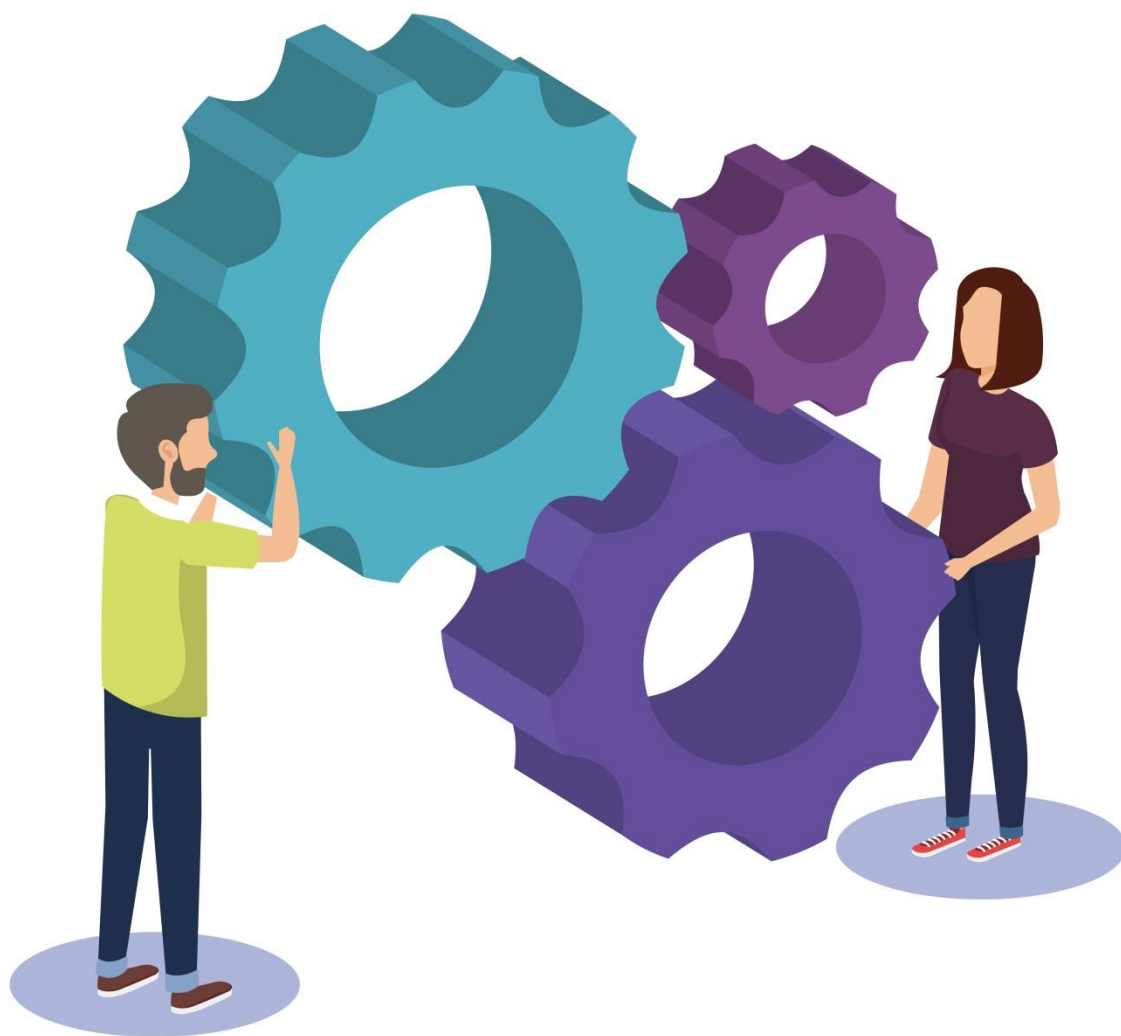


LEARNING MODULE

English

G9 | Q3

Connecting to the World



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.

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ENGLISH 9

Module No. 3: Connecting To The World

☑ INTRODUCTION AND FOCUS QUESTION(S):

The 21st century has brought unprecedented and dramatic change to the society at large. Through technology, people from different parts of the world have become more connected; moreover, huge amount of information can be readily accessed. This has prompted a rewiring of how people think and how they deal with one another. Indeed, many claim that due to technology the world has become increasingly connected. ***However, have you really wondered if every part of the world is truly connected?***

According to Amy McMahon (<http://iamrevolting.wordpress.com/2009/04/09/the-state-of-the-world-today-what-can-we-do/>), "The current state of the world is deeply saddening. The atrocities that go on are horrendous – not just towards each other, but even to the planet. At any given moment, just take a look at the headlines on CNN.com, it's like a crazy horror movie. But this is no movie, this is our world, the world we live in."

A similar view is found in the works of several authors. In their stories, poems, essays or plays, writers expose social issues that show how the world in a number of places is disconnected. In this module, we will look at how playwrights use drama to convey their feelings about the world. As you go through this module, think about these questions:

What connections do playwrights make between drama and societal realities?

What makes for powerful drama?



☒ LESSONS AND COVERAGE

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

Lesson 1 – Stage and Social Realities

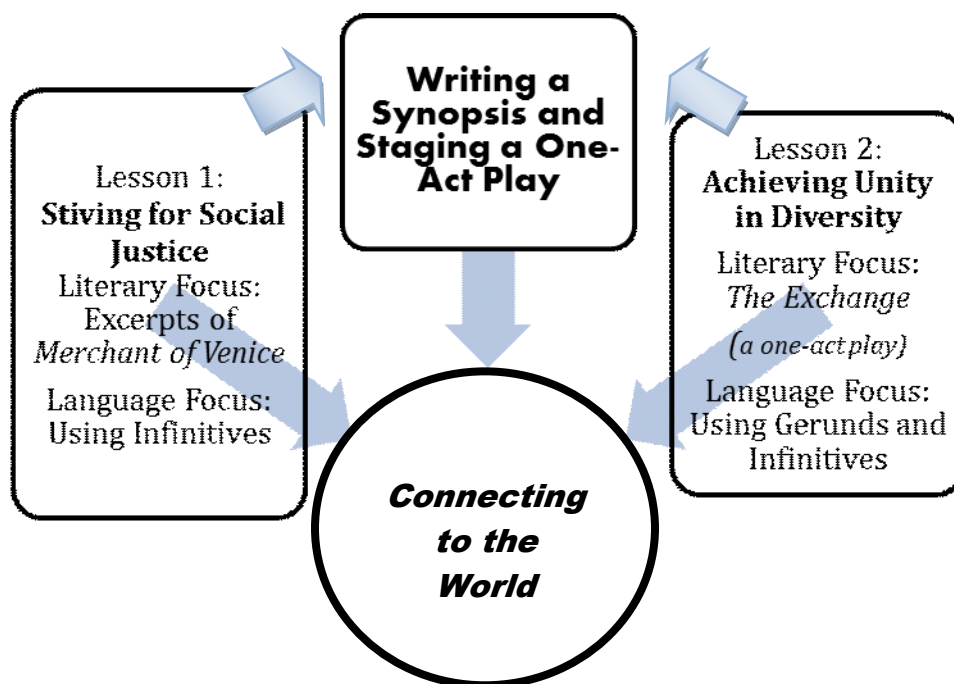
Lesson 2 – Unity in Diversity

In these lessons, you will learn the following:

<i>Lesson 1</i>	<ul style="list-style-type: none"> Analyze a synopsis and excerpts of a Shakespearean play. Deliver lines from a play.
<i>Lesson 2</i>	<ul style="list-style-type: none"> Analyze and stage a one-act play. Write a synopsis.

☒ MODULE MAP:

Here is a simple map of the above lessons you will cover:



☑ **EXPECTED SKILLS:**

To do well in this module, you need to remember and do the following:

LESSON 1:

- *Extract information from argumentative/persuasive text.*
- *Reflect on the ideas of the speaker.*
- *Interpret the information listened to.*
- *Form decisions based on the ideas mentioned.*
- *Use appropriate multi-media resources to accompany the oral delivery of lines.*
- *Express appreciation for sensory images used.*
- *Determine tone, mood, technique, and purpose of the author*
- *Explain how a selection may be influenced by culture, history, environment, or other factors.*
- *Draw similarities and differences of the featured selections in relation to the theme.*
- *Interpret the message conveyed in a material*
- *Provide critical feedback to the idea presented in the material viewed*
- *Use infinitives.*
- *Identify types and features of a play synopsis*

LESSON 2:

- *Analyze the content and feeling levels of utterances in persuasive texts.*
- *Judge the relevance and worth or information/ ideas.*
- *Recognize faulty logic, unsupported facts, and emotional appeal.*
- *Provide appropriate and critical feedback/reaction to a specific context or situation.*
- *Share personal opinion about ideas listened to.*
- *Produce the English sounds correctly and effectively when delivering lines in a one-act play.*
- *Use the appropriate prosodic features of speech when delivering lines in a one-act play.*
- *Explain how the elements specific to a one-act play contribute to the development of its theme.*
- *Identify the distinguishing features of the Anglo-American one-act plays.*
- *Analyze the information contained in the material viewed.*
- *Get familiar with the technical vocabulary for drama and theatre (like stage directions)*
- *Use participle and gerunds.*
- *Use literary devices and techniques to craft a play synopsis.*

PRE-ASSESSMENT



Let's find out how much you have already known about social realities and literature by reading the provided text and answering the questions that follow.

1. All the choices is synonymous with a play synopsis EXCEPT for _____.
 - A. summary
 - B. outline
 - C. overview
 - D. review
2. Which of the choices does NOT refer to faulty logic?
 - A. oversimplification
 - B. logical reasoning
 - C. circular reasoning
 - D. overgeneralization
3. If a reading text were a one-act play, it would have the main features except for _____.
 - A. theme
 - B. plot
 - C. dialogue
 - D. rhythm
4. Based on this excerpt, *“And what have I learned? That silence is the greatest ethical challenge; that it is so much easier to stay silent, to say nothing, to fly under the radar. To not act, to acquiesce,”* which of the choices does not explain what the author means by silence as “greatest ethical challenge”?
 - A. Silence is equivalent to not doing anything to change the situation.
 - B. Silence means to accept the status quo.
 - C. Silence means remain not challenging what is wrong in the society.
 - D. Silence means listening to other people’s opinions.
5. Based on the excerpt found below, which seems to be the dominant writing purpose of the reading text’s author?

The issues change over time and space, but the core issue remains the same. Will I be silent or will I speak up? Will I use my voice to do the right thing, to right the wrongs and to make a difference? Or, will I remain a scared, weak little child and avoid the truth through silence, an act I still regret. I know that I need to mature to be able to look upon my sin of omission not with lingering guilt, but to

appreciate it as a gift. My gift is that I learned, painfully, at an early age the true ethical dilemma in the world that crosses all generations, all peoples, all cultures, all societies. We are all given a voice and an opinion. It is our right and our obligation to use it. We all have it within our power to change our small world, our network of friends and family, our school, our community and our larger world if we just use our voice. Don't be silent, don't let silence be your form of speech as Sontag admonishes, speak!

- A. to inform
 - B. to describe
 - C. to persuade
 - D. to narrate
6. Which of the statements used a participle correctly?
- A. Keeping his silence, the essayist decides to protect his father.
 - B. Keeping his silence, his dad died later on.
 - C. Keeping his silence, the essay elaborates on the author's experience.
 - D. Keeping his silence, his mother tried to extract information from him.
7. Which of the following does NOT use the infinitive phrase properly?
- A. They did not expect us to voice out our opinions about these social issues.
 - B. He won the contest for to voice out his opinion is very important.
 - C. The humanitarian group wants to voice out the need to reach out to the less fortunate ones.
 - D. Her intention is to voice out what she thinks about the issue.
8. Which of the excerpts from the text does NOT evoke sensory images?
- A. *As a seven year-old, I was not equipped to understand the implications of my silence.*
 - B. *Looking into their mirror, I gazed upon my smiling, chocolate-covered face topped with an Einstein hairdo.*
 - C. *Don't be silent, don't let silence be your form of speech as Sontag admonishes, speak!*
 - D. *That silence is the greatest ethical challenge; that it is so much easier to stay silent, to say nothing, to fly under the radar.*
9. If a reading text were a one-act play, which of the elements or features would reveal its intent or purpose?
- A. theme
 - B. dialogue
 - C. plot
 - D. characterization
10. In what way is characterization essential in conveying the theme of the play?
- A. It allows readers to view the world from a different point of view.
 - B. It promotes empathy and understanding of others.

- C. It enhances the learner's ability to communicate with others in a suitable fashion.
- D. It allows learners to explore the central idea of the play.
11. Why is it important for a performer to understand the theme of the play?
Understanding of the theme allows actors to _____
- A. portray the character in a believable manner.
 - B. show how people interact in real life.
 - C. manifest that drama imitates life.
 - D. deliver their lines fluently.
12. Why should actors be very particular about their movement on stage?
An actor's body movement _____.
- A. can easily distract the audience
 - B. Is important in knowing the outcome of the story
 - C. forwards message about the character and the plot
 - D. makes the plot more interesting and entertaining
13. Which of the choices is not true?
- A. A single setting is typical in one-act plays.
 - B. One-act plays serve as the basis for full-length plays.
 - C. The middle of a one-act play is concerned with the climax.
 - D. A one-act play is less complex than a full-length play in terms of structure.
14. Which of the following is not true about Shakespeare and his writings?
- A. He wrote in Old English.
 - B. It is best to gain prior knowledge of Shakespeare's language in order to understand his plays better.
 - C. Shakespeare has coined many words.
 - D. Shakespeare is both a playwright and poet.
15. The **Connected World Organization** has commissioned you to write a synopsis for a one-act play that it would stage on its centennial celebration. What should be the least of your concerns?
- A. scene-by-scene breakdown of the story
 - B. setting of the story
 - C. scenes leading to the climax of the story
 - D. plot structure of the story
16. You are interested in supervising the creative elements of the play production for the Connected World Organization's centennial celebration. Which of the positions should you apply for?
- A. Director
 - B. Stage Manager
 - C. Playwright
 - D. Designer

17. The **Connected World Organization's** Centennial Celebration Committee has asked you to choose actors for the staging of a one-act play. Which will be your basis in determining the capacity of the actor to use verbal communication?
- A. engaging
 - B. proficient
 - C. concise
 - D. credible
18. Based on the same situation in Item 17, which criteria would you use to gauge the actor's capacity to get the interest of the audience through expressive skills?
- A. responsive
 - B. engaging
 - C. formal
 - D. concise
19. As writer of the synopsis for a play that will be staged during the centennial celebration of the **Connected World Organization**, your task is to ensure that the written output is well-written. What point of view should you use?
- A. 1st Person
 - B. 2nd Person
 - C. 3rd Person
 - D. 4th Person
20. You are interested in supervising the technical aspect of the play production for the Connected World Organization's centennial celebration. Which of the positions should you apply for?
- A. Director
 - B. Stage Manager
 - C. Playwright
 - D. Designer

The excerpts in the pre-assessment are taken from Joshua Thomas' essay entitled, "The Greatest Ethical Challenge: To Speak" by Joshua Thomas. This can be accessed from: http://www.carnegiecouncil.org/publications/articles_papers_reports/0145

Lesson 1: The Stage and Social Realities



EXPLORE



In this lesson you will travel back in time and be exposed to world issues such as social justice. As you unravel these societal concerns through varied means such as technology and literature, think about these questions:

What connections do playwrights make between drama and societal realities?

ACTIVITY 1. All the World's A Stage

Recall the plays that you have seen. Think about how a playwright would present a social issue in a powerful manner.



How would a playwright present a social issue onstage?	What makes this manner powerful?

--	--



My Thinking Box

Consider this question, “What connections do playwrights make between drama and societal realities?” Write your answers on the IN THE BOX provided below.

<p style="text-align: center;">IN THE BOX</p>

I think...

<p style="text-align: center;">OUT OF THE BOX</p>



End of Explore

Before you get to know more about these through the next learning segments, accomplish the *My Goals Mountain*.

My Goals Mountain

*You are now aware of the learning outcomes as articulated in the expected skills and the concepts that you need to understand in this learning unit. It is time for you to create a navigational map which will guide you in achieving your learning goals. To do this, use the **My Goals Mountain** graphic organizer.*

*Climbing High:
Goal Setting*

Name:

My goal is:

Steps I need to take to get there:

Who and what I need to help me:

I will try to achieve my goal by:

Photo Source: <http://www.learnquebec.ca/en/content/pedagogy/portfolio/collect/practice.html>



FIRM-UP

Your goal in this section is to take a look at how a well known playwright like Shakespeare uses the stage to reflect social realities. You will read and discuss one act from one of his masterpieces, the Merchant of Venice.

**Is social justice achievable?
What makes for powerful drama?**

ACTIVITY 2. Into Shakespeare's World

Be familiar with the terms that you are bound to encounter as you read the plays of Shakespeare. Click and drag each term from the left column in order to match with the corresponding definition or description found on the second column.

Aside	main divisions of a play
Soliloquy	conversation between and among the characters.
Exeunt	departure of one character from the stage
Exit	list, usually found at the beginning of each play, of the characters in a play
Monologue	departure of two or more characters from the stage
Act	main character.
Dialogue	words an actor speaks to the audience which other actors on the stage cannot hear.
Dramatis Personae	a long speech spoken by a character which can be addressed to other characters
Epilogue	a passage that reveals a character's thoughts to the audience but not to other characters.
Protagonist	an afterword in any literary work.

ACTIVITY 3. Dramatis Personae

Get to know the characters behind Shakespeare's "Merchant of Venice." Click and drag each name with the corresponding description found on the other column.

Antonio	<ul style="list-style-type: none"> A friend of Bassanio who falls in love with Nerissa, Portia's servant
Salerio and Solanio	<ul style="list-style-type: none"> Wealthy but sad merchant who is willing to lend money to his friends without interest
Bassanio	<ul style="list-style-type: none"> Reigning official of Venice who presides over the court where Shylock intends to collect his bond
Gratiano	<ul style="list-style-type: none"> Friends of Antonio and Bassanio
Lorenzo	<ul style="list-style-type: none"> Jewish businessman who lends money to Antonio
Portia	<ul style="list-style-type: none"> Daughter of Shylock who marries Lorenzo
Nerissa	<ul style="list-style-type: none"> An intelligent, rich and beautiful woman pursued by many men
Shylock	<ul style="list-style-type: none"> A friend of Bassanio who falls in love with Jessica, daughter of Shylock
Jessica	<ul style="list-style-type: none"> Handmaid of Porita who falls in love with Gratiano
Duke of Venice:	<ul style="list-style-type: none"> Young man who borrows from Antonio in order to court Portia

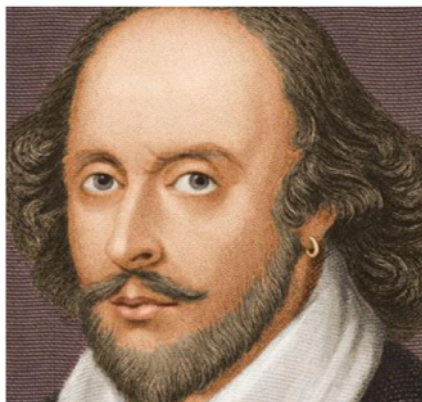


Photo Source: <http://tvlistings.zap2it.com/tv/the-merchant-of-venice/MV001543270000?aid=zap2it>

ACTIVITY 4. Author and Setting

Learn about the bard and the setting of the play, Merchant of Venice by reading the excerpts below.

The Author: William Shakespeare



William Shakespeare is considered by many to be the greatest playwright of all time, although many facts about his life remain shrouded in mystery. He lived during the reigns of Elizabeth I and James I and coined hundreds of new words and phrases that we still use today.

William Shakespeare was born in Stratford-upon-Avon in Warwickshire and was baptized a few days later on 26 April 1564. His father, John Shakespeare, was a glove maker and wool merchant and his mother, Mary Arden, was the daughter of a well-to-do landowner from Wilmcote, South Warwickshire. It is likely Shakespeare was educated at the local King Edward VI Grammar School in Stratford.

SOURCE:

http://www.bbc.co.uk/history/people/william_shakespeare

The settings: Venice and Belmont



Venice. Reproduced in *Social England*, ed. H.D.Traill. University of Victoria Library.

Shakespeare makes use of two distinct settings for *The Merchant of Venice*. Venice, as in Shakespeare's time, is the city of commerce where wealth flows in and out with each visiting ship. Venice is also a cosmopolitan city at the frontier of Christendom, beyond which lies Asia, Africa, and the Ottoman Empire. Society in Venice is a predominantly male world, where the single female, Jessica, is locked up in her house, and can only escape in disguise as a male.

Belmont, on the other hand, is the home of Portia and her mysterious caskets. It is a place of romance and festivity to which the victorious Christians retire at the end of the play. Like the forests in *As You Like It* and *A Midsummer Night's Dream*, Belmont is an idealized "green world" that is removed from the ruthlessness of the real world. Unlike Venice, it is controlled by women (though Portia's dead father lingers).

SOURCE:

<http://internetsakespeare.uvic.ca/Library/SLT/plays/the%20merchant%20of%20venice/mersettings.html>

The Merchant of Venice (Synopsis)

http://www.shakespeare-literature.com/the_merchant_of_venice/0.html

In a street of Venice, the merchant Antonio laments that he is sad but knows not why. His friends, Solanio and Salerio try to cheer him up, to no avail. More friends, Lorenzo and Gratiano also try and fail. Antonio's friend, Bassanio, informs him that he intends to seek the wealthy Portia's hand in marriage, yet needs financial backing. Antonio, though reluctant, offers Bassanio 3,000 ducats (money) to help him. At Belmont, Portia's house, she laments to her servant, Nerissa, that she fears a suitor she dislikes will pursue her hand in marriage. Per her late father's will, the suitor must choose the correct of three chests (gold, silver, and lead), and then, if correct, he may marry Portia. She likes none of her six suitors, but wishes Bassanio would come and choose the correct chest. Back in Venice, after much begging, Bassanio convinces the merchant Shylock the Jew to lend him 3000 ducats, with Antonio putting up his property as the bond. Although Shylock hates Antonio, he lends the money anyway, hoping Antonio will default on the loan. Antonio, though, has confidence one of his ocean vessels will come to port one month before the three month deadline.

The Moroccan prince arrives at Belmont to woo Portia and learns that if he chooses the wrong chest, he must swear to never ask any woman to marry him. Back in Venice, Launcelot Gobbo, a clown and Shylock's servant, tells his father, old Gobbo, that he wishes to leave Shylock and work for Bassanio. Bassanio agrees to it and instructs his servant Leonardo to prepare dinner for him and Shylock. Gratiano then arrives and tells Bassanio he'll help him win over Portia. Shylock's daughter, Jessica, gives a love letter to Launcelot to deliver to Antonio's Christian friend Lorenzo. In the letter, Lorenzo learns that Jessica will pretend to be a male torchbearer for him at the supper between Antonio and Shylock. Shylock, going to the supper, leaves his house keys with his daughter, Jessica, warning her not to take part in the evening's Christian activities. Later that night, Gratiano, Salerio, and Lorenzo meet outside Shylock's house to get Jessica. After Lorenzo and Jessica unite, they all head to meet Bassanio on Antonio's ship to sail to Portia's. At Portia's house, the Moroccan prince chooses a chest to open. Each has an inscription, and only the correct one contains Portia's picture. He chooses incorrectly (the gold one), and leaves defeated. Salerio assures Solanio that Lorenzo and Jessica were not on the ship with Bassanio and Gratiano, and they are thus missing. Shylock, of course, wants his money and his daughter back. At Portia's house, the Prince of Aragon arrives and chooses the silver chest, also the wrong one. Again, he must swear to never woo any maid in marriage and to never tell a soul which chest he opened.

Solanio and Salerio confirm that Antonio's ship has sunk. They then make fun of Shylock for his predicament of losing his daughters. Shylock then laments of his monetary loss to another Jew, Tubal, yet rejoices that Antonio is sure to

default on his loan. At Portia's house, she begs Bassanio to wait in choosing so that she may spend time with him, in case he chooses wrong. He correctly chooses the lead casket, though, and wins Portia's hand in marriage. To seal the union, Portia gives Bassanio a ring, warning that he should never lose it or give it away, lest he risk losing her love for him. Gratiano then announces his intention to wed Nerissa. Next, Salerio, Lorenzo, and Jessica arrive, informing Bassanio that Antonio lost his ships, and, furthermore, that Shylock is viciously declaring forfeiture of the bond by Antonio. Bassanio leaves for Venice to repay the loan. In Venice, Shylock has Antonio arrested for failure to repay the loan. At Belmont, Portia tells Lorenzo and Jessica to manage her house while she and Nerissa go to a monastery until Bassanio returns. In fact, though, she and Nerissa will disguise themselves as young men and travel to Venice.

At a Venetian court, the Duke presides over the sentencing hearing of Antonio wherein Shylock intends to cut "a pound of flesh from Antonio's breast" since the due date has past and that was the terms of the bond, even though Bassanio offers him 6,000 ducats for repayment. Nerissa and Portia, disguised as a court clerk and doctor of civil law respectively, arrive at the court. Gratiano, Bassanio, the Duke, and Portia try to dissuade Shylock, to no avail. Yet, Portia points out that the deed calls for no blood to be shed and exactly one pound to be taken, lest Shylock be guilty of not following the bond himself. Shylock, realizing this is impossible, recants and simply requests 9,000 ducats. Portia then reveals that Shylock is himself guilty of a crime; namely, conspiring to kill another citizen, i.e. Antonio. As punishment, the Duke and Antonio decide that Shylock must give half his belongings to the court; keep the other half for himself and promise to give all his remaining belongings to his daughter and son-in-law (Lorenzo) upon his death; and become a Christian. With no other choice, Shylock agrees. As Portia (as the doctor of civil law) leaves, Bassanio offers her a monetary gift. Portia turns this down, instead requesting Bassanio's gloves and wedding ring instead. Bassanio, due to his vow, hesitates on the ring, but reluctantly gives it after much prodding by Antonio. Nerissa (disguised as a court clerk), vows to try to get her husband (Gratiano) to give her his wedding ring.

At Belmont, Lorenzo and Jessica share a peaceful night together. The next morning, Bassanio and Portia, and Gratiano and Nerissa reunite. After quarreling over the loss of rings, the women admit of their ruse and return the rings to their husbands. Further, they inform Antonio that three of his ships have come to port full of merchandise. Finally, they give the deed to Jessica and Lorenzo promising to give them Shylock's money and possessions upon his death.



Questions to answer:

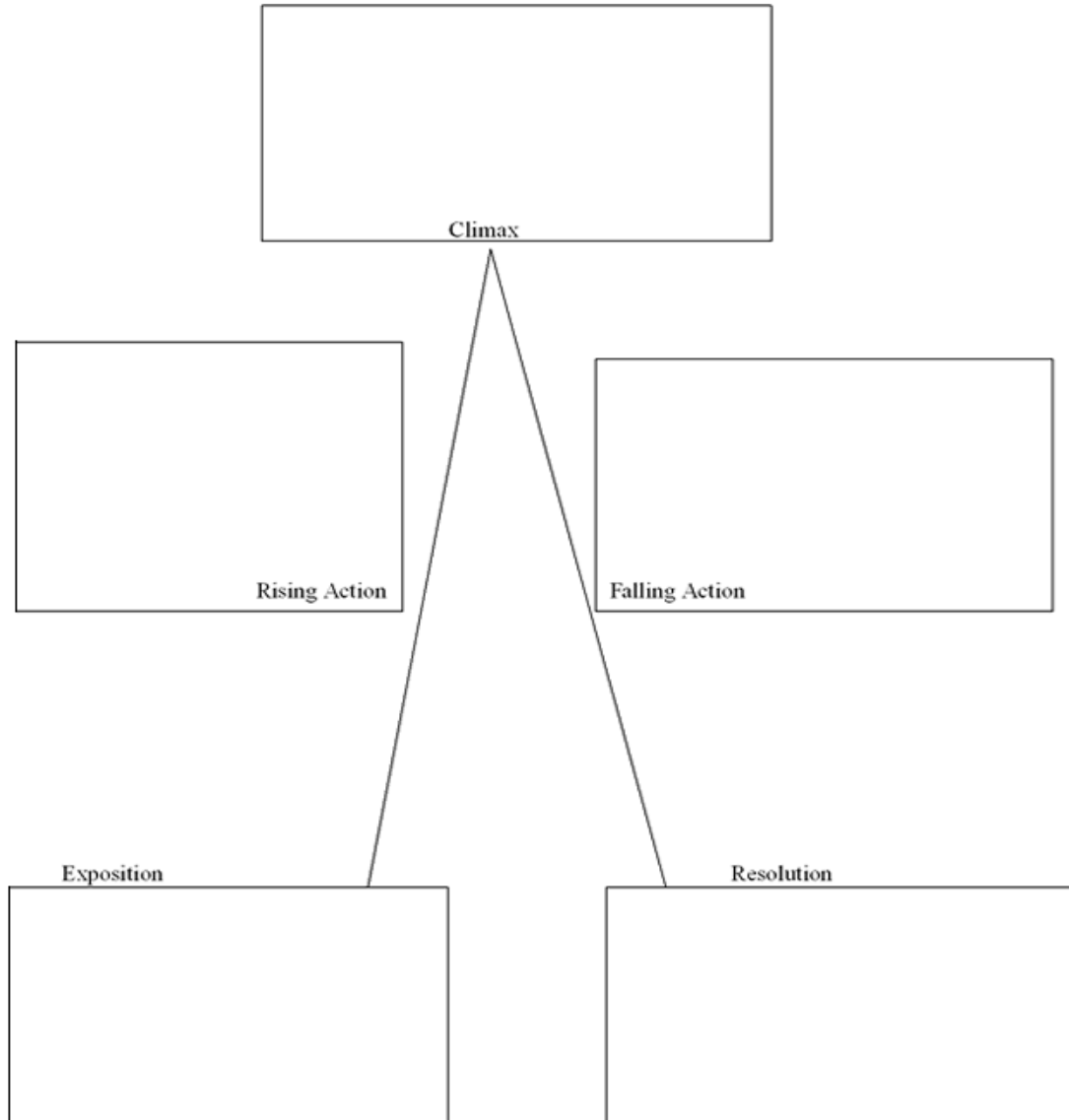
1. What is the setting of the play?
2. What is the state that Antonio is in at the opening of the play? How do his friends respond to this? Cite lines to prove your answer.
3. What situation is Bassanio in? Who offers to help him?
4. Who is Portia? How does she deal with her suitors?
5. How does Bassanio manage to win Portia's hand in marriage?
6. What dealings do Shylock and Antonio engage in?
7. What misfortune falls on Antonio?
8. What happens at the court in Venetia? Is this scene typical in the modern courtroom? Cite lines to explain your answer.
9. How is the conflict resolved?
10. What are the social realities depicted in this play?

ACTIVITY 5. Plot Analysis

Read the synopsis again and trace the unfolding of the events using the diagram found below.

Plot Worksheet

Fill in each section with an example from the story that demonstrates the part of the plot.



Source: <http://homeschoolhelperonline.com/worksheets/plot.shtml>

ACTIVITY 6. Synopses Analysis

Rachel Shirley claims that “Playwrighting often involves writing a synopsis for a play. Writing a good synopsis is crucial for pitching a play to audiences.” Thus, a synopsis plays a crucial role in enticing modern readers to read and appreciate literary texts that offer glimpses of how life was in the past. As you get ready to write a synopsis of the play which you will stage at the end of the quarter, do the following:

1. Read the guidelines, written by Shirley, and use it to assess 3 different synopses of ***Merchant of Venice***.
2. Read three synopses of Merchant of Venice by clicking the following links:
 - Synopsis 1: http://www.shakespeare-literature.com/the_merchant_of_venice/0.html
 - Synopsis 2 <http://marialou.tripod.com/summary.html>
 - Synopsis 3 <http://www.nosweatshakespeare.com/playssummary/merchant-venice/>
3. Determine whether or not the guidelines have been considered in the sample synopses. Place a tick on the column to signify your observation.
4. Use Table 2 to write your assessment on each synopsis. Be guided by the questions on the topmost row.

Table 1

Guidelines to Writing a Good Plot Summary Source: http://suite101.com/a/drama-lesson-on-writing-a-synopsis-for-a-play-a174633	S1	S2	S3
The time and place should be indicated at the beginning of the synopsis.			
A brief description of the main characters should be given as they appear in the story			
The synopsis should begin at the opening of the story and told in the same order as the play, and end at the play’s conclusion			
Dramatic scenes that propel the story forward, including climatic scenes should be described within the synopsis			
The synopsis must be no longer than 250 words long.			
The story must be told in the present tense and in the third person			
When telling the story, dialogue should not be included.			

Table 2:

Survey of Synopsis	Does the synopsis flow?	Is it engaging? What makes it so?	Does it accurately reflect the events of the play?
Synopsis1: http://www.shakespeare-literature.com/the_merchant_of_venice/0.html			
Synopsis 2 http://marialou.tripod.com/summary.html			
Synopsis 3 http://www.nosweatshake.com/play-summary/merchant-venice/			

How does a well-written synopsis pitch in for a play?



Reading 2

Merchant of Venice (Act 3, Scene 1)

<http://shakespeare.mit.edu/merchant/merchant.3.1.html>

SHYLOCK

To bait fish withal: if it will feed nothing else,
it will feed my revenge. He hath disgraced me, and
hindered me half a million; laughed at my losses,
mocked at my gains, scorned my nation, thwarted my
bargains, cooled my friends, heated mine
enemies; and what's his reason? I am a Jew. Hath
not a Jew eyes? hath not a Jew hands, organs,
dimensions, senses, affections, passions? fed with
the same food, hurt with the same weapons, subject
to the same diseases, healed by the same means,
warmed and cooled by the same winter and summer, as
a Christian is? If you prick us, do we not bleed?
if you tickle us, do we not laugh? if you poison
us, do we not die? and if you wrong us, shall we not
revenge? If we are like you in the rest, we will
resemble you in that. If a Jew wrong a Christian,
what is his humility? Revenge. If a Christian
wrong a Jew, what should his sufferance be by
Christian example? Why, revenge. The villainy you
teach me, I will execute, and it shall go hard but I
will better the instruction.



Questions to answer:

1. Who is being referred to by Shylock in lines 2 and 3?
2. What has this person done to him?
3. What is the reason behind this person's action?
4. According to Shylock, are Jews different from Christians?
5. Based on the soliloquy, what would a Christian do if a Jew would do him wrong?
6. Do you accept this reasoning? Why/ why not?

ACTIVITY 7. 4 Pictures, 1 Essay

Explore the character of Shylock. How is he portrayed in the play? Is he the victim or perpetrator? Use the frames below to post pictures of his roles: father, Jew, moneylender, citizen. Then, use the lines to write one-paragraph character analysis. To gain deeper knowledge of this character, click and read this link, http://www.pbs.org/wgbh/masterpiece/merchant/ei_shylock.html, before you answer the exercise.

Shylock's Photo Collage	
Father	Jew
Moneylender	Citizen

Based on the link, how were Jews regarded during Shakespeare's time? What connections can you make between the society's attitude towards Jews and the author's representation of Shylock as a Jew?



TO KNOW MORE ABOUT SHAKESPEARE'S LANGUAGE, CLICK THIS LINK:

http://www.bathcsd.org/webpages/edepartment/shakespearean_terms.cfm

Reading 3

Merchant of Venice (An Excerpt)

- Read the courtroom scene (Act 4, Scene 1) of Shakespeare's Merchant of Venice by clicking this link,
<http://shakespeare.mit.edu/merchant/merchant.4.1.html>.
- Access the movie version of the play through the following links:

- http://www.youtube.com/watch?v=jOsuX3xw_uY
Click this link to watch BBC's version of Merchant of Venice.
- <http://www.youtube.com/watch?v=A4Oh3FaHUk>
Click this link to watch Act 4 of the Merchant of Venice.

- Be guided by the discussion questions found below:



Questions to answer

1. How does Portia present herself in the court? Why does she need to disguise herself as a young lawyer?

2. How does Shylock want Antonio to pay?

3. What does "pound of flesh" mean?

4. What is Portia's appeal to Shylock?

5. How does she describe mercy?

6. What does Portia reveal in this excerpt?

Tarry, Jew:
The law hath yet another hold on you.
It is enacted in the laws of Venice,
If it be proved against an alien
That by direct or indirect attempts
He seek the life of any citizen,
The party 'gainst the which he doth contrive
Shall seize one half his goods; the other half
Comes to the privy coffer of the state;
And the offender's life lies in the mercy
Of the duke only, 'gainst all other voice.
In which predicament, I say, thou stand'st;
For it appears, by manifest proceeding,
That indirectly and directly too
Thou hast contrived against the very life
Of the defendant; and thou hast incurr'd
The danger formerly by me rehearsed.
Down therefore and beg mercy of the duke.

7. How does this affect Shylock?

8. Plotting against Antonio's life, Shylock is punished. What are his punishments based on Antonio's suggestions and the Duke's approval?

9. Do you consider this to be just? Discuss.

10. Does this go against Portia's notion on mercy? Explain.

ACTIVITY 8. Vivify me!

Writers use figurative language to put life to their writing and make it appealing to the readers. Read Portia's lines below and determine the figures of speech used by Shakespeare. Write your answers on the callouts.

The quality of mercy is not strain'd,
It droppeth as the gentle rain from heaven
 Upon the place beneath: it is twice blest;
It blesseth him that gives and him that takes:
 'Tis mightiest in the mightiest: it becomes
 The throned monarch better than his crown;
 His sceptre shows the force of temporal power,
 The attribute to awe and majesty,
 Wherein doth sit the dread and fear of kings;
 But mercy is above this sceptred sway;
 It is enthroned in the hearts of kings,
 It is an attribute to God himself;
 And earthly power doth then show likest God's
 When mercy seasons justice. Therefore, Jew,
 Though justice be thy plea, consider this,
 That, in the course of justice, none of us
 Should see salvation: we do pray for mercy;
 And that same prayer doth teach us all to render
 The deeds of mercy. I have spoke thus much
 To mitigate the justice of thy plea;
 Which if thou follow, this strict court of Venice
 Must needs give sentence 'gainst the merchant there.

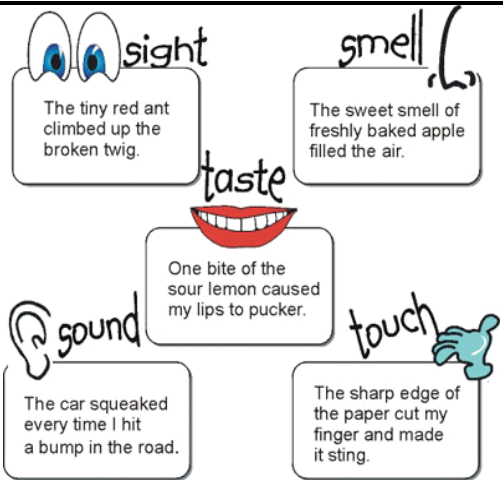
Questions to answer:

1. How does Portia characterize mercy?
2. What comparisons does she make in her monologue?
3. What figurative language is used in the monologue?

e-extend your knowledge!

To know more about figurative language, click the following links:

- <http://www.sturgeon.k12.mo.us/elementary/numphrey/subjectpages/languagearts/figuresofspeech.html>
- http://www.softschools.com/quizzes/grammar/figurative_language/quiz3369.html



<http://itsyourlifewriteit.blogspot.com/>

ACTIVITY 9. Language in Focus

Merchant of Venice forwards themes on justice and mercy. Let us probe deeper into whether these are possible in our society or not through the song from Man of La Mancha, a Broadway musical based on the novel Don Quixote by Miguel Cervantes de Saavedra.

To dream the impossible dream
To fight the unbeatable foe
To bear with unbearable sorrow
To run where the brave dare not go

To right the unrightable wrong
To love pure and chaste from afar
To try when your arms are too weary
To reach the unreachable star

This is my quest, to follow that star
No matter how hopeless, no matter how far
To be willing to give when there's no more to give
To be willing to die so that honor and justice may live

And I know if I'll only be true to this glorious quest
That my heart will lie peaceful and calm when I'm laid to my rest

And the world will be better for this
That one man scorned and covered with scars

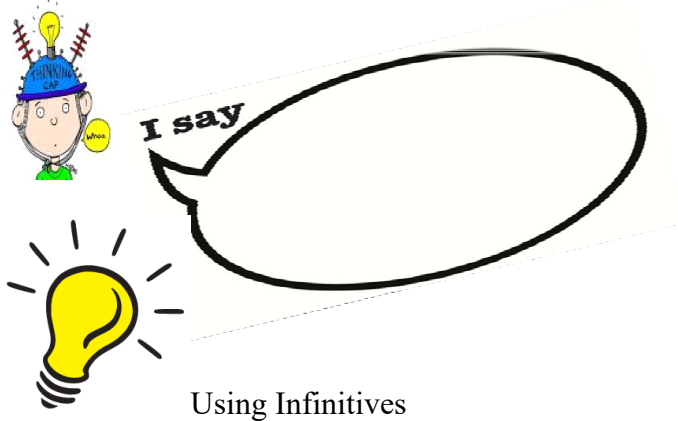
Still strove with his last ounce of courage
To reach the unreachable star



Questions to answer

1. What does the persona forward in the first stanza and second stanzas?
2. What does he claim to be his quest?
3. What is the consequence of this quest?
4. How would the world benefit from this?
5. Would this song apply to any of the characters in Merchant of Venice? Which one? Why?

PAUSE. THINK. WRITE



Recognize an infinitive when you see one:

***To right** the unrightable wrong*
***To love** pure and chaste from afar*
***To try** when your arms are too weary*
***To reach** the unreachable star*

To right, to love, to try, and to reach are infinitives. An infinitive starts with the word TO and is followed by the base or simple form of the word.

to + verb = infinitive

i.e. to love

Note that the verb in an infinitive should not have an s, es, ed, or ing. Moreover, infinitives functions as a noun or adjective. Study the examples found below:

Noun

***To make** a difference in the society is what every citizen should aspire for.*

***To make** functions as a noun because it is the subject of the sentence.*

Adjective Wherever he goes, Michael always brings care kits **to share** to struggling communities.

To share functions as an adjective because it modifies care kits

ACTIVITY 10. Practice Makes Perfect!

- Access these links and answer the exercises:

A. https://www.classzone.com/books/lnetwork_gr07/page_build.cfm?id=quiz&ch=7

B. <http://www.usingenglish.com/quizzes/420.html>



4.

- Record your scores

A.

B.

Weblinks



End of Firm Up

1. In this section, the discussion was about learning more about drama and its depiction of social realities. Go back to the questions posed at the start of the lesson and write your answers below:

Tracking My Learning Goals

You have set your goals at the start of this lesson. Think about your learning experience. Create a scale to represent your progress. Feel free to quantify your scale.

What should you see yourself doing in order to move to a higher value in your scale?

Are there any difficulties you have experienced? Send me a personal message on the teacher's dashboard.

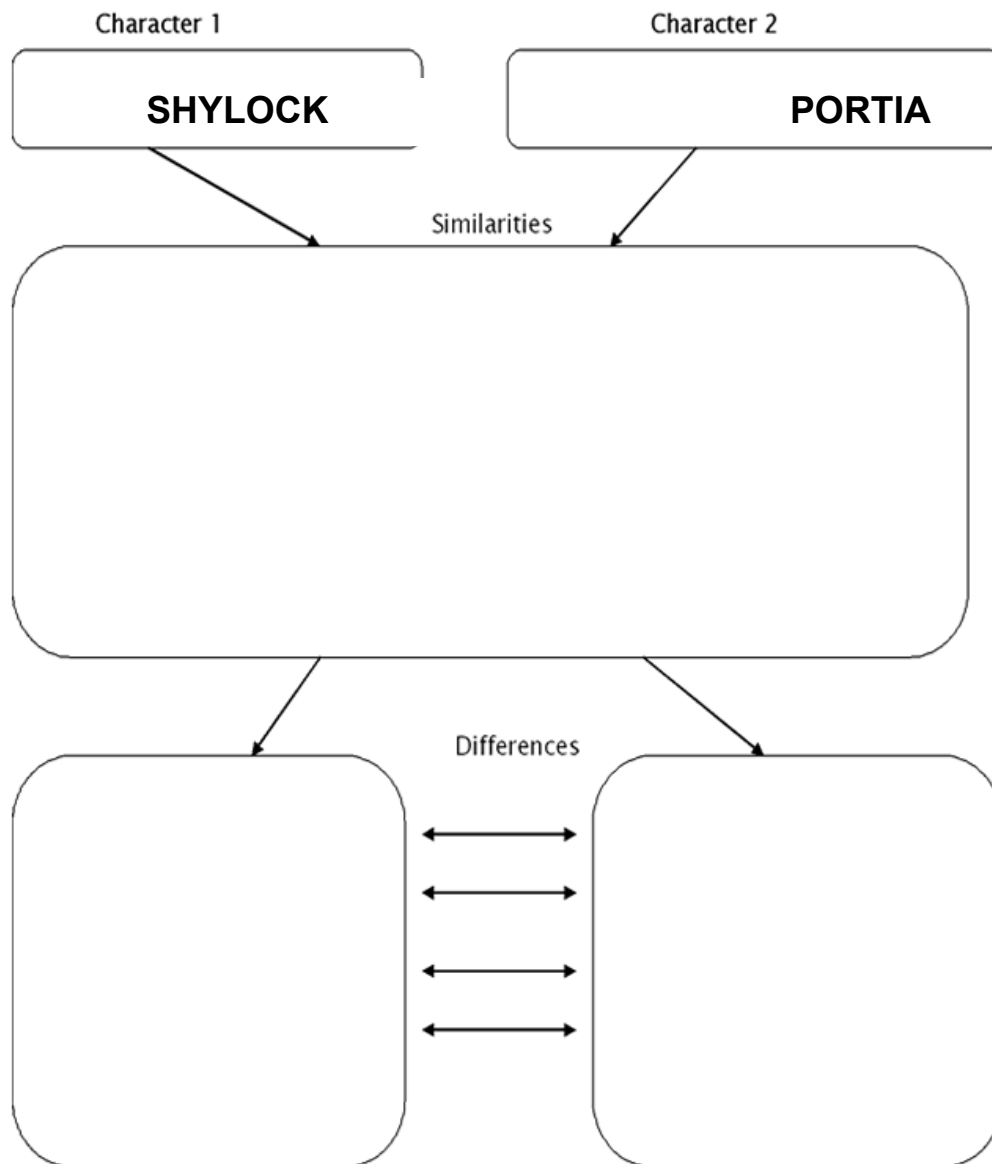
One-Minute Essay




DEEPEN

ACTIVITY 11. Contrasting Views

Use the chart below to compare and contrast Shylock and Portia.

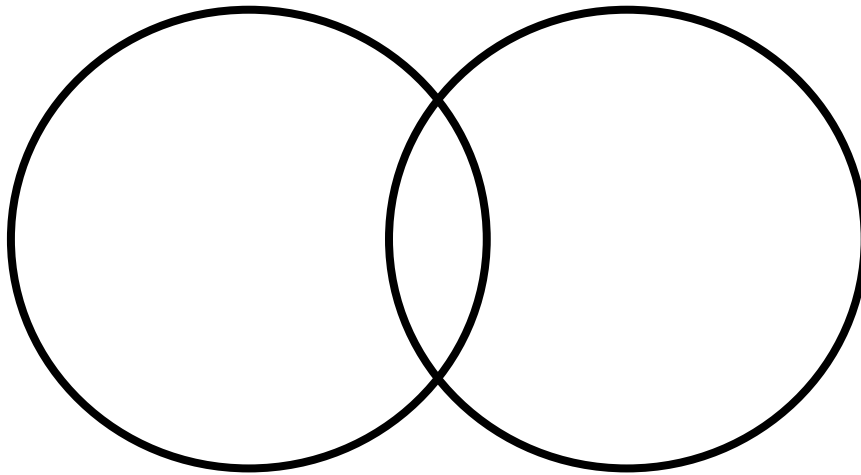


SOURCE: <http://homeschoolhelperonline.com/worksheets.shtml>

<p>Shylock Al Pacino</p>  <p>Al Pacino-merchant of venice.mp4 http://www.youtube.com/watch?v=DPCwtHcRXgY</p>	<p>http://www.youtube.com/watch?v=mPG3KcYXWSg</p> <p>Portia The Quality of Mercy</p>  <p>The Quality of Mercy</p>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Weblinks:

Based on what you gleaned from the play, differentiate justice from mercy. Afterwards, explain your answer in a 3-5 sentence paragraph.



ACTIVITY 12. Mediated Renditions

Let us focus on Shylock by watching three different performances of Shylock's soliloquy (*To Bait Fish Withal*) from Act 3, Scene 1. As you accomplish this activity, think of the question, "**What makes a great theater performance?**" Use the **Expressive Skills Checklist** to assess the performance of each actor. Tick the column as you deem necessary.

Performance A	http://www.youtube.com/watch?v=FC8KMnC3O_4 <i>This rendition is excerpted from BBC's Merchant of Venice movie production.</i>
Performance B	http://www.youtube.com/watch?v=T_5adzpdkdw <i>This is Al Pacino's version of Shylock's "To Bait Fish Withal."</i>
Performance C	http://www.youtube.com/watch?v=OMS5wpvWYDQ <i>This another version of Shylock's soliloquy.</i>

A	B	C	Expressive Skills Checklist
			The actor communicates expressively, enunciating and using variety of rate, pitch, tone, and volume.
			The actor moves expressively, using a variety of gesture, body movement, and facial expression to effectively illuminate character.
			Student communicates expressively, illuminating the life and world of the character.

5.



Questions to answer

1. What acting techniques does each performer use to show a particular emotion?
2. What is the basis for an actor's choice of acting techniques?
3. Why are acting techniques important in forwarding the theme or meaning of the staged play?



e-extend your knowledge!

Learn more about acting techniques for a soliloquy in order to prepare for the task at the end of this lesson, read this internet resource which can be accessed through this link,

http://shakespeare.about.com/od/teachingshakespeare/a/ts_soliloquy.htm.

How to Prepare a Shakespeare Soliloquy by [Duncan Fewins](#)

Most of Shakespeare's longer speeches for one character are soliloquies – a moment when characters share their inner feelings with the audience alone. Often, the characters discuss what is happening to them and their current options. They use this time cut out of the play to assess their situation, make sense of it and devise a plan. Most characters use the audience during the soliloquy as if they are a friend, so the audience needs to feel part of the discussion and complicit in the character's plans.

Workshop: Developing a Soliloquy

This is my five-step guide to help you prepare a soliloquy for either a full performance of a Shakespeare play or an [audition speech](#).

1. **Think about the context.** Even if you are auditioning, you need to understand where the soliloquy is in relation to the whole play and the character's journey through it. [Reading and knowing the entire play is crucial](#). In particular, think about what has happened immediately before the speech. Usually, a soliloquy is triggered by a key event – this is why Shakespeare gives his characters time to make sense of their situation. Your first job is to demonstrate the character's feeling at the beginning of the speech.
2. **Analyze the structure of the text.** A soliloquy is a mini play in itself. It has a beginning, middle and end. Divide the text up into beats or subsections, each with a separate function. For example: "beat one – initial anger." Once you have divided the speech up, you can begin to think about how to play each section in terms of physicality and voice.
3. **Think about where your character is.** This is crucial to the way in which they behave in the scene. Depending on their situation, move as naturally as you can as if you were there. Your movement and speech will vary greatly depending on if you are outside in a storm or in your enemy's private home.
4. **Sequence the information.** Having established the basics (context, structure and situation), begin to sequence the information together and develop the work. Your audience should not be able to see the joins between your sections. The gaps between your beats or sub-sections need to be filled with gestures that demonstrate your character's thought process.
5. **Emotional engagement is essential.** Having worked on a good basic structure with natural movement and [vocal quality](#), you must now engage

with the character's emotions. Without it, your work will feel false and contrived. Try to translate your own feelings from personal experiences into the role, either by thinking about your past emotions, or simply by acting out how you would behave in particular emotional states.

Performance Tips:

- Don't move unless you have to! Sometimes actors feel like they must move just because they are static. Many soliloquies require little movement and some speeches require no movement at all. Move only when the character should.
- Always make sure you know how to say unfamiliar words. Mispronunciation is embarrassing! Audio and video tapes are always useful in this respect – or perhaps you could ask a teacher or practitioner.
- For auditions, always chose a speech that is close to you in age (unless you've been given a speech to learn). It is very difficult for any actor to play a character who is a lot older or younger than them.
- Finally, be yourself! The worst soliloquy performances I have seen occur when the actor tries to conform to a [Shakespearean style of acting](#). This is always false and difficult to watch. Remember, a soliloquy is a personal reaction to events, so you need to engage with real feelings and thoughts. These can only come from you.

Summarize what you have learned by answering the question:

What makes a great stage performance?



ACTIVITY 13. Reflection Checkpoint

Go back to the question posed at the start of this lesson. Use the box below to write your answer.

What makes for powerful drama?

End of Deepen

In this section, the discussion was about extending your knowledge on performance techniques. Now that you have a deeper understanding of the topic, you are ready to do the culminating task on your own.



TRANSFER



Your goal in this section is to transfer your learning to a real life situation. As you go through the steps in preparing for this performance task, continue to think about the question, “Why should drama reflect societal realities?”



The Casting Department of the Royal Shakespeare Theater Company is currently looking for actors for its annual Shakespearean play. Create a 60-second **video audition of a soliloquy** and upload it on the audition gallery of the company’s website or on youtube.com Your performance must be engaging, proficient and credible.

	Outstanding 4	Satisfactory 3	Developing 2	Beginning 1
Engaging	Student moves expressively, using a variety of gesture, body movement, and facial expression to effectively illuminate character.	Student moves cleanly, using gesture, body movement, and facial expression to illustrate character.	Student attempts to use gesture, body movement, and facial expression, but execution is limited or weak. Use of script inhibits performance.	Student uses inappropriate movement. Use of script in hand diminishes from performance.
Proficient	Student communicates expressively, enunciating and using variety of rate, pitch, tone, and volume.	Student enunciates clearly, using rate, pitch, and volume to express character.	Student attempts to enunciate, using vocal variety and volume, but execution is erratic or inconsistent.	Student uses inappropriate enunciation, vocal variety, and volume.
Credible	Student presentation of the character is convincing and moving.	Student’s presentation of the character is convincing and moving.	Student’s presentation of the character is confusing and forced in some parts.	Student’s presentation of the character is inappropriate and opposite the attributes given by the playwright.

Rubric Source: <http://www.p12.nysed.gov/ciai/arts/pub/theatresupplement.pdf>

Create and Recreate: Web 2.0 Tool

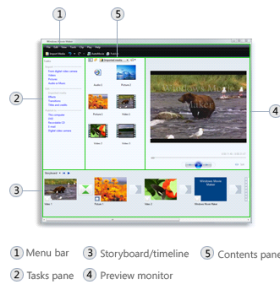


A. To learn about how to create a video using the Microsoft movie maker, click this

link: <http://windows.microsoft.com/en-us/windows-vista/getting-started-with-windows-movie-maker>

Understanding the Windows Movie Maker tools

Windows Movie Maker is divided into three main areas: the panes, the storyboard/timeline



B. To watch a youtube video tutorial on how to use the Microsoft movie maker, click this link: <https://www.youtube.com/watch?v=sLTnsWV2tjE>

C. To watch a video tutorial on how to upload a video on Youtube, click this link: <https://www.youtube.com/watch?v=Hlxqk0iHp5w>

D. To upload a video on Youtube click this link and follow the steps: <https://www.youtube.com/#>

ACTIVITY 14. Plotting My Progress

Use the table below as your guide in accomplishing the task.

Performance Plan	Notes and Thoughts
A. Understanding the character <ul style="list-style-type: none"> What do I know of the character? 	
B. Getting Ready <ul style="list-style-type: none"> How is each word from the text supposed to be pronounced? What gestures or body movements can accentuate my delivery? How do I establish and maintain my connection with the audience? <p>6.</p> <ul style="list-style-type: none"> What performance techniques can help me forward the theme of the play? 	
D. Practicing and Assessing <ul style="list-style-type: none"> Is my delivery engaging? Have I correctly pronounced each word from the text? Am I bringing the character to life with my performance? 	
E. Recording my Performance <ul style="list-style-type: none"> Do I have the necessary gadget or equipment to record my performance? Is the video file free from technical noise or interference? 	

ACTIVITY 15. Reflection Checkpoint

- A. Take note of what you know and you do not fully understand yet using the graphic organizer below.

 <p><i>Crystal Clear</i></p>	 <p><i>Muddiest Point</i></p>
<p>These are what I know:</p>	<p>I still don't fully understand the following:</p>

- B. Make another scale of your learning progress. Share your moments of triumphs and setbacks. Post this on the discussion forum.



My Thinking Box

Reconsider this question, "What connections do playwrights make between drama and societal realities?" Write your answers on the OUT OF THE BOX provided below.

IN THE BOX

I think...

OUT OF THE BOX

Lesson 2: Unity in Diversity



EXPLORE



In this lesson you will continue to think about the theme, “Connecting to the world” through technology and literature. Keep on thinking about these questions:

**Is global unity possible despite diversity?
What makes for powerful drama?**



ACTIVITY 1. Global Status

Listen to Apple De App’s “Where is the love.” Afterwards, read the excerpted lines and post your comments.

Cancel
Status Update
Share

What's wrong with the world,
mama
People livin' like they ain't got no
mamas
I think the whole world addicted to
the drama
Only attracted to things that'll bring
you trauma

Post a comment
What do you want to say?

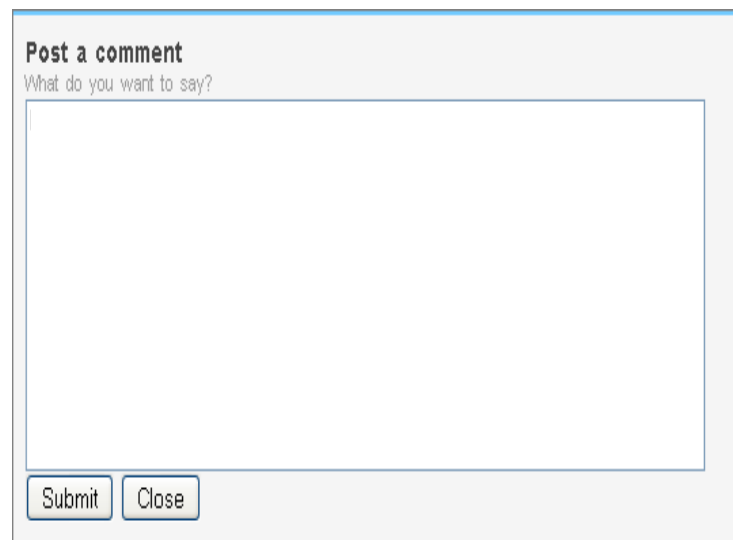
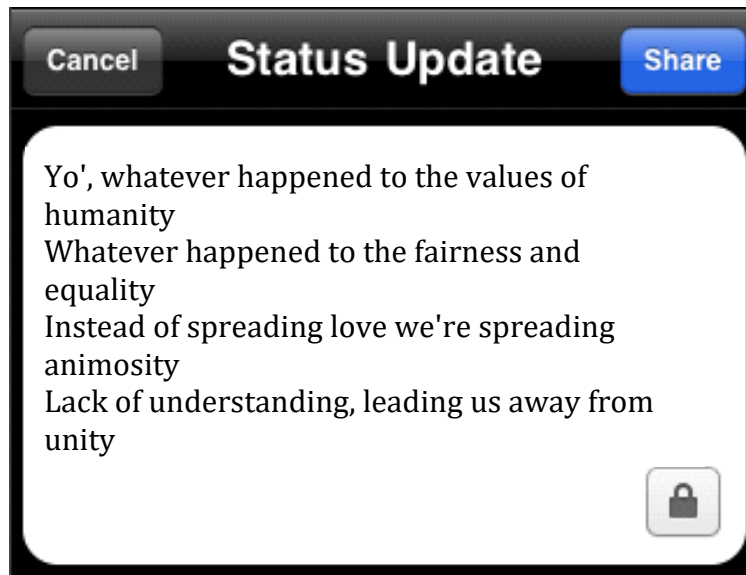
Submit
Close

Cancel
Status Update
Share

Wrong information always shown
by the media
Negative images is the main
criteria
Infecting the young minds faster

Post a comment
What do you want to say?

Submit
Close



Questions to answer:

1. What does the song say about the state of the world?
2. It has been established that technology plays an important role in connecting people to the world. Based on the song, has technology/media achieved this? Why/why not?
3. How do media portray human drama? Is this portrayal faithful to what is real?
4. What about drama as a literary genre, does it provide an authentic portrayal of social realities?

WHAT MAKES FOR POWERFUL DRAMA?



My

Thinking Box

What connections can one make between drama/play and societal realities? **What makes for powerful drama?** Write your answers on the IN THE BOX provided below.

IN THE BOX

I think...

OUT OF THE BOX



End of Explore

Before you get to know more about these through the next learning segments, answer the following exercise on self-regulated learning.



Pursuing My Learning Goals

Fill out the table by articulating your learning goals for this lesson. Indicate your criteria for success. Then, think about possible obstacles that you might encounter in your learning journey. Brainstorm on how you can address these anticipated challenges.

Learning Goals	Success Criteria
Expected Challenges	Plan of Action



FIRM-UP

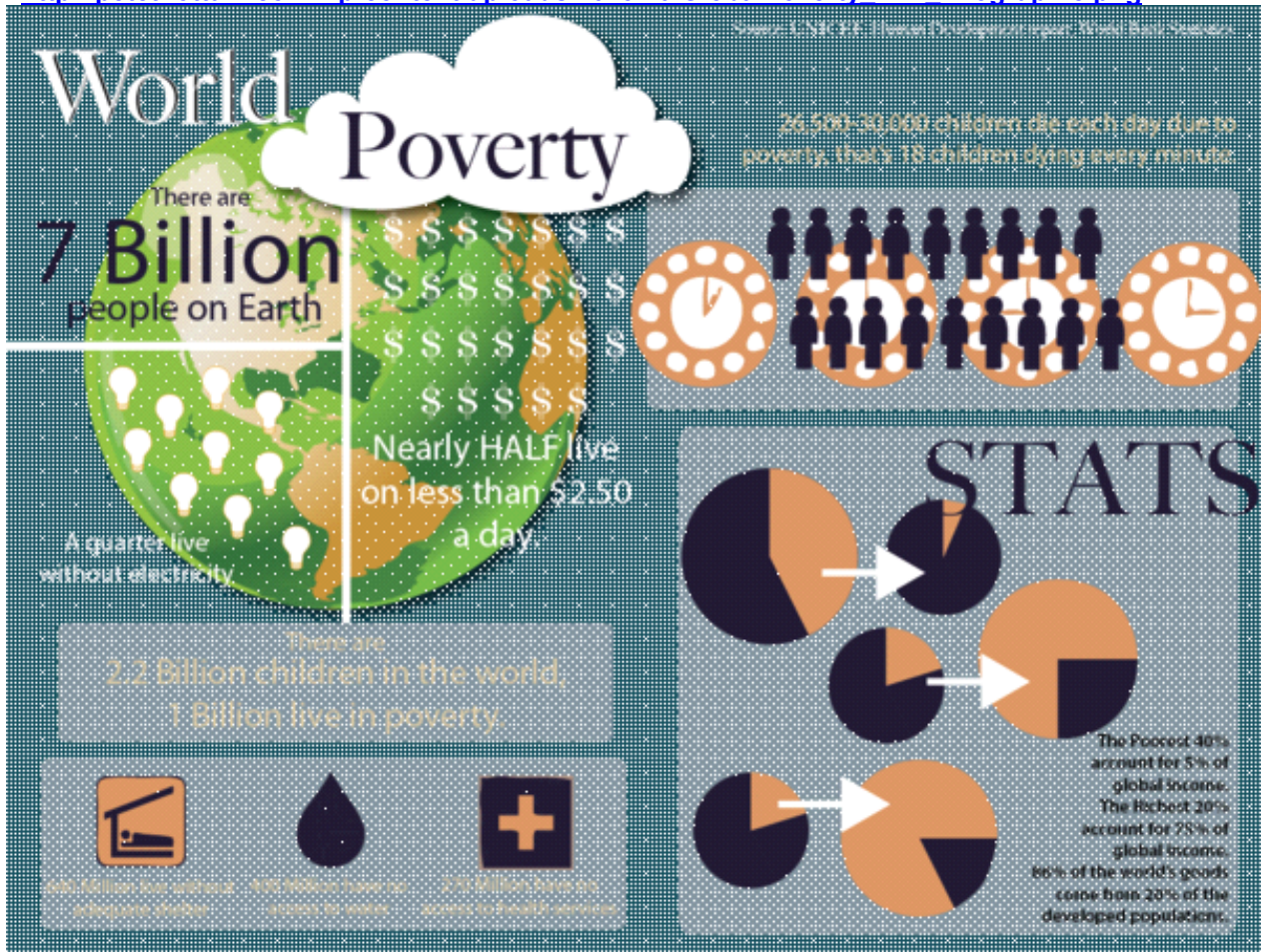
Your goal in this section is to take a look at reading texts which further reflect these social realities. As you do so, continue to think of the question:

What makes for powerful drama?
How does drama depict social realities such as poverty?

ACTIVITY 2. Poverty in Numbers

Before reading the play, take a look at this infographic and answer the questions that follow.

http://petethottam.com/wp-content/uploads/2013/10/GlobalPoverty_PLT_Infographic.png



Questions to answer:

1. What does the infographic say about poverty?
2. What do the numbers tell us about the state of humanity around the world?



Reading 1

What social reality is depicted in the play? Is social equality achievable?

In the previous lesson, we saw how playwrights can represent social realities in drama. Take a look at the play below. Read it and find out what social realities are addressed. Then think of yourself as a director. How would you show on stage these social realities in a way that will move the audience? What will you do to make the drama a powerful experience?

**THE EXCHANGE
BY
ALTHEA THURSTON**

- Access a copy of the one-act play by clicking this link:
<http://www.gutenberg.org/files/37970/37970-h/37970-h.htm>
- Scan the discussion questions below before you read the play. Afterwards, fill out designated boxes with your response to each question.



Questions to answer:

1. Describe the setting of the play.

--

2. What does the judge do in the story? How does the writer describe him?

3. Who are the other characters in the play? Describe each and indicate their wish.

4. After the exchange, what is the misgiving of each character?

5. Does the exchange make the character become more sympathetic of the miseries of others? Why/ why not?

6. What is the response of the judge towards the characters' request to revert to their former selves?

7. Would you react in the same manner? Why/not?

8. Is it possible to achieve social equality? Can people of different status, nationality, or condition be unified?

9. If you were going to direct this play, how will you show the problem of unity and equality in a powerful way? What will you show to touch the audiences' emotions?

ACTIVITY 3. Word Power

Read the definition of a one-act play. Afterwards, unlock the meaning of other drama-related words. Click and drag the terms on the left and pair each term with its corresponding definition.

One-Act Play: Takes place in a single location and unfolds as one continuous action. The characters in a one-act play are presented economically and the action is sharply focused.

Act	The verbal exchanges between characters.
Scene	Derived from the Greek word dram, meaning “to do” or “to perform”
Dialogue	A narrative device, often used at the beginning of a work, that provides necessary background information about the characters and their circumstances.
Drama	Major division in the action of a play, accommodating changes in time, setting, character(s), mood. Acts are further divided into scenes.
Play	Changes when the location of the action shifts or when a new character enters.
Playwright	General term for a work of dramatic literature.
Exposition	A French term meaning “unraveling” or “unknotting,” used to describe the resolution of the plot following the climax.
Stage Directions	The difference between what appears to be true and what is known to be true.
Plot	The playwright’s instructions about how the actors are to move and behave.
Theme	Term used to describe the common strategy of beginning a story in the middle of the action, usually on the verge of some important moment.
In Media Res	The writer who makes plays.
Denouement	The author’s arrangement of incidents in the play
Irony	The central idea or meaning of the play.

SOURCE: www.hccfl.edu/media/170272/elements%20of%20drama.doc

ACTIVITY 4. _Unlocking the Power of Drama

- A. Read the play again. Think about this question, ***“How do the combined elements of the one-act play, “The Exchange”, make it an effective and powerful play?”***
- B. Learn more about the distinct features of a one-act play by reading the excerpt below. Click this link, <http://www.gutenberg.org/files/37970/37970-h/37970-h.htm>, to access the complete version of the reading text.
- C. Use the graphic organizer to explore answers to the question posed in A.

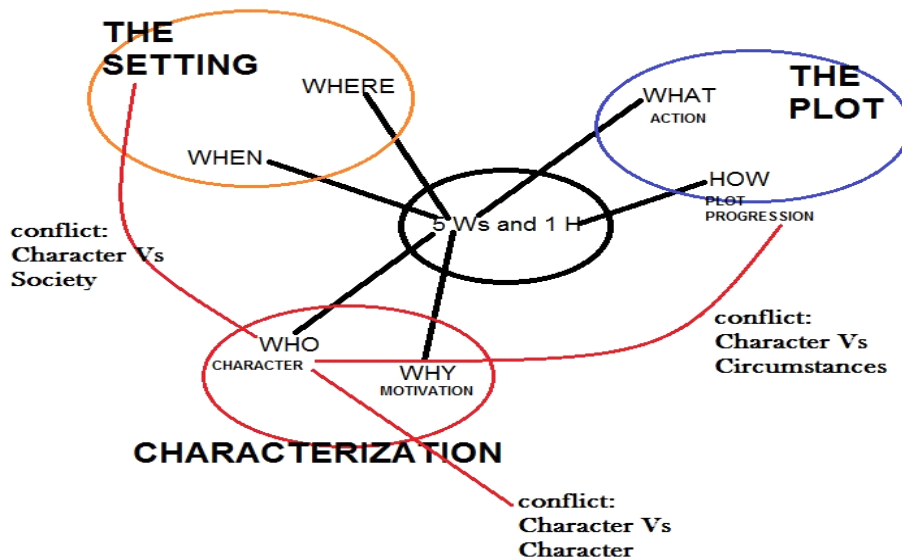


PHOTO SOURCE:

http://1.bp.blogspot.com/3_d06LfvHJM/TaPIuQNb3tI/AAAAAAAAAKE/RUESwuz6M-w/s1600/elements%2Bof%2Bdrama.bmp

- D. Explain your answer to the question in Item A in 1-2 paragraphs.

2. How do the combined elements of the one-act play, “The Exchange”, make it an effective and powerful play?”

Reading 2

CONTEMPORARY ONE-ACT PLAYS

<http://www.gutenberg.org/files/37970/37970-h/37970-h.htm>

**INTRODUCTION THE ONE-ACT PLAY AS
A SPECIFIC DRAMATIC TYPE**

The one-act play is with us and is asking for consideration. It is challenging our attention whether we will or no. In both Europe and America it is one of the conspicuous factors in present-day dramatic activity. Theatre managers, stage designers, actors, playwrights, and professors in universities recognize its presence as a vital force. Professional theatre folk and amateurs especially are devoting zestful energy both to the writing and to the producing of this shorter form of drama.

The one-act play is claiming recognition as a specific dramatic type. It may be said that, as an art form, it has achieved that distinction. The short story, as every one knows, was once an embryo and an experiment; but few nowadays would care to hold that it has not developed into a specific and worthy literary form. This shorter form of prose fiction was once apologetic, and that not so many years ago; but it has come into its own and now is recognized as a distinct type of prose narrative. The one-act play, like the short story, also has come into its own. No longer is it wholly an experiment. Indeed, it is succeeding in high places. The one-act play is taking its place among the significant types of dramatic and literary expression.

Artistically and technically considered, the one-act play is quite as much a distinctive dramatic problem as the longer play. In writing either, the playwright aims so to handle his material that he will get his central intent to his audience and will provoke their interest and emotional response thereto. Both aim at a singleness of impression and dramatic effect; both aim to be a high order of art. Yet since the one is shorter and more condensed, it follows that the dramaturgy of the one is somewhat different from that of the other, just as the technic of the cameo is different from the technic of the full-sized statue. The one-act play must, as it were, be presented at a "single setting": it must start quickly at the beginning with certain definite dramatic elements and pass rapidly and effectively to a crucial movement without halt or digression.

Naturally, the material of the one-act play is a bit episodal. It deals with but a single situation. A study of the plays in this volume will reveal that no whole life's story can be treated adequately in the short play, and that no complexity of plot can be employed. Unlike the longer play, the shorter form of drama shows not the whole man—except by passing hint—but a significant moment or experience, a significant character-trait. However vividly this chosen moment may be

interpreted—and the one-act play must be vivid—much will still be left to the imagination. It is the aim of the one-act form to trace the causal relations of but *one* circumstance so that the circumstance may be intensified. The writer of the one-act play deliberately isolates so that he may throw the strong flashlight more searchingly on some one significant event, on some fundamental element of character, on some moving emotion. He presents in a vigorous, compressed, and suggestive way a simplification and idealization of a particular part or aspect of life. Often he opens but a momentary little vista of life, but it is so clear-cut and so significant that a whole life is often revealed thereby.

The student must not think that because the one-act play deals with but one crisis or but one simplified situation, it is therefore weak and inconsequential. On the contrary, since only one event or situation can be emphasized, it follows that the writer is obliged to choose the one determining crisis which makes or mars the supreme struggle of a soul, the one great change or turning-point or end of a life history. Often such moments are the really vital material for drama; nothing affords so much opportunity for striking analysis, for emotional stress, for the suggestion of a whole character sketched in the act of meeting its test.

The one-act play is a vital literary product. To segregate a bit of significant experience and to present a finished picture of its aspects and effects; to dissect a motive so searchingly and skillfully that its very roots are laid bare; to detach a single figure from a dramatic sequence and portray the essence of its character; to bring a series of actions into the clear light of day in a sudden and brief human crisis; to tell a significant story briefly and with suggestion; to portray the humor of a person or an incident, or in a trice to reveal the touch of tragedy resting like the finger of fate on an experience or on a character—these are some of the possibilities of the one-act play when bandied by a master dramatist.



Reading 2

Activity 5: Towards a Unified World

You have read about the disconnections in some segments of our society due to social issues such as poverty. Now, let us read this award-winning student essay in order to learn about ways in which the world can be more connected. After reading the essay, answer the questions that follow.

Learning to Cooperate When We're Poles Apart

Jacob Karlsson Lagerros

http://www.carnegiecouncil.org/publications/articles_papers_reports/0144



Jacob Karlsson Lagerros is a 17 year-old high school student in Stockholm, Sweden. " Co-Winner, High School Category, Student/Teacher Essay Contest, "Ethics for a Connected World," 2012 February 21, 2013

Essay Topic: In your opinion, what is the greatest ethical challenge or dilemma facing the planet?

CREDIT: [United Nations Photo](#), (CC)

It does not matter if you see a storm coming if you cannot run away from it. Climate change is not the world's greatest challenge. Neither is relentless fanaticism, global terrorism, or the international machine of capitalism grinding to a halt. It appears as if one should be justified in naming either as the most urgent dilemma; however, the real importance lies not in identifying the problems—but in solving them. The one thing all those global threats have in common is that they can be neither solved nor understood within the closed borders of a sovereign state. All of them require international cooperation. It is a shame then that modern civilization and international affairs all too often turn out a gathering of wild animals trying to communicate. As a collection of elephants screaming at cobras, snakes hissing at monkeys and bears roaring. To clarify: the enigmatic Austrian philosopher Ludwig Wittgenstein once wrote that "If a lion could speak, we could not understand him." He meant that human beings are barred from the world and ideas of lions since we share no common frame of reference. This is paralleled within human society as our cultural differences often provide incompatible frames of reference, disabling fruitful cooperation. It is uncomfortably ironic that the Sri Lankan civil war was fought between the Liberation Tigers of Tamil Eelam and the Sinhalese people, who throughout history symbolized themselves as lions; that the eagles of the American government clashed with the Black Panther Party and that the financial crisis came out of an economical system labeling market changes as bears and bulls. The earth is teeming with an abundance of irreconcilable ideologies and radically diverse cultures, yet the international cooperation of those cultures is vital and inevitable. Thus, the greatest ethical dilemma facing the planet today is to learn how to be able to work together when our starting points are fundamentally different, to learn how to cooperate when our ideologies can barely coexist.

To solve this problem, the task of ethics in international affairs is to develop a theory of how to understand and communicate without having to coerce or

threaten. For how do you determine who is right? How do you determine whose idea it is that should be taught to who? Developing this theory is a process far too arduous and complex to be done in this essay, and furthermore, if a fully developed theory existed our problem would not even be a problem in the first place. What we can do, however, is to perceive some of its essential ideas and concepts. It is important to note that racism, extreme nationalism, ethnocentrism and even sexism are all consequences arising out of our original dilemma—and by constructing our theory we by implication will construct a method for combating those consequences.

The current philosophical trend of postmodernism surely rejects every claim of absolute objectivity, and the immense pluralism of the earth's societies is quite a postmodern situation. In order to bridge cultural differences it is preferable to postulate as an axiom that "The absolute truth of an ideology might exist, yet in this context it lies beyond provability and may thus not be used as an argument" (notwithstanding the slight paradoxical nature of such a claim...). The humbleness of the old Socratic "All I know is that I know nothing" certainly would not hurt global ethics. Such humility would however be tremendously difficult to establish in any nation which is not a democracy. After all, the dogmatist bears that name for a reason. Is there even any basic notion that could be accepted by orthodox Judaists, North Korean communists and American liberals alike? In fact there is. Apart from the postmodern notion, there are two vital propositions that have to—and most importantly, can be—accepted by every nation in order to enable collective work towards a better future:

1. The planet is facing serious problems that have to be solved immediately.
2. These problems can only be solved through international cooperation.

If these propositions are accepted, the first foundations for a cross cultural/political bridge are laid. Why are these propositions easier to accept than our first one? Because the imminent danger signaled in the first concerns practically every nation, and a nation furthermore risks more in denying it and being wrong than in affirming it and being wrong. It is not optimal (perhaps not even moral) to cooperate with totalitarian states, but either we first eliminate every instance of totalitarianism and then cooperate with the resulting countries or we begin cooperation immediately. Our choice in this situation is obvious, since the solving of none of these problems can be postponed. Global warming will not take a break and wait for us to finish discussing politics.

The major ethical challenges lie in proposition 2. Firstly, if there were states that would still refuse to accept it, how do we make them? And secondly, how do we perform the cooperation once the proposition is accepted? These two challenges are variations of our original problem—i.e. how we spread ideas without causing aggressiveness and conflict—and are therefore largely resolved with the same methods. It will be assumed here that both of these propositions are true (I contend that when it comes to climate change, terrorism and global warming this

truth is self-evident), and thus that any resistance would be based merely on political reasons. The first situation is resolved through the spread of knowledge and education (obviously not to the politicians who cause the situation, but rather to the people who chose those politicians) by making the general public aware of the help they need and the help they can give. As an individual, this task may be performed on a grass-roots level. Social media enable unprecedented ways of communication and spreading ideas—as long as one remembers to discuss and not to preach. The Arab Spring demonstrated how the organizational and information spreading power of social networks, which at first seems merely to be an apt way of organizing parties, can be a lethal weapon for razing autocracies. The role of countries is to act through acts of traditional diplomacy, yet in this situation governments will not be able to play a large role. The dominant actor possessing the ability to effect here is non-governmental organizations (NGOs), who can change the public view through distribution of literature and journalism, creation of educational programs, and support of emerging domestic organizations. Even more importantly, those actions would all contribute towards a cultural understanding, the cornerstone of cross-border collaboration.

However, there are certain issues involved in deliberately attempting to "help" another country. It risks turning into what Rudyard Kipling describes as "The White Man's Burden," in an eponymous poem from 1899—an ethnocentrism where others nations are treated childlike and inferior. We once again have to make sure to discuss, not to preach. We have to regard the people we encounter as our equals, as people who share our endeavor and with whom we can join forces—not as naïve, poor and destitute figures craving aid.

To conclude, today's major ethical dilemma is to learn how to cooperate when our ideologies can barely coexist. This cooperation must be achieved through overcoming cultural differences and spreading tolerance and understanding. The first step towards overcoming these differences is for every nation to realize that if the arduous struggles facing the modern world are to be resolved, it is dependent on all other nations and all other nations depend on it. The second step is taken through education, experience and knowledge. To spread civilized discussion, literature, and thinking is to settle for a world where ideas are approached with an open mind, which is a world where international issues can be resolved independent of the heritage of the discussers. It is a world where the age of the environmentally conscious, respectful cosmopolitan slowly succeeds that of the narrow-minded, prejudiced provincial. There is a story which beautifully demonstrates this notion. During the colonization period of the 19th century, a British man traveled to Australia and encountered an aboriginal woman. At first, they both stood silent with their stares piercing into each other. Then the woman gently spoke: "If you come only to help me then you can go back home. But if you consider my struggle as part of your struggle for survival, then maybe we can work together."



7.

Questions to answer

1. According to the author, what is the world's greatest ethical dilemma?
2. How can this dilemma be resolved?
3. What is the current thinking of today's humanity?
4. How can international cooperation be realized?
5. What is the first step towards achieving international cooperation?
6. Through what means can Step 2 be done?
7. What does the interchange between the British man and the aboriginal woman signify?
8. Do you agree with what the author says?
9. Is social justice possible?
10. How can you be an advocate of social justice?
11. Is the essay persuasive? What makes it so? Use "Think Sheet" below.



Think Sheet

Is the writer persuasive? How does the writer influence you to think or do something? Use the checklist below as your guide in answering the two questions.

- The writer uses an effective grabber in his introduction.
- The thesis statement clearly forwards the writer's position concerning the topic.
- The writer makes strong arguments about the topic.
- The arguments are supported with examples and evidence.
- The writer's reasoning is clear and logical.
- The writer's call to action persuades the readers to change their beliefs or behavior.

Your Thoughts

<http://www.emse.fr/~yukna/gmat/Logicalfallacies.html>

Think about this:

Writers use words as tools to effectively convince or persuade their readers. Using words that appeal to reason or emotion and incorporating facts and statistics are some of the ways that a reader can influence the readers to accept his or her point of view. As a reader, you have to be aware of the flaws in the writer's reasoning in order to validate or evaluate the latter's claims.

To know more about these flaws in reasoning or logical fallacies, click the links below:

- <http://www.quia.com/hm/105552.html>
- https://www.google.com.ph/search?q=logical+fallacies+poster&tbm=isch&imgil=jQ4TczQc4HNLEM%253A%253Bhttps%253A%252F%252Fencryptd-tbn3.gstatic.com%252Fimages%253Fq%253Dtbn%253AANd9GcSWmpLljfeo4htQG4XqlWYh7lQ7LdJvx-ADWmy7oKfQNK204ml%253B2000%253B1330%253BOKpNOC4nOSJhdM%253Bhttps%25253A%25252F%25252Fyourlogicalfallacyis.com%25252Fposter&source=iu&usg=__YQkMQEKiXCfoNr7kp1qb0LAJaQo%3D&sa=X&ei=Dnj3UsuLBqybigeTj4DwCg&ved=0CCcQ9QEwAA&biw=1024&bih=432

ACTIVITY 5. Language in Focus

Read the excerpts below and answer the questions that follow.

A	B
<p>The first step towards overcoming these differences is for every nation to realize that if the arduous struggles facing the modern world are to be resolved, it is dependent on all other nations and all other nations depend on it.</p>	<p>Overcoming these differences, every nation needs to depend one another in order to resolve the arduous struggles facing the modern world.</p>

How does the phrase, overcoming these difference, function in Sentence A? in sentence B?

What is each phrase called based on their respective functions in the sentences above?

A participial phrase begins with a present of part participle. A present participle ends with -ing while a past participle will end in ed if it is a regular verb.

A gerund phrase, on the other hand, can easily be confused with the participial phrase in its present form.

The difference is the function that they provide in the sentence. A gerund phrase will always behave as a noun while a present participle phrase will act as an adjective.

For example:

Overcoming these differences in Sentence A acts as an **object or noun** thus it is a **gerund phrase**.

However, the same phrase acts as a **modifier or adjective** thus is a **participial phrase**.



ACTIVITY 6. Practice Makes Perfect!

- Access these links and answer the exercises:



Weblinks

- <http://www.grammaruntied.com/phrases/phrasquiz1/lquizphrase.html>
- <http://www.grammaruntied.com/phrases/phrasquiz2/lquizphrase2.html>

These two weblinks contain formative interactive exercises on participial phrases.

- Record your scores

A.

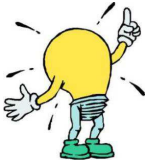
B.

**Assess yourself. What do your score say about what you know?
Do you need more help in this area? Send me an email.**

End of Firm Up



In this section, the discussion was about learning more about one-act plays. Accomplish the 1-2-3 Chart below to capture what you have learned.



3 THINGS YOU FOUND OUT
2 INTERESTING THINGS
1 QUESTION YOU STILL HAVE

9



DEEPEN

Your goal in this segment is to apply what you have learned in the previous literary and language foci activities through the next set of activities. Continue to think about the question:

What makes for powerful drama?

ACTIVITY 7. Reflection Checkpoint

Go back to the question posed at the start of this lesson. Use the box below to write your answer.

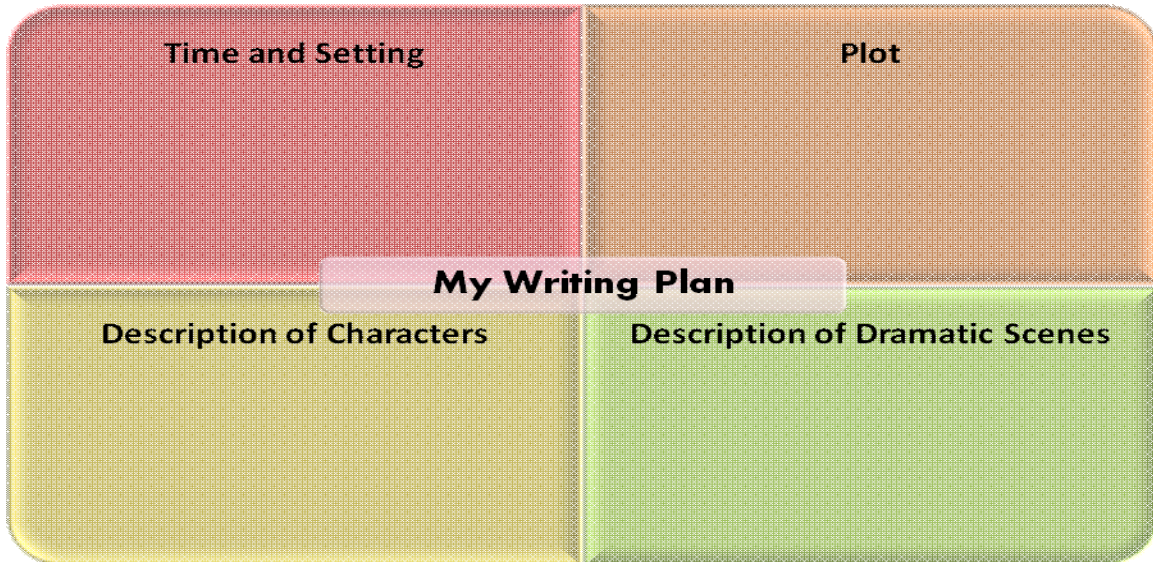
Use this written output to create a word cloud or wordle. Follow these directions:

1. Click this link, <http://www.wordle.net/create>.
2. Generate a word cloud by typing a set of words about the defining characteristics of powerful drama.
3. Click the **GO** button. You can customize your word cloud by choosing your preferred font, layout and color.
4. Post your work on the FORUM. Include your one 1-paragraph explanation of **what makes for powerful drama**.

ACTIVITY 8. Captured Audience

Your local community theatre has commissioned your group to write a synopsis of the play, “**The Exchange**” which would be staged in a community theater. The synopsis must be well-organized, proficient and interesting. Go through the writing process as you create this output. Use the prompts below.

A. Getting started



B. Drafting the synopsis

Before you write the synopsis, take note of these steps:

5 Steps To Writing A Synopsis By Vivian Beck

http://www.vivianbeck.com/writing/5_steps_to_writing_a_synopsis.htm

Step 1: Start With A Hook. This should be a paragraph or two similar to the blurb on the back of a book. Mood and tone is important here, use special adjectives.

Step 2: Introduction of Characters. Introduce the main characters. Tell their **MOTIVATION, CONFLICT, and GOALS**. Stay away from detailed physical descriptions unless this information is pertinent to the story.

Step 3: Construct the Body of Your Synopsis. Here, using paragraphs, write the high points of the story in chronological order. Keep these paragraphs tight, don't give every little detail. Remember, each scene should include, **ACTION, REACTION, and a DECISION**.

Example: Sam kisses Mary goodnight. **(ACTION)** He makes her forget she does not want to get involved in a relationship. **(REACTION)** He's dangerous to her hard-earned peace of mind. **(DECISION)**

Step 4: Write the CRISIS and RESOLUTION of the story. Keep this simple, but make sure you show the main characters' reactions. The synopsis must include the resolution to the story.

Step 5: Rewrite the synopsis until each sentence is polished to the point of perfection. Use strong adjectives and verbs, and always write in the present tense. Make every word count.

Write the synopsis following the order of the play. Take note of the points covered in Lesson 1, Activity 6: Synopsis Analysis.

C. Revising and editing the synopsis

Read the checklist below. Tick the column that applies to your group output.

	• The synopsis is no longer than 240 words.
	• The synopsis is written using the present tense and third person point of view.
	• The synopsis flow naturally.
	• It is engaging. It captures and sustains the attention of intended readers.
	• It accurately reflects the events of the play.

D. Scaling Our Success

Refer to the scoring guide for synopsis writing and assess your output. Use the table below to accomplish this task.

Criteria	Scale of Success Rate yourself from 1-4.	Explanation and Plan of Action If you gave yourselves a rating below 4 explain the areas that you need to improve. State a specific plan of action so you can earn a higher mark.
Well-Organized		
Appealing		
Proficient		

ACTIVITY 9. Recreating Reality

Read the checklist below. Tick the row which represents your current ability in terms of performance onstage. Use the 2nd row to write thoughts or feelings concerning each intended outcome.

A. Performance Skills Inventory

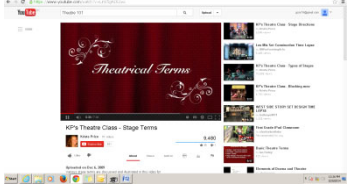

		I have the freedom to choose and explore how I can use my voice, movement, and expression in role play and drama.
		I enjoy creating, choosing and accepting roles, using movement, expression and voice.
		I can create, adapt and sustain different roles, experimenting with movement, expression and voice and using theatre arts technology
		I can create, develop and sustain a realistic or stylized character through the use of voice, movement and language.
		I can demonstrate sensitivity, precision and depth in the portrayal of a character, conveying relationships and situations in a variety of settings and to different audiences.


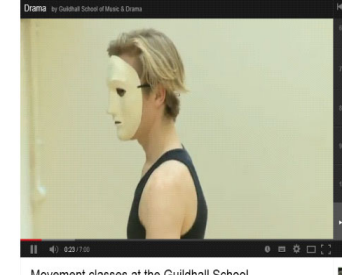

		Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama.
		In response to a variety of stimuli, I can use my understanding of characterization to create characters using different approaches, making use of voice, movement and language. I can present my work to an audience.
		I can use theatre arts technology to enhance tension, mood and atmosphere in drama work.
		I use drama to explore real and imaginary situations, helping me to understand my world.

Source: <http://www.educationscotland.gov.uk/myexperiencesandoutcomes/expressivearts/index.asp>

B. Lights, camera, action!

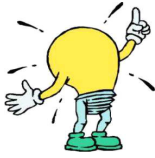
Your theatre group has been commissioned to stage the play, *The Exchange*. Engage in an theatre performance workshop in order to fine tune your expressive and performance skills. Use the links below to polish your act.

	<p>https://www.youtube.com/watch?v=Un85gA0S1wc</p> <p>This link provides explanation of essential theatrical terms.</p>	<p>Processing Questions:</p> <ol style="list-style-type: none"> 1. What are the essential expressive skills that contribute to a great performance? 2. Why is it important to pronounce and enunciate words properly? 3. What is the link between drama techniques and stage movement? 4. <i>How do these expressive skills contribute to a great</i>
	<p>www.bbc.co.uk/schools/wordsandpictures/longvow/</p> <p>www.readwritethink.org/files/resources/interactives/picturematch</p> <p>These links provide exercises on the long and short vowel sounds.</p>	

	<p>http://www.youtube.com/watch?v=XDt10D5uFNQ</p> <p>This link provides tips on how to achieve voice acting through enunciation.</p>	<p>dramatic performance?</p> <p>5. <i>What makes for powerful drama?</i></p>
	<p>http://www.youtube.com/watch?v=UBJkOB0Icf8&list=PLB1A715B7AE36BD0B</p> <p>This link provides tips on how to use effective movement onstage.</p>	
	<p>http://www.youtube.com/watch?v=6JuKXB CeqzM</p> <p>This link provides an explanation of drama techniques and body language.</p>	

End of Deepen

In this section, the discussion was about extending your knowledge and skills on writing a synopsis and acquiring dramatic/expressive techniques. Now that you have a deeper understanding of the topic, you are ready to do the culminating task on your own.



END OF DEEPEN

How did you find the previous tasks? How did each task help you get ready for the final tasks ahead of you? Are you confident to do the tasks ahead of you? Why/why not?



Which part of the learning experience for this unit resembles a sunny, cloudy, and rainy sky? Explain your answer.



Sunny Sky



Cloudy Sky



Rainy Sky

Send me a message concerning the areas that you need more clarification. Note what you have written on the cloudy and rainy sky segments.



TRANSFER



In the previous section, you saw that the use of a certain dramatic techniques depends on the director's interpretation or the playwright's requirement. Let's see how you can apply this view in the following section. Your goal in this section is to transfer your learning to a real life - situation. As you go through the steps in preparing for this performance task, continue to think about the question, **“Why should drama reflect societal realities?”**

Your theatre group has been commissioned by United Nations to produce a one-act play which would be staged during its Annual World Congress. The play should reflect the theme, “Connecting to the World.” Your production should be relevant, engaging and effective. The group must also write an appealing, proficient and well-organized synopsis to perk the interest of the intended audience.



Play Synopsis

	Excellent (4)	Satisfactory (3)	Developing (2)	Beginning (1)
Relevant	The one-act play thoroughly reflects the theme of the congress. The performers are able to construct meaning and make compelling real world connections through the theatrical productions.	The one-act play reflects the theme of the congress. The performers are able to construct meaning and make real world connections through the theatrical productions.	The one-act play reflects minimally the theme of the congress. The performers are able to construct meaning and make real world connections through the theatrical productions. However, in some parts the presentation is inconsistent with the theme.	The one-act play does not reflect the theme of the congress. The performers are NOT able to construct meaning and make real world connections through the theatrical production.
Engaging	The performers show impressive and admirable understanding of the rudiments of theatrical/stage production. They are able to communicate meaning of the play through effective expressive skills.	The performers show understanding of the rudiments of theatrical/stage production. They are able to communicate meaning of the play through effective expressive skills.	The performers show little understanding of the rudiments of theatrical/stage production. They are able to communicate the theme. In some parts, the choice of performance skills is inconsistent with the theme.	The performers show no understanding of the rudiments of theatrical/stage production. They are NOT able to communicate the meaning of the play through effective expressive skills.
Effective	An original and unified creative style is specifically shown in set design, props, costumes, makeup and sound effect in order to enhance the audience's understanding of the play's theme. .	A unified creative style is shown in set design, props, costumes, makeup and sound effect in order to enhance the audience's understanding of the play's theme.	Creative style is incoherent or inconsistent as shown in set design, props, costumes, makeup and sound effect in order to enhance the audience's understanding of the play's theme. In some parts, the choice of stage technique distracts the audience from the theme.	A unified creative style is not shown in set design, props, costumes, makeup and sound effect in order to enhance the audience's understanding of the play's theme

	Excellent (4)	Satisfactory (3)	Developing (2)	Beginning (1)
Well-organized	Details are placed in a logical and interesting order and the way they are presented effectively keeps the interest of the reader.	Details are placed in a logical order, but the way in which they are presented/introduced.	Some details are not in a logical or expected order, and this distracts the reader.	Many details are not in a logical or expected order. There is little sense that the writing is organized.
Appealing	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, and the choice and placement of the words is accurate and natural.	Writer uses appropriate words and phrases that linger or draw pictures in the reader's mind.	Writer uses words that communicate clearly but the writing lacks variety, punch or flair.	Writer uses a limited vocabulary that does not communicate the reader's interest. Jargon or cliches may be present and detract from the meaning.
Proficient	All sentences are well-constructed with varied structure. There are no errors in grammar, spelling or punctuation which makes it exceptionally easy to read.	Most sentences are well-constructed. There are no errors in grammar, spelling or punctuation which makes it easy to read.	Most sentences have a similar structure. There are several errors in grammar, spelling and punctuation that distract the reader from the content.	Sentences lack structure and appear incomplete or rambling. There are many errors in grammar, spelling and punctuation which distract the reader's attention and greatly interrupt the flow.

9. Wrapping Up

What connections do playwrights make between drama and societal realities?

What makes for powerful drama?

10. Use the map below to answer these questions. Fill out only the **OUT OF THE BOX** portion.

11.

12.



13. My Thinking Box

14.

<p>IN THE BOX</p> <p>I think...</p>

I think...

<p>OUT OF THE BOX</p>

Compare your **IN THE BOX** and **OUT OF THE BOX** answers. Use the journal below to reflect on your learning journey.

SUBMIT

REFLECTIVE JOURNAL

What happened?	How do I feel about it?	What did I learn?
How does the lesson help you realize the practical use of writing a synopsis and performing onstage in real-life settings?		

END OF TRANSFER

In this lesson, you were tasked to write a synopsis and stage a one-act play. You were also prompted to think and rethink about the two questions:

What connections do playwrights make between drama and societal realities? What makes for powerful drama?

As you embark on a new lesson, continue to explore answers to these questions and connect what you have learned with your day to day existence. Note that you will extend in this module you have acquired knowledge and skills concerning one-act plays. **Use what you have learned in this module in order to make comparisons between one-act and full-length plays.**

POST-ASSESSMENT



Let's find what you have learned in this unit by reading excerpts of a text answering the questions that follow.

1. Which of the following choices does NOT refer to a play synopsis?
 - A. review
 - B. gist
 - C. overview
 - D. outline

2. Which of the choices does NOT refer to imperfect reasoning?
 - A. faulty logic
 - B. logical fallacies
 - C. overgeneralization
 - D. inductive logic.

3. The following are features of a one-act play EXCEPT for _____.
 - A. plot
 - B. rhyme
 - C. dialogue
 - D. theme

4. What does this reading excerpt, *“Although we are cognizant of the problems we all face, there is this dichotomy between what we know and the actions we take, because of our individual personal lives and ambitions. What I mean by this is that there is a prevalent view that although there are problems we collectively face, we prioritize our individual affairs first, because there is only so much an individual's efforts can translate to, as opposed to organizations established for the express purpose of, for instance, eradicating poverty worldwide”* mean?
 - A. There is a disconnection between a person's thoughts and actions.
 - B. Humans do not really recognize the problems of the society.
 - C. It is true that individual effort does not go a long way.
 - D. Organizations make more impact.

5. What seems to be the dominant writing purpose based on this excerpt: *We urgently need a paradigm shift in how we view ourselves vis-à-vis global issues. Vibrant discourse in each community about global issues to influence local policy, and in turn, international policy, cannot be absent. There are innumerable issues and ethical challenges in each issue facing our planet today, but what severely debilitates us is the lack of initiative of each and every individual on the global issues in their personal capacities. Yet for as long as this remains the status quo, the course of our*

planet will be determined in no small amount by a few select people, when it is the future of the whole Earth at stake. Taking up our responsibilities will not magically solve global issues. Nevertheless, we can at the very least determine what we want of our world today, and 50 years from now—a vested right.

- A. to persuade
 - B. to inform
 - C. to describe
 - D. to narrate
- 6. Which of the statements used a participle correctly?
 - A. Minding our responsibilities, we can contribute to the development of the society.
 - B. Minding our responsibilities, the society will be better.
 - C. Minding our responsibilities, the betterment of the society will be achieved.
 - D. We can contribute, minding our responsibilities, to the development of the society.
- 7. Which of the following does NOT use the infinitive phrase properly?
 - A. There is a tendency to ignore issues that do not affect us.
 - B. Social issues perpetuate for to ignore issues seems to be prevalent among many.
 - C. The essayist wants to emphasize that many seem to ignore issues that do not affect them.
 - D. Her purpose is to remind the readers of the tendency of many to ignore issues that do not affect them.
- 8. Which of the excerpts from the text evokes sensory images?
 - A. this ethical challenge rears its ugly head on many fronts covertly,
 - B. including the indifference towards recycling initiatives in one's neighbourhood and the short attention span rendered to human rights violations and natural disasters made sensational.
 - C. While it is often attributed to personal indifference, this is the greatest global ethical challenge
 - D. because it is the single unifying challenge manifested in most global issues which plague us today
- 9. If the author were to write a one-act play, which element should she use to uncover her writing purpose?
 - A. theme
 - B. dialogue
 - C. plot
 - D. characterization
- 10. Which of the choices below enables the readers to uncover the theme of the play?

- A. setting
 - B. conflict
 - C. characterization
 - D. figurative devices
11. Why should a performer be concerned with the theme of the play?
- A. It provides ideas on how to interact with other performances.
 - B. It makes the performer realize that a play is an imitation of life.
 - C. It allows the performer to make believable portrayal of the character.
 - D. It makes the actor a better performer.
12. Which of the choices indicates the purpose of effective stage techniques? Effective stage techniques _____
- A. determines the resolution of the story
 - B. increases the level of anticipation of the audience
 - C. manifests the versatility of the actor
 - D. unravels the meaning through plot and character
13. Which of the choices is true about one-act plays? A one-act play is _____
- A. used as a ground work for a full-length play.
 - B. as complex as a full-length play.
 - C. typified by varied settings.
 - D. complete by itself.
14. Which of the following is NOT true about Shakespeare and his writings?
- A. He created new words.
 - B. His plays reflect many realities of his time.
 - C. Most of his writings are written in Old English.
 - D. Understanding his language is important in comprehending his writings.
15. In writing a synopsis for a one-act play which will be staged during One World Organization's annual celebration, you should not _____.
- A. describe the salient scenes that lead to the highest point of the story
 - B. focus on the development of the plot of the play
 - C. describe setting and characters of the play
 - D. outline each scene of the play
16. You saw a job placement ad concerning several positions for a play production of One World Organization's annual celebration. You are interested in overseeing the creative aspect of the play production. Which position is most suitable to you?
- A. Designer
 - B. Stage Manager
 - C. Director
 - D. Playwright

17. As member of One World Organization annual play production, your job is to choose stage actors based on their verbal communication ability. Which of the options should be your basis?
- A. proficient
 - B. engaging
 - C. concise
 - D. credible
18. You are a member of the audience of One World Organization's play production. Which of the choices would you use to gauge the performer's capacity to keep you captivated and interested?
- A. responsive
 - B. concise
 - C. formal
 - D. engaging
19. As writer of the synopsis for a play that will be staged during the centennial celebration of the One **World Organization**, what point of view should you use?
- A. 1st Person
 - B. 2nd Person
 - C. 3rd Person
 - D. 4th Person
20. As the stage manager of *One World Organization's* stage play, which aspect is your primary concern?
- A. technical
 - B. creative
 - C. promotion
 - D. production

*Reading excerpts for the post-assessment are taken from **Xinle Su's** essay which is entitled "**The Responsibility of the Individual.**"*

GLOSSARY OF TERMS

Act - major division in the action of a play, accommodating changes in time, setting, character(s), mood. Acts are further divided into scenes.

Dialogue - the verbal exchanges between characters.

Denouement - a French term meaning “unraveling” or “unknotting,” used to describe the resolution of the plot following the climax.

Drama - derived from the Greek word dram, meaning “to do” or “to perform”

Exposition - a narrative device, often used at the beginning of a work, that provides necessary background information about the characters and their circumstances

Gerund Phrase - a verbal which functions as a subject or object

In Media Res - term used to describe the common strategy of beginning a story in the middle of the action, usually on the verge of some important moment.

Irony - the difference between what appears to be true and what is known to be true.

Play - general term for a work of dramatic literature.

Playwright - the writer who makes plays.

Participial Phrase - a verbal acts as a modifier

Plot - The author’s arrangement of incidents in the play

Stage Directions - the playwright’s instructions about how the actors are to move and behave.

One-Act Play - a literary genre which aims at producing a “singleness of effect” on its intended audience.

Scene - when the location of the action shifts or when a new character enters.

Synopsis - the gist or summary

Theme - the central idea or meaning of the play.

SOURCES

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