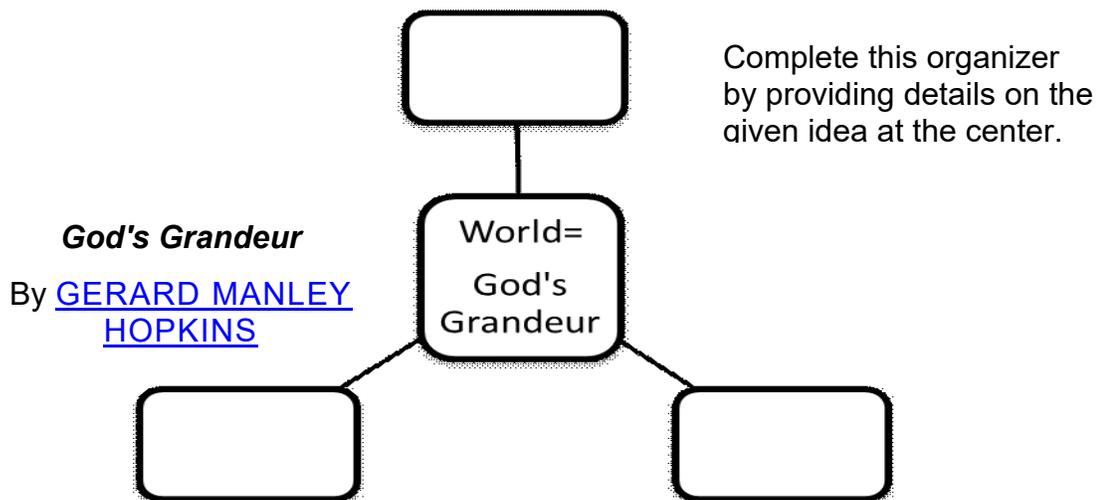
God's Grandeur

The world is charged with the grandeur of God.
It will flame out, like shining from shook foil;
It gathers to a greatness, like the ooze of oil
Crushed. Why do men then now not reck his rod?
Generations have trod, have trod, have trod;
And all is seared with trade; bleared, smeared with toil;
And wears man's smudge and shares man's smell: the soil
Is bare now, nor can foot feel, being shod.

And for all this, nature is never spent;
There lives the dearest freshness deep down things;
And though the last lights off the black West went
Oh, morning, at the brown brink eastward, springs —
Because the Holy Ghost over the bent
World broods with warm breast and with ah! bright wings.

Source: *Gerard Manley Hopkins: Poems and Prose* (Penguin Classics, 1985)

<http://www.poetryfoundation.org/poem/173660>



Open the following links to study literary/poetic devices and sensory images.

<http://literary-devices.com/> - This website is dedicated to **literary devices (literary terms)**. Here you will find a list literary devices (literary terms) with definitions and examples.

<http://www.teachersfirst.com/lessons/raven/start-fl.cfm>

This site looks at the vocabulary and literary devices in Edgar Allan Poe's famous poem, **The Raven**. It lets users view each stanza of the poem, pointing out Poe's

use of some common literary devices. By moving the mouse over the highlighted words, users can learn more about Poe's use of these devices.

<http://www.starmatica.com/standalone/starrMaticaFigurativeLanguageBaseball.swf>

This site is a game where you identify the correct figure of speech used in a sentence through a baseball game. You will be pitched balls with questions that you will need to answer. Quicker answers will result in better hits---or even a homerun! See if you can load your bases for a grand slam home run!

<http://classroom.synonym.com/sensory-imagery-mean-poetry-1667.html>

This website talks about good poetry which can paint a vivid portrait of a scene, emotion or similar subject matter with words. This website also explains the importance of rich sensory imagery apart from proper meter in order to master the basics of different types of poetry which often get stuck because of the common focus on the rhyme scheme or rhythm of the poem.

You can also refer to this detailed presentation on Literary Devices/Techniques.

Literacy Devices

Allegory - a symbolic representation

i.e. *The blindfolded figure with scales is an allegory of justice.*

Alliteration - the repetition of the initial consonant. There should be at least two repetitions in a row.

i.e. *Peter Piper picked a peck of pickled peppers.*

Allusion – A reference to a famous person or event in life or literature.

i.e. *She is as pretty as the Mona Lisa.*

Analogy - the comparison of two pairs which have the same relationship.

i.e. *shoe is to foot as tire is to wheel*

Assonance - the repetition of similar vowel sounds in a sentence.

Climax - the turning point of the action in the plot of a play or story. The climax represents the point of greatest tension in the work.

Foreshadowing - hints of what is to come in the action of a play or a story

Hyperbole - a figure of speech involving exaggeration.

Metaphor - A comparison in which one thing is said to be another.

i.e. *The cat's eyes were jewels, gleaming in the darkness.*

Onomatopoeia - the use of words to imitate the sounds they describe.

i.e. *The burning wood crackled and hissed.*

Oxymoron - putting two contradictory words together.

i.e. *bittersweet, jumbo shrimp, and act naturally*

Personification - is giving human qualities to animals or objects.

i.e. *The daffodils nodded their yellow heads.*

Pun - A word is used which has two meanings at the same time, which results in humor.

Simile - figure of speech involving a comparison between unlike things using like, as, or as though.

i.e. *She floated in like a cloud.*

© 2005-08 [Online Learning Centre, Saskatoon Public Schools](http://olc.spsd.sk.ca/de/resources/litdevices/)

<http://olc.spsd.sk.ca/de/resources/litdevices/>

Try out also the exercises on literary devices that follow.

Name _____ Date _____

SIMILES



Similes compare two things by using the words **like** or **as**. Think about different things. Write some similes about them.

Here is a simile about a tree:
*The tree was **as tall as** a house.*

Now your turn:

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

Pick the one you like best. Write it in the box that follows and illustrate it.

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<http://www.learnenglish.org.uk/CET/flashactivities/similes.html>

Simile Matching Game – Forming 15 common similes in English with mechanism to check your answers

<http://www.rhlschool.com/eng3n26.htm> -Identifying metaphors

<http://www.factmonster.com/spot/analogy.html> -Identifying analogy

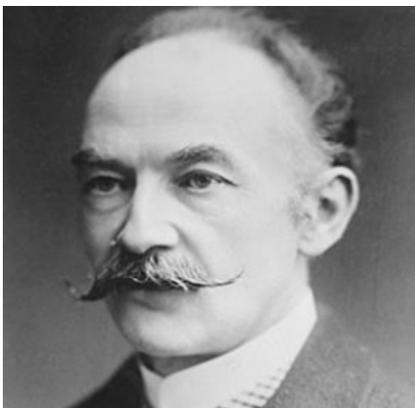
Now, complete the tables below based on **God's Grandeur** by Gerard Manley Hopkins.

Literary/poetic devices used	Supporting Idea/Explanation/Appreciation

Sensory images used	Supporting Idea/Explanation/Appreciation

G. Put together the important points that you have learned so far by completing the table after the given information on and poem of Thomas Hardy.

Thomas Hardy, Poet



Thomas Hardy, the son of a stonemason, was born in Dorset, England, on June 2, 1840. He trained as an architect and worked in London and Dorset for ten years. Hardy began his writing career as a novelist, publishing *Desperate Remedies* in 1871, and was soon successful enough to leave the field of architecture for writing. His novels *Tess of the D'Urbervilles*(1891) and *Jude the Obscure* (1895), which are considered literary classics today, received negative reviews upon publication and Hardy was criticized for being too pessimistic and preoccupied with sex. He left fiction writing for

poetry, and published eight collections, including *Wessex Poems* (1898) and *Satires of Circumstance* (1912).

Hardy’s poetry explores a fatalist outlook against the dark, rugged landscape of his native Dorset. He rejected the Victorian belief in a benevolent God, and much of his poetry reads as a sardonic lament on the bleakness of the human condition. A traditionalist in technique, he nevertheless forged a highly original style, combining rough-hewn rhythms and colloquial diction with an extraordinary variety of meters and stanzaic forms. A significant influence on later poets (including Frost, Auden, Dylan Thomas, and Philip Larkin), his influence has increased during the course of the century, offering an alternative—more down-to-earth, less rhetorical—to the more mystical and aristocratic precedent of Yeats. Thomas Hardy died on January 11, 1928.

<http://www.poets.org/poetsorg/poet/thomas-hardy>

“I Said to Love” by Thomas Hardy

I said to Love,
 "It is not now as in old days
 When men adored thee and thy ways
 All else above;
 Named thee the Boy, the Bright, the
 One
 Who spread a heaven beneath the sun,"
 I said to Love.

I said to him,
 "We now know more of thee than then;
 We were but weak in judgment when,
 With hearts abrim,
 We clamoured thee that thou would'st
 please
 Inflict on us thine agonies,"
 I said to him.

I said to Love,
 "Thou art not young, thou art not fair,
 No faery darts, no cherub air,
 Nor swan, nor dove
 Are thine; but features pitiless,
 And iron daggers of distress,"
 I said to Love.

"Depart then, Love! . . .
 - Man's race shall end, dost threaten
 thou?
 The age to come the man of now
 Know nothing of? -
 We fear not such a threat from thee;
 We are too old in apathy!
 Mankind shall cease.--So let it be,"
 I said to Love.

<http://www.poemhunter.com/poem/i-said-to-love/>

Stanza	Poetic Device/s Used	Tone	Mood	Author’s Purpose
1	Allusion boy - Cupid			
2				
3				
4		cynical		



Process questions to answer:

1. What is the most common characteristic of these different texts you read?

2. Which characteristic reflects the Anglo-American perspective of valuing others?

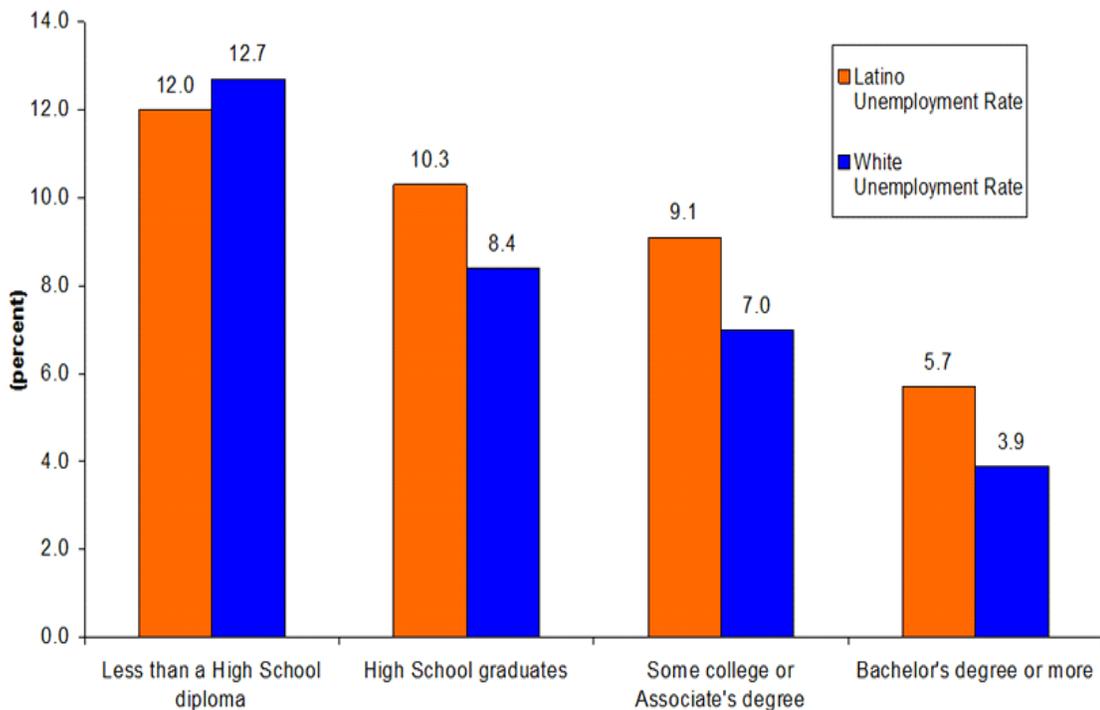
3. Based on the varied perspectives from the characters or the texts, how is the Anglo-American literature shaped?

ACTIVITY 4. Work for Hire

This activity highlights the idea of work in the poem *The Man With the Hoe* by Edwin Markham. Follow the instructions given.

A. Study this chart about unemployment and then complete the paragraph that follows.

Unemployment Rate for Latinos and Whites by Educational Attainment, 2011 Annual Average (Persons 25 years and older)



Source: Bureau of Labor Statistics, Current Population Survey

(1) Unemployment rates are lowest among those with a _____ degree or higher. (2) For instance, the 2011 unemployment rate among Latinos with at least a bachelor's degree was _____ percent, (compared to 3.9 percent for Whites). (3) Unemployment rates are _____ for those with fewer years of schooling. (4) In 2011, the unemployment rate of _____ with only a high school degree was 10.3 percent (compared to 8.4 percent of Whites with only a high school degree) and _____ percent for Latinos with less than a high school degree (compared to 12.7 percent for Whites with less than a high school degree). While those with more education are less likely to experience _____, Latinos of all education levels were hit hard by the recession.

<http://www.dol.gov/sec/media/reports/hispaniclaborforce/>

B. Read this article excerpt, paying attention to the words with underline and those in bold letters.

Is Hard Labor Really That Bad? (Excerpt)
 By Alex Altman Wednesday, August 12, 2009

Disciplining wrongdoers with arduous physical activity stretches at least **as far back as** the ancient Greeks — and it always really sucked. Homer's *Odyssey* recalls the plight of Sisyphus, the Corinthian King consigned to nudging a boulder up a hill for all eternity; according to the gods' twisted decree, **when** he neared the top of the hill, the rock would come tumbling down. Rehabilitation in 19th century England took a page from the Greeks' prescription for soul-crushing drudgery: inmates would be forced to trek **endlessly** on treadmills, pass their days turning purposeless cranks for thousands of revolutions at a time, or shuttle cannonballs back and forth in an activity known as the "shot drill." Among those subjected to forced labor in British prisons was scribe Oscar Wilde, who toiled for two years on charges of public indecency.

<http://content.time.com/time/nation/article/0,8599,1915823,00.html>

Below are words from the article excerpt on hard labor. Try to add words related to the given words in the table. Then identify these words by writing their classification in the column heading. Some clues are given to guide you.

A__v__r__ of Fr__q__e__y	(Common) A__v__r__s in N__rr__t__ __n
always	as far back as
	when

--	--

Complete the statements to put together important points in the exercise.

1. _____ of _____ are _____ of time that answer the question "How frequently?" or "How often?". They tell us how often something happens.
2. _____ in _____ are _____ that help provide continuity or smooth flow of the events in a story.

Open <https://www.englishclub.com/grammar/adverbs-frequency.htm> for more details and some exercises on Adverbs of Frequency.

Consider the following in using Adverbs in Narration.

Use adverbs for effect

Examples:

- Kyle smashed the zombie's skull **until** his armed burned and flecks of rotted brain covered the sidewalk.
- After surviving the exodus from New York, Lien would **never** trust another soldier.
- Gregor stumbled **back**, avoiding Ilya's grasp.

So, go ahead and use adverbs as long as, like every other word in your story, they add something.

<http://mattmoorewrites.com/2012/10/18/the-avoid-adverbs-rule-is-very-wrong/>

Open

<http://www.myenglishteacher.net/Making%20Your%20Writing%20More%20Interesting%20Part%20I.html> for more details and some exercises on adverbs.

After learning about the different texts earlier, what will you say to this laborer to show your appreciation for the experiences and the impact he represents to Anglo-American literature? Use and highlight adverbs in your 5-7-sentence message. Post your message in the Dashboard.



https://www.google.com.ph/search?hl=en&site=img&tbm=isch&source=hp&biw=1024&bih=509&q=iceberg&oq=iceberg&gs_l=img.3..0l10.1736.3538.0.5786.7.6.0.1.1.0.350.929.1j1j0j2.4.0...0...1ac.1.52.img..2.5.945.3Xs8AlcMsmk#hl=en&q=cartoons%20on%20hard%20labor&tbm=isch&facrc= &imgdii= &imgrc=gvMYZdxAK9psDM%253A%3BOCj17zruDH76VM%3Bhttp%253A%252F%252Fblogs.app.com%252Fsaywhat%252Ffiles%252F2010%252F02%252Fmalawi.jpg%3Bhttp%253A%252F%252Fblogs.app.com%252Fsaywhat%252F2010%252F02%252F15%252Fman-gets-prison-hard-labor-for-casting-spell-on-neighbor%252F%3B500%3B375

Message



Process questions to answer:

1. What specific detail from the unemployment chart, adverbs in narration, or adverbs of frequency helps you express your ideas on valuing others?

2. As a source of information, which between a chart and a narrative text do you prefer? Why?

3. What does your answer in # 2 say about understanding different texts like the Anglo-American texts you read earlier? Explain.

Answer again the questions in the K column. Compare these current K answers with your K answers in the Explore part. Then answer the question in the L column.

Essential Questions	K	W	H	L
	What do I <u>k</u> now?	What do I <u>w</u> ant to find out?	<u>H</u> ow can I find out what I want to learn?	What did I <u>l</u> earn?
How is literature shaped?				
What is the best way to understand a text?				

Recall the different activities that you have gone through in this section. Indicate how each facilitated the answers to the Essential Questions in this lesson. Then, write some questions which you might still have at this point in the lesson.

Firm Up Activities		Target Competencies	Answers to the Essential Questions		Questions I Still Have
			How is literature shaped?	What is the best way to understand a text?	
ACTIVITY NO.1: <i>WHAT'S THE MOST APPROPRIATE STYLE?</i>		Give the appropriate communicative styles for various situations (intimate, casual,			

		conversational, consultative, and frozen).			
ACTIVITY NO.2: <i>PEOPLE POWER AND PERSUASION</i>		<ul style="list-style-type: none"> ▪ Listen to paraphrase and summarize information from persuasive texts. ▪ Agree or disagree with ideas in texts ▪ Get information from audio-video recordings. 			
ACTIVITY NO. 3: <i>ANGLO-AMERICAN SOUL</i>		Identify the distinguishing features of notable Anglo-American sonnets, dramatic poetry, vignettes, and short stories.			
		Determine tone, mood, technique, and purpose of the author.			
		Explain the literary devices used.			
		Express appreciation for sensory images used.			

		Explain how the elements specific to a selection build its theme.			
ACTIVITY NO. 4: <i>WORK FOR HIRE</i>		Interpret information found in non-linear texts such as diagrams, maps, charts, about social conditions/ issues.			
	•	<ul style="list-style-type: none"> • Use adverbs in narration • Use adverbs of frequency 			

Recall how you accomplished the different activities in this section. Identify the specific strategy or technique that you used in order to accomplish the activity. Then, explain the reason for using this strategy or clarify when or in which situation this strategy is most useful.

Activity	Personal Strategy Used to Answer the Activity	Why Use the Strategy? When is the strategy used?
ACTIVITY NO.1: <i>WHAT'S THE MOST APPROPRIATE STYLE?</i>		
ACTIVITY NO.2: <i>PEOPLE POWER AND PERSUASION</i>		
ACTIVITY NO. 3: <i>ANGLO-AMERICAN SOUL</i>		
ACTIVITY NO. 4: <i>WORK FOR HIRE</i>		

Compare your initial ideas with the ideas in the discussion so far.



FIRM UP:



In this section, the discussion was about:

- matching communicative styles with appropriate situations;
- paraphrasing, summarizing, agreeing/disagreeing;
- the distinguishing features of notable Anglo-American sonnets, dramatic poetry, vignettes, and short stories highlighting the experiences and thoughts of the characters in different contexts or circumstances;
- determine tone, mood, technique, and purpose of the author;
- explain the literary devices used;
- express appreciation for sensory images used;
- explain how the elements specific to a selection build its theme.
- interpreting information from chart; and
- using adverbs of frequency and adverbs in narration.

2.

Go back to the previous section and compare your initial ideas on the following questions:

How is literature shaped? What is the best way to understand a text?

How much of your initial ideas are found in the discussion?

Which ideas are different and need revision?

What new learning goal should you now try to achieve?

Now that you know the important ideas about this topic, let's go deeper by moving on to the next section.



DEEPEN

ACTIVITY 5. Anglo-American Epitome

The different sets of information and exercises that follow outline the influences of culture, history, values of the English and the Americans reflected in the different texts discussed earlier.

A. Look at this information on the different literary pieces discussed earlier.

English	American
<p><i>Great Expectations</i> (novel) by Charles Dickens Victorian England [1837–1901]</p>	<p><i>Mowing</i> by Robert Frost (sonnet) [1874]</p>
	<p><i>The Man with a Hoe</i> (poem) by Edwin Markham [1852]</p>
<p><i>God's Grandeur</i> (poem) by Gerard Manley Hopkins [1844]</p>	<p><i>Dr. Heidegger's Experiment</i> (short story) by Nathaniel Hawthorne [1804]</p>
<p>England 1837-1901</p>	<p>America 1804-1874</p>