

9



English

Quarter 3
Module 4: Validity

PART I

Day



Pretest



Directions: Read each item carefully. Choose only the letter of your correct answer and write it on a separate sheet of paper.

1. Which of the following attitudes is necessary to make your arguments strong?
A. confidence C. points
B. evidence D. source
2. Which of the following attitudes is necessary to validate your arguments?
A. confidence C. points
B. evidence D. source
3. Which of the following tasks uses citations?
A. articles C. research
B. essays D. commentary
4. Which of the following character traits is the reason a character in a story acts in a certain way?
A. traits C. evidence
B. decisions D. motivation
5. If you were someone who listens to an argument, which would you look out for?
A. traits C. evidence
B. decisions D. motivation

For item nos. 6-15 Choose your answer the from the following:

- a. Maria wakes up early because she wanted to finish answering her activities lessons as soon as possible.
- b. She woke up at 6 o'clock am and read her lessons right away.
- c. She did this for the entire quarter. Because of this, she got a grade of 92.
- d. Her mother says that Maria is a good child and wants to finish her studies with flying colors.

6. Which idea shows Maria's decision?
A. 1 C. 3
B. 2 D. 4
7. Which of the following supports the idea that Maria is motivated?
A. 1 C. 3
B. 2 D. 4
8. Which of the following supports Maria's traits?
A. 1 C.
B. 2 D. 4
9. Which of the following ideas shows the evidence that Maria is doing well?
A. 1 C. 3
B. 2 D. 4
10. Who validated Maria's actions?
A. herself C. her relatives
B. her mother D. her teacher
11. Which of the following shows the outcome of the decision?
A. decisions C. motivation
B. evidence D. traits



What's New

Task 1. Meet New Words

There are eight hidden words in the puzzle below. Use the descriptions as clues in order to form the hidden word. Some letters are given for additional clues.

- | | |
|--|--|
| 1. I am another word for "storeroom." | <u>P</u> <u>T</u> |
| 2. I am "a hand tool." | <u>T</u> <u>R</u> <u>W</u> ; |
| 3. I am the opposite of "generous." | <u>S</u> <u>I</u> <u>G</u> <u>Y</u> |
| 4. I mean "gravestone." | <u>T</u> <u>O</u> <u>B</u> <u>T</u> <u>E</u> |
| 5. I mean "annoy." | <u>P</u> <u>S</u> <u>R</u> <u>U</u> <u>R</u> |
| 6. I am "employed to drive a private car." | <u>C</u> <u>H</u> <u>A</u> <u>F</u> <u>F</u> |
| 7. I am a "car for hire." | <u>A</u> <u>X</u> <u>C</u> <u>B</u> |
| 8. I mean "rude and disrespectful." | <u>A</u> <u>S</u> <u>Y</u> |

Driving Miss Daisy

by Alfred Uhry (Excerpt)

Cast of Characters

Daisy Werthan – a widow
Hoke Coleburn – the chauffeur
Boolie Werthan – the son

SCENE: In the dark we hear a car ignition turn on, and then a horrible crash. Bangs and booms and wood splintering. When the noise is very loud, it stops suddenly and the lights come up on **Daisy Werthan's** living room, or a portion thereof. **Daisy**, age 72, is wearing a summer dress and high heeled shoes. Her hair, her clothes, her walk, everything about her suggests bristle and feist1 and high energy. She appears to be in excellent health. Her son, **Boolie Werthan**, 40, is a businessman, Junior Chamber of Commerce style. He has a strong, capable air. The Werthans are Jewish, but they have strong Atlanta accents.

DAISY: No!

BOOLIE: Mama!

DAISY: No!

BOOLIE: Mama!

DAISY: I said no, Boolie, and that's the end of it.

BOOLIE: It's a miracle you're not laying in Enory Hospital – or decked out at the funeral home. Look at you! You didn't even break your glasses.

DAISY: It was the car's fault.

BOOLIE: Mama, the car didn't just back over the driveway and land on the Pollard's garage all by itself. You had it in the wrong gear.

DAISY: I did not!

BOOLIE: You put it in reverse instead of drive. The police report shows that.

DAISY: You should have let me keep my La Salle.

BOOLIE: Your La Salle was eight years old.

DAISY: I don't care. It never would have behaved this way. And you know it.

BOOLIE: Mama, cars, don't behave. They are behaved upon. The fact is you, all by yourself, demolished that Packard.

DAISY: Think what you want. I know the truth.

BOOLIE: The truth is you shouldn't be allowed to drive a car any more.

DAISY: No.

BOOLIE: Mama, we are just going to have to hire somebody to drive you.

DAISY: No, we are not. This is my business.

BOOLIE: Your insurance policy is written so that they are going to have to give you a brand new car.

DAISY: Not another Packard. I hope.

BOOLIE: Lord Almighty! Don't you see what I'm saying?

DAISY: Quit talking so ugly to your mother.

BOOLIE: Mama, you are seventy-two years old and you just cost the insurance company twenty-seven hundred dollars. You are a terrible risk. Nobody is going to issue you a policy after this.

DAISY: You're just saying that to be hateful.

BOOLIE: O.k. Yes. Yes I am. I'm making it all up. Every insurance company in America is lined up in the driveway waving their fountain pens and falling all over themselves to get you to sign on. Everybody wants Daisy Werthan, the only woman in the history of driving to demolish a three week old Packard, a two car garage and a free standing tool shed in one fell swoop!

DAISY: You talk so foolish sometimes, Boolie.

BOOLIE: And even if you could get a policy somewhere, it wouldn't be safe. I'd worry all the time. Look at how many of your friends have men to drive them. Miss Ida Jacobs, Miss Ethel Hess, Aunt Nonie—

DAISY: They're all rich.

BOOLIE: Daddy left you plenty enough for this. I'll do the interviewing at the plant. Oscar in the freight elevator knows every colored man in Atlanta worth talking about. I'm sure in two weeks time I can find you somebody perfectly—

DAISY: No!

BOOLIE: You won't even have to do anything, Mama. I told you. I'll do all the interviewing, all the reference checking, all the—

DAISY: No. Now stop running your mouth! I am seventy-two years old as you gallantly reminded me and I am a widow, but unless they rewrote the Constitution and didn't tell me, I still have rights. And one of my rights is the right to invite who I want—not who you want—into my house. You do accept the fact that this is my house? What I do not want—and absolutely will not have is some— (She gropes for a bad enough word.) some chauffeur sitting in my kitchen, gobbling my food, running up my phone bill. Oh, I hate all that in my house!

BOOLIE: You have Idella.

DAISY: Idella is different. She's been coming to me three times a week since you were in the eighth grade and we know how to stay out of each other's way. And even so there are nicks and chips in most of my wedding china and I've seen her throw silver forks in the garbage more than once.

BOOLIE: Do you think Idella has a vendetta 2 against your silverware?

DAISY: Stop being sassy. You know what I mean. I was brought up to do myself. On Forsyth Street we couldn't afford them and we did for ourselves. That's still the best way, if you ask me.

BOOLIE: Them! You sound like Governor Talmadge.

DAISY: Why, Boolie! What a thing to say! I'm not prejudiced! Aren't you ashamed?

BOOLIE: I've got to go home. Florine'll be having a fit.

DAISY: Y'all must have plans tonight.

BOOLIE: Going to the Ansleys for a dinner party.

DAISY: I see.

BOOLIE: You see what?

DAISY: The Ansleys. I'm sure Florine bought another new dress. This is her idea of heaven on earth, isn't it?

BOOLIE: What?

DAISY: Socializing with Episcopalians.

BOOLIE: You're a doodle, Mama. I guess Aunt Nonie can run you anywhere you need to go for the time being.

DAISY: I'll be fine.

BOOLIE: I'll stop by tomorrow evening. **DAISY:** How do you know I'll be here? I'm certainly not dependent on you for company.

BOOLIE: Fine. I'll call first. And I still intend to interview colored men.

DAISY: No!

BOOLIE: Mama!

DAISY: (singing to end discussion) After the ball is over After the break of morn After the dancers leaving After the stars are gone Many a heart is achin If you could read them all – (Lights fade on her as she sings and come up on Bollie at his desk at the Werthan Company. He sits at a desk piled with papers, and speaks into an intercom.)

BOOLIE: Ok, Miss McClatchey. Send him on in. (He continues working at his desk. Hoke Coleburn enters, a black man of about 60, dressed in a somewhat shiny suit and carrying a fedora, a man clearly down on his luck but anxious to keep up appearances.) Yes, Hoke, isn't it?

HOKE: Yassuh. Hoke Coleburn.

BOOLIE: Have a seat there. I've got to sign these letters. I don't want Miss McClatchey fussing at me.

HOKE: Keep right on with it. I got all the time in the worl'.

BOOLIE: I see. How long you been out of work?

HOKE: Since back befo' las November.

BOOLIE: Long time.

HOKE: Well, Mist' Werthan, you try bein' me and looking for work. They hirin' young if they hirin' colored, an' they ain' even hirin' much young, seems like. (Boolie is involved with his paperwork.) Mist' Werthan? Y'all people Jewish, ain' you?

BOOLIE: Yes we are. Why do you ask?

HOKE: I'd druther drive for Jews. People always talkin' bout they stingy and they cheap, but don' say none of that 'roun' me.

BOOLIE: Good to know you feel that way. Now, tell me where you worked before.

HOKE: Yassuh. That's what I'm getting at. One time I workin' for this woman over near Little Five Points. What was that woman's name? I forget. Anyway, she president of the Ladies Auxiliary over yonder to the Ponce De Leon Baptist Church and seem like she always bringing up God and Jesus and do unto others. You know what I'm talkin' 'bout?

BOOLIE: I'm not sure. Go on.

HOKE: Well, one day, Mist' Werthan, one day that woman say to me, she say "Hoke, come on back in the back wid me. I got something for you." And we go on back yonder and, Lawd have mercy, she have all these old shirts and collars be on the bed, yellow, you know, and nasty like they been stuck off in a chiffarobe and forgot about. Thass' right. And she say "Ain' they nice? They b'long to my daddy befo he pass and we fixin' to sell 'em to you for twenty five cent apiece.

BOOLIE: What was her name?

HOKE: Thass' what I'm thinkin'. What was that woman's name? Anyway, as I was goin' on to say, any fool see the whole bunch of them collars and shirts together ain' worth a nickel! Them's the people das callin' Jews cheap! So I say "Yassum, I think about it" and I get me another job fas' as I can.

BOOLIE: Where was that?

HOKE: Mist' Harold Stone, Jewish gentlemen jes like you. Judge, live over yonder on Lullwater Road.

BOOLIE: I knew Judge Stone.

HOKE: You doan' say! He done give me this suit when he finish wid it. An' this necktie too.

BOOLIE: You drove for Judge Stone? '

HOKE: Seven years to the day nearabout. An' I be there still if he din' die, and Miz Stone decide to close up the house and move to her people in Savannah. And she say "Come on down to Savannah wid' me, Hoke." Cause my wife dead by then and I say "No thank you." I didn't want to leave my grandbabies and I don' get along with that Geechee trash they got down there.

BOOLIE: Judge Stone was a friend of my father's.

HOKE: You doan' mean! Oscar say you need a driver for yo' family. What I be doin'? Runnin' yo children to school and yo' wife to the beauty parlor and like dat?

BOOLIE: I don't have any children. But tell me—

HOKE: Thass' a shame! My daughter bes ' thing ever happen to me. But you young yet. I wouldn't worry none.

BOOLIE: I won't. Thank you. Did you have a job after Judge Stone?

HOKE: I drove a milk truck for the Avondale Dairy thru the whole war—the one jes' was.

BOOLIE: Hoke, what I am looking for is somebody to drive my mother around.

HOKE: Excuse me for askin', but how come she ain' hire fo' herself?

BOOLIE: Well, it's a delicate situation.

HOKE: Mmmm Hmm. She done gone 'roun' the bend a little? That'll happen when they get on.

BOOLIE: Oh no. Nothing like that. She's all there. Too much there is the problem. It just isn't safe for her to drive any more. She knows it, but she won't admit it. I'll be frank with you. I'm a little desperate.

HOKE: I know what you mean 'bout dat. Once I was outta work my wife said to me "Ooooooh, Hoke, you ain' gon get noun nother job." And I say "What you talkin' bout, woman?" And the very next week I go to work for that woman in Little Five Points. Cahill! Ms. Frances Cahill. And then I go to Judge Stone and they the reason I happy to hear you Jews.

BOOLIE: Hoke, I want you to understand, my mother is a little high-strung. She doesn't want anybody driving her. But the fact is you'd be working for me, She can say anything she likes but she can't fire for you. You understand?

HOKE: Sho'I do. Don't worry none about it. I hold on no matter what way she run me. When I nothin' but a little boy down there on the farm above Macon, I use to wrastle hogs to the ground at killin' time, and ain' no hog get away from me yet.

BOOLIE: How does twenty dollars a week sound?

HOKE: Soun' like you got yo' Mama a chauffeur.

(Lights fade on them and come up on Daisy who enters her living room with the morning paper. She reads with interest. Hoke enters the living room. He carries a chauffeur's cap instead of his hat. Daisy's concentration on the paper becomes fierce when she senses Hoke's presence.)

Mornin', Miz Daisy.

DAISY: Good morning.

HOKE: Right cool in the night, wadn't it?

DAISY: I wouldn't know. I was asleep.

HOKE: Yassum. What yo plans today?

DAISY: That's my business. **HOKE:** You right about dat. Idella say we runnin' outa coffee and Dutch Cleanser.

DAISY: We?

HOKE: She say we low on silver polish too.

DAISY: Thank you. I will go to the Piggly Wiggly on the trolley this afternoon.

HOKE: Now, Miz Daisy, how come you doan' let me carry you? **DAISY:** No, thank you.

HOKE: Aint dat what Mist' Werthan hire me for?

DAISY: That's his problem.

HOKE: All right den. I find something to do. I tend yo zinnias.

DAISY: Leave my flower bed alone.

HOKE: Yassum. You got a nice place back beyond the garage ain' doin' nothin' but sittin' there. I could put you in some butterbeans and some tomatoes and even some Irish potatoes could we get some ones with good eyes.

DAISY: If I want a vegetable garden. I'll plant it for myself.

HOKE: Well, I go out and set in the kitchen, then, like I been doin' all week.

DAISY: Don't talk to Idella. She has work to do.

HOKE: Nome, I jes sit there till five o'clock.

DAISY: That's your affair.

HOKE: Seem a shame, do. That fine Oldsmobile settin out there in the garage. Ain't move a inch from when Mist' Werthan rode it over here from Mitchell Motors. Only got nineteen miles on it. Seem like that insurance company give you a whole new car for nothin'.

DAISY: That's your opinion.

HOKE: Yassum. And my other opinion is a fine rich Jewish lady like you doan b'long draggin' up the steps of no bus, luggin' no grocery store bags. I come along and carry them fo' you. **DAISY:** I don't need you. I don't want you. And I don't like you saying I'm rich.

HOKE: I won't say it, then.

DAISY: Is that what you and Idella talk about in the kitchen? Oh, I hate this! I hate being discussed behind my back in my own house! I was born on Forsyth Street and, believe me, I knew the value of penny. My brother Manny brought home a white cat one day and Papa said we couldn't keep it because we couldn't afford to feed it. My sisters saved up money so I could go to school and be a teacher. We didn't have anything!

HOKE: Yassum, but look like you doin' all right now.

DAISY: And I've ridden the trolley with groceries plenty of times!

HOKE: Yassum, but I feel bad takin' Mist' Werthan's money for doin' nothin'. You understand?

(She cut him off in the speech.)

DAISY: How much does he pay you?

HOKE: That between me and him, Miz Daisy.

DAISY: Anything over seven dollars a week is robbery. Highway robbery!

HOKE: Specially when I doan do nothin' but sit on a stool in the kitchen all day long. Tell you what, while you goin on the trolley to the Piggly Wiggly, I hose down yo' front steps. *(Daisy is putting on her hat.)*

DAISY: All right.

HOKE: All right I hose yo steps?

DAISY: All right the Piggly Wiggly. And then home. Nowhere else.

HOKE: Yassum.

DAISY: Wait. You don't know how to run the Oldsmobile!

HOKE: Miz Daisy, a gear shift like a third arm to me. Anyway, thissun automatic. Any fool can run it.

DAISY: Any fool but me, apparently.

HOKE: Ain' no need to be so hard on yoseff now. You cain' drive but you probably do alota things I cain' do. It all work out.

DAISY: (calling offstage) I'm gone to the market, Idella.

HOKE: (also calling) And I right behind her! (Hoke puts on his cap and helps Daisy into the car. He sits at the wheel and backs the car down the driveway. Daisy, in the rear, is in full bristle.) I love a new car smell. Doan' you? (Daisy slides over to the other side of the seat.)

DAISY: I'm nobody's fool, Hoke.

HOKE: Nome.

DAISY: I can see the speedometer as well as you can.

HOKE: I see dat.

DAISY: My husband taught me how to run a car.

HOKE: Yassum.

DAISY: I still remember everything he said. So don't you even think for a second that you can—Wait! You're speeding! I see it!

HOKE: We ain goin' but nineteen miles an hour.

DAISY: I like to go under the speed limit.

HOKE: Speed limit thirty five here.

DAISY: The slower you go, the more you save on gas. My husband told me that.

HOKE: We barely movin'. Might as well walk to the Piggly Wiggly. **DAISY:** Is this your car? **HOKE:** Nome.

DAISY: Do you pay for the gas?

HOKE: Nome. **DAISY:** All right then. My fine son may think I'm losing my abilities, but I am still in control of what goes on in my car. Where are you going?

HOKE: To the grocery store.

DAISY: Then why didn't you turn on Highland Avenue?

HOKE: Piggly Wiggly ain' on Highland Avenue. It on Euclid down there near—

DAISY: I know where it is and I want to go to it the way I always go. On Highland Avenue.

HOKE: That three blocks out of the way, Miz Daisy.

DAISY: Go back! Go back this minute!

HOKE: We in the wrong lane! I cain' jes—

DAISY: Go back I said! If you don't, I'll get out of this car and walk!

HOKE: We movin'! You cain' open the do'!

DAISY: This is wrong! Where are you taking me?

HOKE: The sto'.

DAISY: This is wrong. You have to go back to Highland Avenue!

HOKE: Mmmm Hmmm.

DAISY: I've been driving to the Piggly Wiggly since the day they put it up and opened it for business. This isn't the way! Go back! Go back this minute!

HOKE: Yonder the Piggly Wiggly.

DAISY: Get ready to turn now.

HOKE: Yassum

DAISY: Look out! There's a little boy behind that shopping cart!

HOKE: I see dat.

DAISY: Pull in next to the blue car.

HOKE: We closer to the do' right here.

DAISY: Next to the blue car! I don't park in the sun! It fades the upholstery.

HOKE: Yassum. (He pulls in, and gets out as Daisy springs out of the back seat.)

DAISY: Wait a minute. Give me the car keys.

HOKE: Yassum.

DAISY: Stay right here by the car. And you don't have to tell everybody my business.

HOKE: Nome. Don' forget the Dutch Cleanser now. (*She fixes him with a look meant to kill and exits. Hoke waits by the car for a minute, then hurries to the phone booth at the corner.*) Hello? Miz McClatchey? Hoke Coleburn here. Can I speak to him? (*pause*) Mornin sir, Mist' Werthan. Guess where I'm at? I'm at dishere phone booth on Euclid Avenue right next to the Piggly Wiggly. I jes drove yo' Mama to the market. (*pause*) She flap a little on the way. But she all right. She in the store. Uh oh, Miz Daisy look out the store window and doan' see me, she liable to throw a fit right there by the checkout. (*pause*) Yassuh, only took six days. Same time it take the Lawd to make the worl'. (*Lights out on him. We hear a choir singing.*)

CHOIR: May the words of my mouth

And the meditations of my heart

Be acceptable in Thy sight, O Lord

My strength and my redeemer, Amen.

(*Light up on Hoke waiting by the car, looking at a newspaper. Daisy enters in a different hat and a fur piece.*)

HOKE: How yo' Temple this mornin', Miz Daisy?

DAISY: Why are you here?

HOKE: I bring you to de Temple like you tell me. (*He is helping her into the car.*)

DAISY: I can get myself in. Just go. (*She makes a tight little social smile and a wave out the window.*) Hurry up out of here! (*Hoke starts up the car.*)

HOKE: Yassum.

DAISY: I didn't say speed. I said get me away from here.

HOKE: Somethin' wrong back yonder?

DAISY: No.

HOKE: Somethin' I done?

DAISY: No. (*a beat*) Yes.

HOKE: I ain' done nothin'!

DAISY: You had the car right in front of the front door of the Temple! Like I was Queen of Romania! Everybody saw you! Didn't I tell you to wait for me in the back?

HOKE: I jes trying' to be nice. They two other chauffeurs right behind me.

DAISY: You made me look like a fool. A g.d. fool!

HOKE: Lawd knows you ain' no fool, Miz Daisy.

DAISY: Slow down. Miriam and Beulah and them, I could see what they were thinking when we came out of services.

HOKE: What that?

DAISY: That I'm trying to pretend I'm rich.

HOKE: You is rich, Miz Daisy! **DAISY:** No I'm not! And nobody can ever say I put on airs. On Forsyth Street we only had meat once a week. We made a meal off of grits and gravy, I taught the fifth grade at the Crew Street School! I did without plenty of times. I can tell you.

HOKE: And now you doin' with. What so terrible in that?

DAISY: You! Why do I talk to you? You don't understand me.

HOKE: Nome, I don't. I truly don't. Cause if I ever was to get ahold of what you got I be shakin it around for everybody in the world to see.

DAISY: That's vulgar. Don't talk to me! (**Hoke** mutters something under his breath) What? What did you say? I heard that!

HOKE: Miz Daisy, you need a chauffeur and Lawd know, I need a job. Let's jes leave it at dat. (*Light out on them and up on **Boolie**, in his shirtsleeves. He has a phone to his ear.*)

BOOLIE: Good morning, Mama. What's the matter? (pause) What? Mama, you're talking so fast I... What? All right. All right. I'll come by on my way to work. I'll be there as soon as I can. (*Light out on him and up on **Daisy**, pacing around her house in a winter bathrobe. **Boolie** enters in a topcoat and scarf.*) I didn't expect to find you in one piece.

DAISY: I wanted you to be here when he comes. I wanted you to hear it for yourself.

BOOLIE: Hear what? What's going on?

DAISY: He's stealing from me!

BOOLIE: Hoke? Are you sure?

DAISY: I don't make empty accusations. I have proof!

BOOLIE: What proof?

DAISY: This! (*She triumphantly pulls an empty can of salmon out of her robe pocket.*) I caught him red handed! I found this hidden in the garbage pail under some coffee grounds.

BOOLIE: You mean he stole a can of salmon?

DAISY: Here it is! Oh I knew. I knew something was funny. They all take things, you know. So I counted. **BOOLIE:** You counted?

DAISY: The silverware first and the linen dinner napkins and then I went into the pantry. I turned on the light and the first thing that caught my eye was a hole behind the corned beef. And I knew right away. There were only eight cans of salmon. I had nine. Three for a dollar on sale.

BOOLIE: Very clever, Mama. You made me miss my breakfast and be late for a meeting at the bank for a thirty-three cent can of salmon. (*He jams his hand in his pocket and pulls out some bills.*) Here! You want thirty-three cents? Here's a dollar! Here's ten dollars! Buy a pantry full of salmon!

DAISY: Why, Boolie! The idea! Waving money at me like I don't know what! I don't want the money. I want my things!

BOOLIE: One can of salmon?

DAISY: It was mine. I bought it and I put it there and he went into my pantry and took it and he never said a word. I leave him plenty of food everyday and I always tell him exactly what it is. They are like having little children in the house. They want something so they just take it. Not a smidgin of manners. No conscience. He'll never admit this. "Nome," he'll say, "I doan know nothin' bout that." And I don't like it! I don't like living this way! I have no privacy.

BOOLIE: Mama!

DAISY: Go ahead. Defend him. You always do.

BOOLIE: All right. I give up. You want to drive yourself again, you just go ahead and arrange it with the insurance company. Take your blessed trolley. Buy yourself a taxicab. Anything you want. Just leave me out of it.

DAISY: Boolie... (*Hoke enters in an overcoat*)

HOKE: Mornin, Miz daisy. I b'leve it fixin' to clear up. S'cuse me, I didn't know you was here Mist' Werthan.

BOOLIE: Hoke, I think we have to have a talk.

HOKE: Jes' a minute. Lemme put my coat away. I be right back. *(He pulls a brown paper bag out of his overcoat.)* Oh., Miz Daisy. Yestiddy when you out with yo sister I ate a can o'your salmon. I know you say eat the leff over pork chops, but they stiff. Here, I done buy you another can. You want me to put it in the pantry fo' you?

DAISY: Yes. Thank you, Hoke.

HOKE: I'll be right wit you Mist' Wertham. *(Hoke exits. Daisy looks at the empty can in her hand.)* **DAISY:** *(trying for dignity)* I've got to get dressed now. Goodbye, son. *(She pecks his cheek and exits. Lights out on him. We hear sounds of birds twittering. Lights come up brightly-hot sun. Daisy, in light dress, is kneeling, a trowel in her hand, working by a gravestone. Hoke, jacket in hand, sleeves rolled up, stands nearby.)*

HOKE: I jess thinkin', Miz Daisy. We bin out heah to the cemetery three times dis mont already and ain' even the twentieth yet.

DAISY: It's good to come in nice weather.

HOKE: Yassum. Mist' Sig's grave mighty well tended. I b'leve you the best widow in the state of Georgia.

DAISY: Boolie's always pestering me to let the staff out here tend to this plot. Perpetual care they call it.

HOKE: Doan' you do it. It right to have somebody from the family lookin' after you.

DAISY: I'll certainly never have that. Boolie will have me in perpetual care before I'm cold.

HOKE: Come on now, Miz Daisy.

DAISY: Hoke, run back to the car and get that pot of azaleas for me and set it on Leo Bauer's grave.

HOKE: Miz Rose Bauer's husband?

DAISY: That's right. She asked me to bring it out here for her. She's not very good about coming. And I believe today would've been Leo's birthday.

HOKE: Yassum. Where the grave at?

DAISY: I'm not exactly sure. But I know it's over that way on the other side of the weeping cherry. You'll see the headstone. Bauer.

HOKE: Yassum.

DAISY: What's the matter?

HOKE: Nothin' the matter. *(He exits. She works with her trowel. In a moment Hoke returns with flowers.)* Miz Daisy...

DAISY: I told you it's over on the other side of the weeping cherry. It says Bauer on the headstone.

HOKE: How'd that look?

DAISY: What are you talking about?

HOKE: *(deeply embarrassed)* I'm talkin' bout I cain' read.

DAISY: What?

HOKE: I cain' read.

DAISY: That's ridiculous. Anybody can read.

HOKE: Nome. Not me.

DAISY: Then how come I see you looking at the paper all the time?

HOKE: That's it. Jes lookin'. I dope out what's happening from the pictures.

DAISY: You know your letters, don't you?

HOKE: My ABC's? Yassum, pretty good. I jes' cain' read.

DAISY: Stop saying that. It's making me mad. If you know your letters then you can read. You just don't know you can read. I taught some of the stupidest children God ever put on the face of this earth and all of them could read enough to find a name on a tombstone. The name is Bauer, Buh buh buh buh Bauer. What does that buh letter sound like?

HOKE: Sound like a B.

DAISY: Of course. Buh Bauer. Er er er er er. BauER. That's the last part. What letter sounds like er?

HOKE: R?

DAISY: So the first letter is a–

HOKE: B.

DAISY: And the last letter is an–

HOKE: R.

DAISY: B-R. B-R. B-R. Brr. Brr. Brr. It even sounds like Bauer, doesn't it?

HOKE: Sho'do Miz Daisy. Thass it?

DAISY: That's it. Now go over there like I told you in the first place and look for a headstone with a B at the beginning and an R the end and that will be Bauer.

HOKE: We ain' gon' worry 'bout what come n' the middle?

DAISY: Not right now. This will be enough for you to find it. Go on now.

HOKE: Yassum.

DAISY: And don't come back here telling me you can't do it. You can.

HOKE: Miz Daisy...

DAISY: What now?

HOKE: I 'preciate this, Miz Daisy.

DAISY: Don't be ridiculous! I didn't do anything. Now would you please hurry up? I'm burning up out here.

Source: Best Plays Middle Level by Thomas, Brandon, Susan Glaspell Contemporary Publishing Group Incorporated, 1998

Directions: Answer the following questions to measure your understanding of the lesson.

1. Who is Daisy? How old is she?
2. What prompted her to look for a personal driver?
3. Who is Hoke? What did you observe about his personality and the manner of his speaking?
4. At the end of the play, what did Miss Daisy discover about Hoke? How did she react to that?
5. What kind of relationship would they have if Miss Daisy continued to be impolite to Hoke?
6. Explain how important education is to man. As a student, what can you do to help or assist people like Hoke?

Task 3: Character Traits

Motivation is the reason a character acts in a certain way. A character's motivation may be stated directly or indirectly.

Fill in the chart with the necessary information. Also, write the trait of each character.

Characters	Decisions	Motivations	Traits	Evidence
Ms. Daisy				
Hoke Coleburn				
Bollie Werthan				

Task 4: Getting Deeper

A. Read the passages below and answer the questions that follow.

PASSAGE 1

HOKE: You is rich, Miz Daisy!

DAISY: No I'm not! And nobody can ever say I put on airs. On Forsyth Street we only had meat once a week. We made a meal off grits and gravy, I taught the fifth grade at the Crew Street School! I did without plenty of times. I can tell you.

HOKE: And now you doin' with. What so terrible in that?

DAISY: You! Why do I talk to you? You don't understand me.

HOKE: Nome, I don't. I truly don't. Cause if I ever was to get ahold of what you got I be shakin' it around for everybody in the world to see.

DAISY: That's vulgar. Don't talk to me! (*Hoke mutters something under his breath,*)

1. How did Daisy describe the economic conditions in which she grew up?

2. Did Daisy's upbringing help explain her attitude toward Hoke and the idea of having a chauffeur?

PASSAGE 2

DAISY: It was mine. I bought it and I put it there and he went into my pantry and took it and he never said a word. I leave him plenty of food every day and I always tell him exactly what it is. They are like having little children in the house. They want something so they just take it. Not a smidgin of manners. No conscience. He'll never admit this. (*Hoke enters in an overcoat.*)

HOKE: Mornin, Miz Daisy. I b'leve it fixin' to clear up. S'cuse me, I didn't know you was here Mist' Werthan.

BOOLIE: Hoke, I think we have to have a talk.

HOKE: Jes' a minute. Lemme put my coat away. I be right back. (*He pulls a brown paper bag out of his overcoat.*) Oh., Miz Daisy. Yestiddy when you out with yo sister I ate a can o'your salmon. I know you say eat the leff over pork chops, but they stiff. Here, I done buy you another can. You want me to put it in the pantry fo' you?

DAISY: Yes. Thank you, Hoke.

HOKE: I'll be right wit you Mist' Wertham. (*Hoke exits. Daisy looks at the empty can in her hand.*)

B. Read the following passage in which Daisy has called up Boolie to demand that he should fire Hoke for stealing a can of salmon from her pantry. Answer the questions that follow.

1. How did Daisy describe Hoke's honesty?

2. Describe Daisy by the time Hoke exits. How does she feel about herself after realizing her wrong judgment of others?
-
-

TASK 4: Sketching an Expression

Choose one of the characters in the story. Then, make a sketch or illustration of the character. Use a short bond paper, crayons, pastel, colored pencil/pen, or any art materials that will vividly describe the character you have chosen.



What is It

We are gifted with knowledge! We can gather information from the TV shows, newspaper articles, radio broadcasts, news reports, and even online. We will never run out of new things to discover every day. Therefore, one skill that one needs is the ability to validate information from sources you find.

Try to practice! Read the video transcript of America's President Barack Obama. Find out the issue he has presented in his message to the American people.

Obama: 'There Were No Winners In This' Government Shutdown

President Barack Obama's Address to the Americans

<http://www.huffingtonpost.com>

Hi everybody. This week, because Democrats and responsible Republicans came together, the government was reopened, and the threat of default was removed from our economy.

There's been a lot of discussion lately of the politics of this shutdown. But the truth is, there were no winners in this. At a time when our economy needs more growth and more jobs, the manufactured crises of these last few weeks actually harmed jobs and growth. And it's understandable that your frustration with what goes on in Washington has never been higher.

The way business is done in Washington has to change. Now that these clouds of crisis and uncertainty have lifted, we need to focus on what the majority of Americans sent us here to do – grow the economy, create good jobs, strengthen the middle class, lay the foundation for broad-based prosperity, and get our fiscal house in order for the long haul.

It won't be easy. But we can make progress. Specifically, there are three places where I believe that Democrats and Republicans can work together right away.

First, we should sit down and pursue a balanced approach to a responsible budget, one that grows our economy faster and shrinks our long-term deficits further. There is no choice between growth and fiscal responsibility – we need both. So we're making a serious mistake if a budget doesn't focus on what you're focused on: creating more good jobs that pay better wages. If we're going to free up resources for the things that help us grow – education, infrastructure, research – we should cut what we don't need, and close corporate tax loopholes that don't help create jobs. This shouldn't be as difficult as it has been in past years. Remember, our deficits are shrinking – not growing.

Second, we should finish the job of fixing our broken immigration system. There's already a broad coalition across America that's behind this effort, from business leaders to faith leaders to law enforcement. It would grow our economy. It would secure our borders. The Senate has already passed a bill with strong bipartisan support. Now the House should, too. The majority of Americans thinks this is the right thing to do. It can and should get done by the end of this year.

Third, we should pass a farm bill – one that America's farmers and ranchers can depend on, one that protects vulnerable children and adults in times of need, and one that gives rural communities opportunities to grow and the longer-term certainty they deserve.

We won't suddenly agree on everything now that the cloud of crisis has passed. But we shouldn't hold back on places where we do agree, just because we don't think it's good politics, or just because the extremes in our parties don't like compromise. I'll look for willing partners from either party to get important work done. There's no good reason why we can't govern responsibly, without lurching from manufactured crisis to manufactured crisis. Because that isn't governing – it's just hurting the people we were sent here to serve.

Those of us who have the privilege to serve this country have an obligation to do our job the best we can. We come from different parties, but we're Americans first. And our obligations to you must compel all of us, Democrats and Republicans, to cooperate, and compromise, and act in the best interests of this country we love.

Thanks everyone, and have a great weekend.



Answer the following questions briefly.

1. What is the issue presented in the speech?

2. Are the terms used clearly defined and applied throughout the message?

3. Is the reasoning sound and logical? (Does one point follow from another?)

4. What persuasive device/s or propaganda technique/s the author use?
(example: appeal to emotions, name-calling, appeal to authority)

5. Is there an issue like the one presented here in the Philippines? Explain your answer.



FACT OR NOT:

Statements below are taken from President Obama’s “*There Were No Winners*” address. Identify which among the statements contain ***factual information*** (*statements that can be verified or proven to be true or false*) or ***subjective content*** (*involves judgment, feeling, opinion, intuition, or emotion rather than factual information*).

Write **F** for factual and **S** for subjective.

1. There were no winners in this government shutdown.
2. At a time when our economy needs more growth and more jobs, the manufactured crises of these last few weeks actually harmed jobs and growth.
3. The way business is done in Washington has to change.
4. First, we should sit down and pursue a balanced approach to a responsible budget, one that grows our economy faster and shrinks our long-term deficits further.
5. Second, we should finish the job of fixing our broken immigration system. There’s already a broad coalition across America that’s behind this effort, from business leaders to faith leaders to law enforcement. It would grow our economy. It would secure our borders.
6. The Senate has already passed a bill with strong bipartisan support.
7. Those of us who have the privilege to serve this country have an obligation to do our job the best we can.

BIG IDEA!



Remember: *We can easily acquire knowledge but it is important that you know how to filter these acquired knowledge. We do it by knowing what a “good” source is. In the succeeding contents, you will be guided on how to determine the validity of an evidence within the source.*

A “good” source determines the validity of evidence. We first need to be acquainted with the following terms and concepts:

Validity – soundness and strength of argument. *Is the evidence any good?*

Audience – people who have read or will read a particular text, publication, or writer, considered collectively. *For whom did the author intend to read or view this source?*

Authority – power to inspire belief or weight of testimony. *Does this person know what he or she is talking about?*

You need to use evidence to support your argument. But how can you determine if the source you’re looking at is a “good” evidence?

Evaluating a Source

When we determine that a source is "good," we say that it has *validity*. But how can you determine if the source you're consulting is valid? Here's a couple of questions to consider:

- **Who is the author of the source?** What are his or her credentials - is her or she a recognized expert in the field? Are they representing an organization? If so, what is the organization's mission and goals? If you're unsure, try doing a Google search on the author or their organization.
- **How did the source get its information?** If the source includes references, look at a few of the references - do they look like reliable sources of information? Does it look like the author is citing the source correctly? Use your best judgment!
- **What if the source you've found doesn't have references?** If a source doesn't include references, see if you can fact check the information in other ways. For example, if you're looking at a news article that quotes experts in a field, do a Google search of the expert's name and see what information you can find on him or her.

Types of Sources - Scholarly, Trade, & Popular

Previously, you might have been told to only use scholarly sources for research assignments. Why is that, and what does that term even mean?

A **scholarly source** is written by an expert for other experts in the same field. Scholarly sources typically include references to other sources, and are written with the assumption that the audience already has significant background knowledge in the topic. Scholarly sources generally go through a process called "peer review," in which they are vetted by other experts. Scholarly sources generally are viewed as having the highest validity, but they can be daunting to examine by a reader unfamiliar with the field.

A **trade source** is written by a professional in a particular industry for others in that same profession. However, while members in a profession work in the same industry broadly, individual professionals may have drastically different job responsibilities. As a result, while trade sources often assume the reader has some familiarity with topics, they generally are more accessible by a layperson than scholarly sources.

A **popular source** is written for broad consumption; the author generally does not assume the audience will have extensive background knowledge on the topic. Consequently, these sources are the most accessible by a novice to a field, and can be a very great place to start researching a topic for an assignment.

Retrieved from https://umd.instructure.com/courses/1082806/pages/what-is-a-good-source-determining-the-validity-of-evidence?module_item_id=7189099

Let's Check How Much You've Understood

Answer the following questions about the article provided above.

Write **True** or **False** on the spaces provided for.

1. Among all the types of sources, the popular source comes from an expert. _____
2. A trade source is written by a professional in a certain field to serve as a reference for other individuals within the same field. _____
3. A good source is considered good if it comes from a trusted source. _____
4. Good sources are necessary in order to make your arguments strong _____
5. Once you use the source, it will become your own. _____



REINFORCE:

Social media is a huge influence for us. Information can easily be acquired at the tips of our fingers. Hence, is important to filter information that come from “good” sources.

*We should cite our sources properly firstly because we want to give them the appropriate acknowledgement for their published works. Provided below are reference list entries that we mostly use day in and day out. This citation uses the **APA** citation style (American Psychology Association); it is used by many disciplines, primarily in the social sciences.*

PERIODICALS:

Newspaper article

Include the exact date and introduce page numbers with p. or pp. If the story appears on discontinuous pages, give all page numbers, separated with a comma (e.g., pp. A1, A5-7).

- Shapiro, S. M. (2009, October 4). Can the Muppets make friends in Ramallah? *The New York Times*, pp. MM38-41.

Online newspaper or magazine article

Online newspaper and magazine articles are treated just like the print versions, but replace the page numbers with an online retrieval statement. If the article can be found by searching the publication's home page, use that URL instead of the direct link, to avoid nonworking URLs.

- Guernsey, L. (2009, June 1). Sesame Street: The show that counts. *Newsweek*, 153(22), 54. Retrieved from <http://www.newsweek.com>

Entire book

For an entire print book, include the author, date of publication, title of work, location and publisher.

- Morrow, R. W. (2006). *Sesame Street and the reform of children's television*. Baltimore: Johns Hopkins University Press.

How to use in-text parenthetical references

In APA format, references appear both in the text of the paper and in an alphabetized reference list appearing at the end of the paper. This allows readers to easily follow up on any citations from your paper. *Every source that appears in your text must appear in the list of references; every source in the list of references must appear in your text.*

Insert the last name of the author and the year of publication in your text at the appropriate point. If the author is named in the sentence, it may be omitted from the parenthetical citation. For example:

- More children prefer Big Bird to Cookie Monster *(Smith, 2005)*.
- *Smith (2005)* found that children prefer Big Bird over Cookie Monster.



What's More

Taking a look back into President Obama's speech, he has mentioned that one of the issues that need to be addressed is the working condition of the farmers. Provided below is another article gathered from Philstar Global (Jan. 2021) stating the condition of our farmers. Read the excerpt and answer the activities that follow.

January 28, 2021

Right groups Karapatan says reported attacks on and harassment of farmers in Hacienda Yulo in Laguna and in Isabela province are alarming, stressing the agricultural sector is already burdened by the effects of the pandemic.

"Poor peasants are increasingly more vulnerable to the impacts of the pandemic and the crisis of high prices of food and other basic commodities," Karapatan says in a release.

- As mentioned by the excerpt above, what is the condition of the farmers in this current state of the economy?

According to...

- Is the source reliable? Why? Give the reasons why this is reliable?

November 6, 2020

Tobacco farmers are branching out to becoming cattle growers.

A new initiative taken to increase the income of farmers, the National Tobacco Administration (NTA) pitched the Beef Cattle Production Assistance Project (BCPAP) allocating P 10 million from the Tobacco Farmers Production Assistance or Investment Outlay for 2020, under its Integrated Farming and Other Income Generating Activities Project (IFOIGAP).

- As mentioned in the above excerpt, what is the government's move for the improvement of the lives of farmers?

According to...

- Why do you think are the coffee farmers are encouraged to go into cattle care?

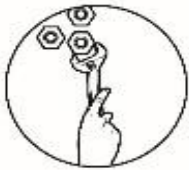
June 25, 2020

Sama-samang Artista para sa Kilusang Agraryo “rages against” the killing of activist farmer Jose Jerry Catalogo in Escalante City, Negros Occidental while he was feeding his carabao on June 23, the group says in a release. Catalogo was an officer of a Farmer’s association affiliated with the National Federation of Sugar Workers and is the father of political prisoner Cheryl Catalogo.

- As mentioned in the above excerpt, what problem has emerged?

According to...

- Is this source reliable? Cite at least two (2) reasons why you say so.



What I Can Do

TIME TO ACT: Constructive Response Test.

Create an essay about the topic “The Filipino Farmer: The Unsung Heroes”. Look for good sources considering the guidelines discussed and tackle your opinion of their importance. Be careful to cite your sources properly using references and in-text citations.



What I Have

State your significant learning from this lesson in 3-5 sentences only.

Day 7: POST TEST

1. In the story “*Driving Miss Daisy*”, what was Hoke accused of?
 - A. He was accused of slacking off.
 - B. He was accused of sleeping on the job.
 - C. He was accused of stealing a can of salmon.
 - D. He was accused of running off with Miss Daisy’s money.
2. What is the lesson of the story, “*Driving Miss Daisy*”?
 - A. Friends can come from unlikely places.
 - B. Kindness is expected from the strong, not the weak.
 - C. Equality is a choice everyone can actively participate in.
 - D. It is the responsibility of those in the position to provide equality.
3. Which of the following was an issue at the time the story was taking place?
 - A. Equality
 - B. Family
 - C. Kindness
 - D. Responsibility
4. Which of the following tasks uses citations?
 - A. articles
 - B. essays
 - C. research
 - D. all of the above
5. Which of the following character traits is the reason a character acts in a certain way?
 - A. decisions
 - B. evidences
 - C. motivation
 - D. traits
6. If you were someone who listens to an argument, which would you look out for?
 - A. decisions
 - B. evidences
 - C. motivation
 - D. traits
7. According to the excerpt “*There Were No Winners In This’ Government Shutdown*”, which of the following is not the most important focus of the government?
 - A. Creating good jobs
 - B. Growing the economy
 - C. Providing support to our elders
 - D. Getting the fiscal house in order
8. Which of the following information is a statements that can be verified or proven to be true or false?
 - A. declarative statement
 - B. expository statement
 - C. factual statement
 - D. subjective statement
9. Which of the following involves judgment, feeling, opinion, intuition, or emotion rather than factual information?
 - A. declarative statement
 - B. expository statement
 - C. factual statement
 - D. subjective statement
10. Which of the following shows the soundness and strength of an argument?
 - A. audience
 - B. authority
 - C. evidence
 - D. validity
11. What does one need to strengthen his argument?
 - A. audience
 - B. authority
 - C. evidence
 - D. source
12. What does APA stand for?
 - A. American Printing Association
 - B. American Publishing Association
 - C. American Psychiatry Association
 - D. American Psychological Association
13. What trait does Hoke have?
 - A. adventurous
 - B. honest
 - C. generous
 - D. kind

14. Which of the following shows the outcome of the decision?

- A. decisions
- B. evidence
- C. motivation
- D. traits

15. Which of the following affects your decision?

- A. decisions
- B. evidence
- C. motivation
- D. traits



Good job!
You finished it. Now
check how many items
you got right.

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- *What is a "Good" Source? Determining the Validity of Evidence. (n.d.). Retrieved March 10, 2021, from <https://umd.instructure.com/courses/1082806/pages/what-is-a-good-source-determining-the-validity-of-evidence>.*
- *Farmers' issues and updates. (2021, January 28). Retrieved March 31, 2021, from <https://www.philstar.com/happens/632>.*

Acknowledgements:

English - Grade 9

Quarter 3 - Module 4: Validity of Evidence

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