

EXPRESS YOUR PERSPECTIVES

**VISUAL-VERBAL RELATIONSHIP
OPINION-MARKING SIGNALS
COMPARE AND CONTRAST LITERARY TEXTS**

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YOUR OBJECTIVES

To give you an overview of the things you will do in this lesson, pay close attention to the expected skills and the lesson maps

- Explain visual-verbal relationships illustrated in tables, graphs, and information maps found in expository texts.
- Share ideas using opinion-marking signals.
- Compare and contrast the presentation of the same topic in different viewing genres.
- Compare and contrast one's beliefs/convictions with those presented in a material viewed.
- Discern positive and negative messages conveyed in a material viewed.



ACTIVITY 1: FEATURING AUNG SAN SUU KYI

Let us begin this lesson by reading the biography of Burmese individual, study more information about her from this text.

Synopsis

Aung San Suu Kyi returned to Burma in 1988, after years living and studying abroad, only to find widespread slaughter of protesters rallying against the brutal rule of dictator U Ne Win. She spoke out against him and initiated a nonviolent movement toward achieving democracy and human rights. In 1989, the government placed Suu Kyi under house arrest, and she spent 15 of the next 21 years in custody. In 1991, her ongoing efforts won her the Nobel Prize for Peace, and she was finally released from house arrest in November 2010.

Early Years

Aung San Suu Kyi's father, formerly the de facto Prime Minister of British Burma, was assassinated in 1947. Her mother, Khin Kyi, was appointed Ambassador to India in 1960. Suu Kyi obtained a bachelor's degree from the University of Oxford in 1969, and



in 1972. She had two children—in 1973 and 1977—and the family spent the 1970s and 1980s in England, the United States and India.

In 1988, Suu Kyi returned to Burma to care for her dying mother, and her life took a dramatic turn.

Return to Burma

In 1962, Burma dictator U Ne Win staged and carried out a coup d'état in Burma, which spurred intermittent protests over his policies for the subsequent decades. By 1988, he had resigned his post of party chairman, essentially leaving the country in the hands of a military junta, but stayed behind the scenes to orchestrate various violent responses to the continuing protests and other events.

Suu Kyi returned to Burma from abroad in 1988, amidst the slaughter of protesters rallying against U Ne Win and his iron-fisted rule. She began speaking out against him, with democracy and human rights at the fore of her struggle. It did not take long for the junta to notice her efforts, and in July of 1989, the military government of Burma—which was renamed the “Union of Myanmar” in 1989—placed Suu Kyi under house arrest and cut off any communication she might have with the outside world.

Though the Union military told Suu Kyi that if she agreed to leave the country, they would free her, she refused to do so, insisting that her struggle would continue until the junta released the country to civilian government and political prisoners were freed. In 1990, a parliamentary election was held, and the party with which Suu Kyi was now affiliated—the National League for Democracy—won more than 80 percent of the parliamentary seats. The election results, though, were predictably ignored by the junta. Twenty years later, they formally annulled the results.

Suu Kyi was released from house arrest in July 1995, and the next year she attended the NLD party congress, under the continual harassment of the military. Three years later, she founded a representative committee and declared it as the country's legitimate ruling body, and in response, in September, 2000, the junta once again placed her under house arrest. She was released in May of 2002.



In 2003, the NLD clashed in the streets with pro-government demonstrators, and Suu Kyi was yet again arrested and placed under house arrest.



ACTIVITY 2: CSI (CHARACTER STUDY OF AN INDIVIDUAL THROUGH VISUAL-VERBAL RELATIONSHIPS)

Now, find a partner and construct an informative talk and fill out the CSI form based on the main character's background information. Be ready to share your output to determine the speaker's attitudes towards issue, which can be folded in accordion style, in class for interactive discussion.

Name of Character	Personality Traits	Actions Which Supports Traits

Answer this focus question:

What does literature (Burmese) reveal about Asian and African character?





ACTIVITY 3: THINK INSIDE THE BOX

Now, refer to the map of conceptual change, wherein you will be giving your personal ideas, stands and opinions about the focus question. For this part, you will write on the “I Think” section of IN THE BOX. Make sure you connect it with the literature of Burma/Myanmar.

In the BOX I think...

HANDING IN YOUR EVALUATION VIA OPINION-MARKING

Your goal in this section is to apply your learning to real life situation. You will be given a practical task which will demonstrate your understandings in this lesson.

Your task is to write an evaluation paper regarding a program viewed. You are invited by a state university for possible scholarship and one of the requirements is to submit an evaluation paper regarding current events or social issues.

An **evaluation paper** is a type of argument that includes evidence to justify a writer’s opinions about a subject using opinion-marking signals.

You can find an example here for reference.



Evaluation Essay on Gender in Advertising

Gender differences and biases have been a part of the normal lives of humans ever since anyone can remember. Anthropological evidence has revealed that even the humans and the hominids of ancient times had separate roles for men and women in their societies, and this relates to (to) the concepts of epistemology. There were certain things that women were forbidden to do and similarly men could not partake in some of the activities that were traditionally reserved for women. This has given birth to the gender role stereotypes that we find today. These differences have been passed on to our current times; although many differences occur now that have caused a lot of debate amongst the people as to their appropriateness and have made it possible for us to have a stereotyping threat by which we sometimes assign certain qualities to certain people without thinking. For example, many men are blamed for undermining women and stereotyping them for traditional roles, and this could be said to be the same for men; men are also stereotyped in many of their roles. This leads to social constructionism since the reality is not always depicted by what we see by our eyes. These ideas have also carried on in the world of advertising and the differences shown between the males and the females are apparent in many advertisements we see today. This can have some serious impacts on the society as people begin to stereotype the gender roles in reality.

There has been a lot of attention given to the portrayal of gender in advertising by both practitioners as well as academics and much of this has been done regarding the portrayal of women in advertising (Ferguson, Kreshel, & Tinkham 40-51; Bellizzi & Milner 71-79). This has led many to believe that most of the advertisements and their contents are sexist in nature. It has been noted by viewing various ads that women are shown as being more concerned about their beauty and figure rather than being shown as authority figures in the ads; they are usually shown as the product users. Also, there is a tendency in many countries, including the United States, to portray women as being subordinate to men, as alluring sex objects, or as decorative objects. This is not right as it portrays women as the weaker sex, being only good as objects.

At the same time, many of the ads do not show gender biases in the pictures or the graphics, but some bias does turn up in the language of the ad. "Within language, bias is more evident in songs and dialogue than in formal speech or when popular



culture is involved. For example, bias sneaks in through the use of idiomatic expressions (man's best friend) and when the language refers to characters that depict traditional sex roles. One's normative interpretation of these results depends on one's ideological perspective and tolerance for the pace of change. It is encouraging that the limited study of language in advertising indicates that the use of gender-neutrality is commonplace. Advertisers can still reduce the stereotyping in ad pictures, and increase the amount of female speech relative to male speech, even though progress is evidenced. To the extent that advertisers prefer to speak to people in their own language, the bias present in popular culture will likely continue to be reflected in advertisements" (Artz et al 20).

Advertisements are greatly responsible for eliciting such views for the people of our society. The children also see these pictures and they are also the ones who create stereotypes in their minds about the different roles of men and women. All these facts combine to give result to the different public opinion that becomes fact for many of the members of the society. Their opinion and views are based more on the interpretation they conclude from the images that are projected in the media than by their observations of the males and females in real life. This continues in a vicious circle as the media tries to pick up and project what the society thinks and the people in the society make their opinions based upon the images shown by the media. People, therefore, should not base too much importance about how the media is trying to portray the members of the society; rather they should base their opinions on their own observation of how people interact together in the real world.



Read the text below about the literature of Myanmar and answer the activity.

The Literature of Myanmar

The **literature of Burma** (or Myanmar) spans over a millennium. Burmese literature was historically influenced by Indian and Thai cultures, as seen in many works, such as the *Ramayana*. The Burmese language, unlike other Southeast Asian languages (e.g. Thai, Khmer), adopted words primarily from Pāli rather than from Sanskrit. In addition, Burmese literature has the tendency to reflect local folklore and culture.

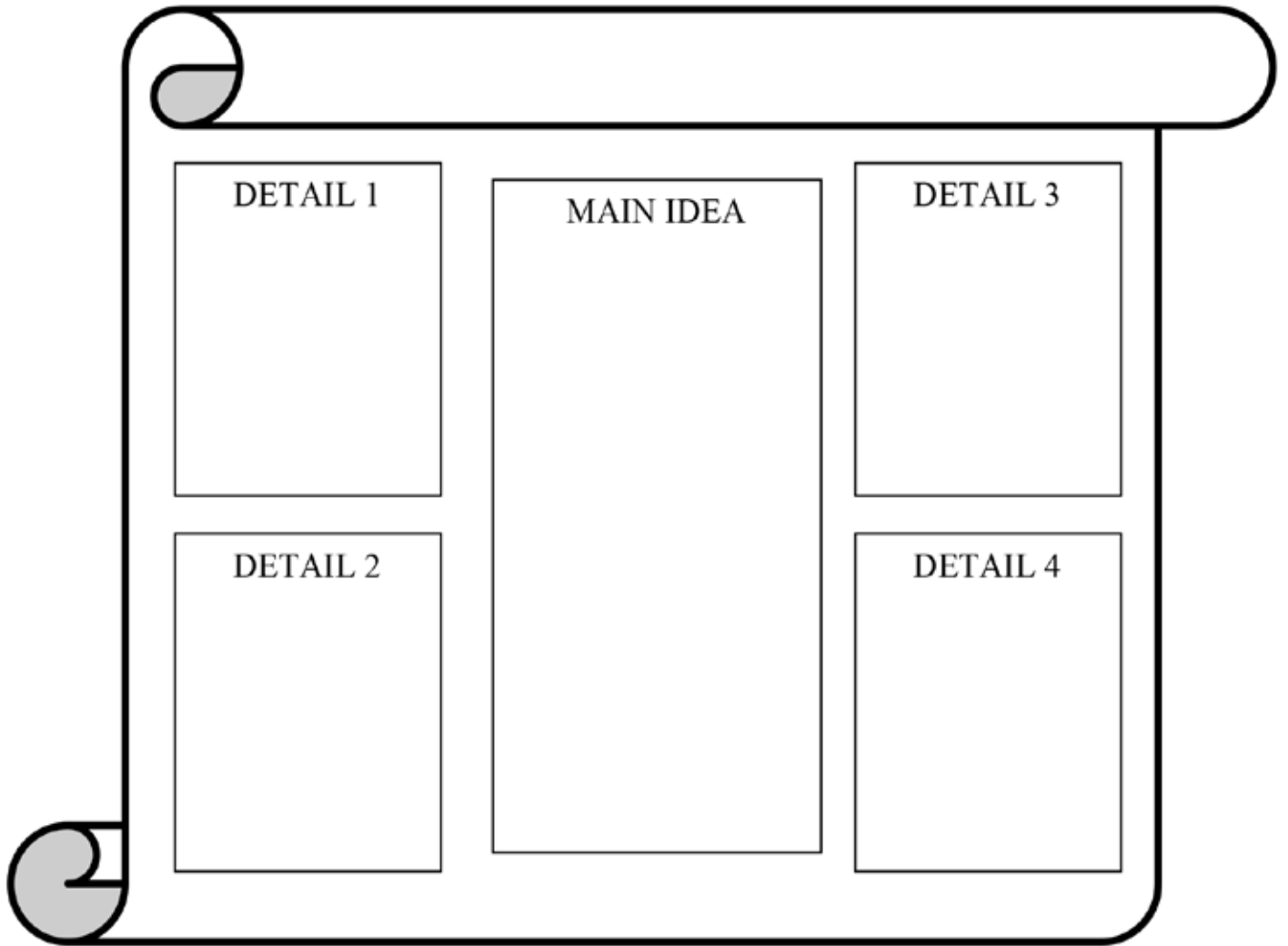
Burmese literature has historically been a very important aspect of Burmese life steeped in the Pali Canon of Buddhism. Traditionally, Burmese children were educated by monks in monasteries in towns and villages. During British colonial rule, instruction was formalised and unified, and often bilingual, in both English and Burmese known as Anglo-Vernacular. Burmese literature played a key role in disseminating nationalism among the Burmese during the colonial era, with writers such as Thakin Kodaw Hmaing, an outspoken critic of British colonialism in Burma.



ACTIVITY 4: THINK AS A SCROLL

Fill up the scroll organizer on main idea with supporting details based from the same text. Respond also to the enumerated questions and use opinion marking signals.

1. What does prose usually contain? How about poetry?
2. What can you say about Burmese literature?
3. What is considered as the first example of Burmese literature?
4. Why is the founding of the University of Rangoon very significant in their literature?
5. How does their literature reveal the character of the Burmese people?

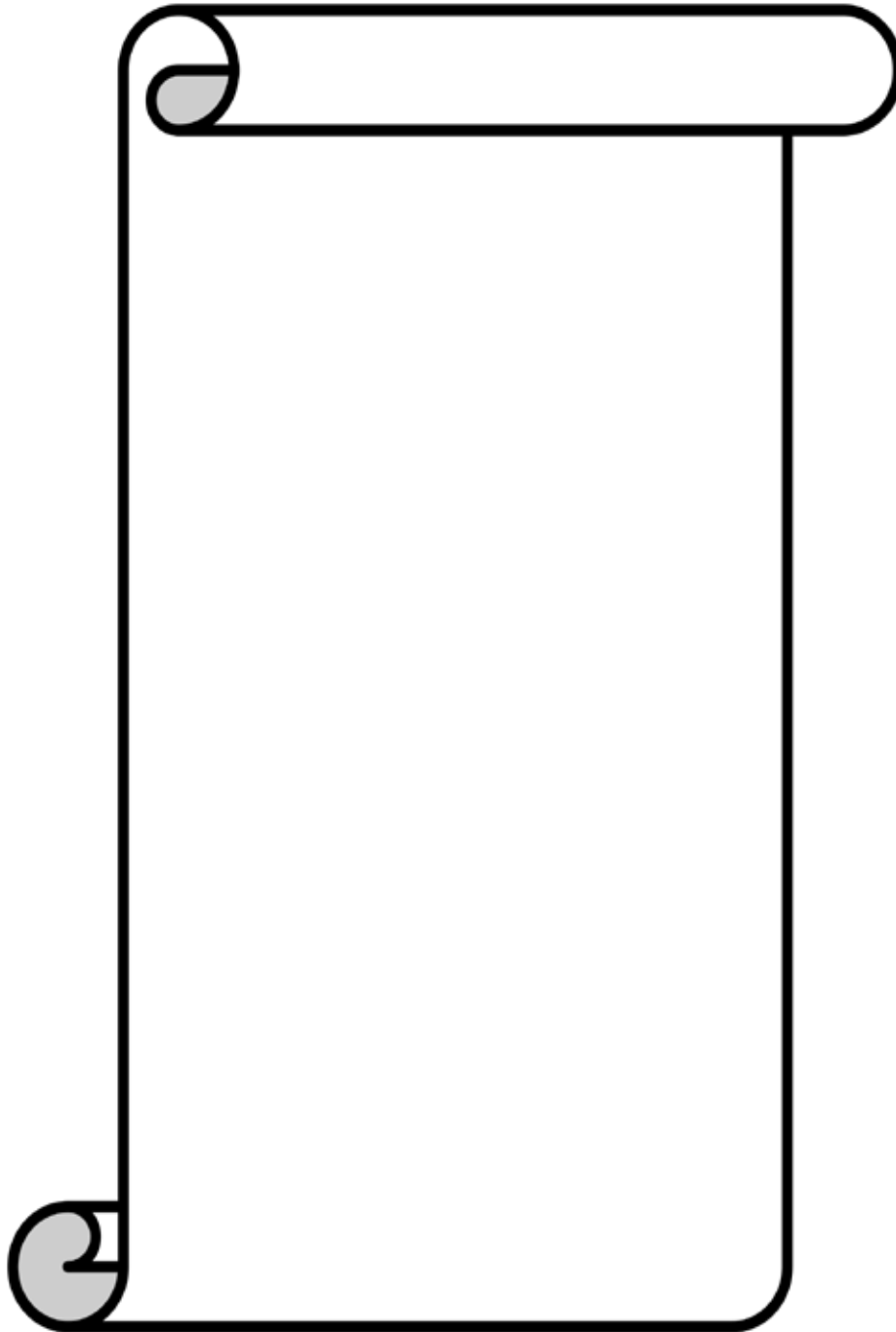


Make your organizers creative by coloring, and designing the edges.



ACTIVITY 5: SCROLL IT ALL

In summary, do the lesson closure as a reflection based on your Evaluation paper with the use of opinion-marking signals.





ACTIVITY 6: MY CHANGING PERSPECTIVE

Take a look at the meaning of the word, perspective. The definition provides an etymology or history of the word. The definition says that perspective also means “mental outlook over time.” This means that views change through time. In this lesson, you will explore your view of perspective in Africa, her people, culture and heritage. Begin by filling out this worksheet.

MY CHANGING PERSPECTIVE

Africa
David Diop

Africa my Africa
Africa of proud warriors in ancestral savannahs
Africa of whom my grandmother sings
On the banks of the distant river
I have never known you
But your blood flows in my veins
Your beautiful black blood that irrigates the fields
The blood of your sweat
The sweat of your work
The work of your slavery
Africa, tell me Africa
Is this your back that is unbent
This back that never breaks under the weight of humiliation
This back trembling with red scars
And saying no to the whip under the midday sun

But a grave voice answers me
Impetuous child that tree, young and strong
That tree over there
Splendidly alone amidst white and faded flowers
That is your Africa springing up anew



springing up patiently, obstinately
Whose fruit bit by bit acquires
The bitter taste of liberty.

There are different meanings of **perspective**.

Perspectivity, the formation of an image in a picture plane of a scene viewed from a fixed point, and its modelization in geometry

Perspective (visual), the way in which objects appear to the eye

Perspective (graphical), representing the effects of visual perspective in graphic arts

Perspective distortion (photography), the way that viewing a picture from the wrong position gives a perceived distortion.

Now, tell your views by comparing and contrasting Africa based on the picture and table below.

INITIAL VIEW

REVISED VIEW

FINAL VIEW

What is my view of Africa?

At first, what does literature as communication mean for me?





ACTIVITY 7 : COMPARE AND CONTRAST ONES' BELIEF & CONVICTION

Now, your goal in this section is to learn and understand communication in the context of literature. While going through the series of activities on literature and language, continue to think of the question, "How do I express my perspectives while respecting other cultures?"



ACTIVITY 8: AUDIO-CASUAL EXPERIENCE

Telephone Conversation

The price seemed reasonable, location
Indifferent. The landlady swore she lived
Off premises. Nothing remained
But self-confession. "Madam" , I warned,
"I hate a wasted journey - I am African."
Silence. Silenced transmission of pressurized good-breeding. Voice, when it came,
Lipstick coated, long gold-rolled
Cigarette-holder pipped. Caught I was, foully.
"HOW DARK?"...I had not misheard...."ARE YOU LIGHT OR VERY DARK?" Button B.
Button A. Stench
Of rancid breath of public hide-and-speak.
Red booth. Red pillar-box. Red double-tiered
Omnibus squelching tar.
It was real! Shamed
By ill-mannered silence, surrender
Pushed dumbfoundment to beg simplification.
Considerate she was, varying the emphasis-
"ARE YOU DARK? OR VERY LIGHT" Revelation came
"You mean- like plain or milk chocolate?"
Her accent was clinical, crushing in its light
Impersonality. Rapidly, wave-length adjusted
I chose. "West African sepia" _ and as afterthought.



“Down in my passport.” Silence for spectroscopic
Flight of fancy, till truthfulness chaged her accent
Hard on the mouthpiece “WHAT’S THAT?” conceding “DON’T KNOW WHAT THAT IS.”
“Like brunette.”
“THAT’S DARK, ISN’T IT?”
“Not altogether.
Facially, I am brunette, but madam you should see the rest of me. Palm of my hand,
soles of my feet.
Are a peroxide blonde. Friction, caused-
Foolishly madam- by sitting down, has turned
My bottom raven black- One moment madam! - sensing
Her receiver rearing on the thunderclap
About my ears- “Madam,” I pleaded, “wouldn’t you rather
See for yourself?”



PROCESS QUESTIONS:

Here, you need to find a partner and fill the comparing and contrasting table below to express your beliefs and opinions about the following questions:

1. What point of view is used in the poem? Why does the author use this point of view?
2. What is the attitude of the landlady towards the speaker in the poem?
3. What is the speaker’s reaction towards this?
4. What message does the poem convey?

YOUR ANSWER	YOUR CLASSMATE'S ANSWER



ACTIVITY 9: MAKING CONNECTIONS

You have read Africa and its people. Find the commonalities and differences between Africans and Filipinos by reading the choral interpretation text found below.

THE ANATOMY OF A FILIPINO

Felix Bautista

All: I like to think that I am a Filipino, that I am as Good, a Filipino as Anyone.

Girls: My heart thrills, when, I Hear, the National anthem, being played.

Boys: And my Blood Rises, when, I see our flag, Fluttering in the breeze.

All: And Yet, I find myself asking, How Filipino Am I, Really?

Boys: My First Name is American.

Girls: My Last Name Is Chinese.

Boys: When I' am with Girlfriends or more correctly, when, I' am with my Friends, who happen to be girls

- I talk to them in English.



Girls: If they are thirsty, I buy them, a Bottle of American coke.

Boys: If they are hungry, I treat them, to an Italian Pizza pie.

All: And when, I have the money, I give them a real Chinese Lauriat.

Boy (solo): Considering all these, considering my taste, for many things foreign, what right do I have, to call myself, a Filipino?

Girls (solo): Should I not call myself, a culture orphan? The illegitimate child of many races?

All: Rightly or wrongly, whether we like it or not, we are the end products, of our history, fortunately or unfortunately, our history is a co-mingling, of polyglot influences.

Boys: Malayan and Chinese.

Girls: Spanish and British.

Boys: American and Japanese.

All: This is historic fact, we can not ignore, a cultural reality we can not escape, form to believe otherwise is to indulge in fantasy.

Boy (solo): I must confess, I' am an extremely confused, and Bewildered young man. Wherever I' am, whatever I may be doing, I' am Bombarded, on all sides, by people who want, me to search for my national identity.

All: Tell me the Language I speak should be replaced, by Filipino; they urge me to do away with things foreign to act and think, and buy Filipino.

Girls (solo): Even in art, I' am getting bothered and Bewildered.

All: The Writer should use Filipino, as his medium, the nationalists cry.

Boys: The Painter should use his genius, in portraying themes purely Filipino, they demand.

Girls: The Composer should exploit, endless Possibilities, of the haunting kundiman, they insist.

All: All these sound wonderful. But Rizal used Spanish, when he wrote, Noli and Fili.

Boys: Was he less of a nationalist, because of it? Must the artist, to be truly Filipino, paint with the juice of the duhat?

Girls: And must he draw picture of topless Muslim women or Igorot warriors in G-String?

All: And if the composer, desert, the kundiman, and he writes song faithful to the spirit of the Youths of today, does he become Unfilipino? We are what we are today, because of our History.

Boys: In our veins, pulses blood with traces of Chinese and Spanish and American, but It does not stop, being a Filipino, because of these.

Girls: Our culture, is tinges with foreign, influences, but it has become rich thereby.

All: This mingling, in fact could speed us on the road, to national greatness, look at



America, it is a great country, and yet it is the melting pot of Italian, and German, British, and French, or Irish and Swedish.

Boy (solo): Filipinism, after all, is in the heart.

All: If that heart beats faster, because the Philippines is making progress, if it Fills, with compassion because its people are suffering, then it belongs to a true Filipino, and it throbs, with pride, in our past, if it pulses with awareness, of the present , if it beats with a faith in the future, then we could ask, for nothing, more all other things are Unimportant.

Boys: I have, an American First Name.

Girls: And I have, a Chinese Last Name.

All: And I' am proud, very, very proud, - because Underneath these names beats A Filipino Heart...



PROCESS QUESTIONS:

1. According to the text, how does a Filipino feel whenever she/he hears the national anthem being sung or sees the national flag?
2. What is the anatomy of a Filipino? Use the table below to write down your answers.

Table A

Culture	Name	History	Arts

3. What perspectives of being a Filipino does the writer provide? Is there a change in these perspectives in the latter part of the text? Can this be observed in other reading text? Plot this using the table found below. Cite lines from the reading texts to prove your answer.

Table B: Plotting Changes in Perspective

Changing Perspectives	African David Diop	The Anatomy of a Filipino Felix Bautista
INITIAL		
FINAL		



ACTIVITY 10: POSITIVE OR NEGATIVE?

Discern positive and negative messages conveyed in the literary texts “The Anatomy of a Filipino” and “Africa” by completing the table.

Africa	The Anatomy of Filipino

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