

SENIOR HIGH SCHOOL

Department of Education

National Capital Region

SCHOOLS DIVISION OFFICE

MARIKINA CITY

21st Century Literature from the Philippines and the World

Second Quarter - Module 1

Close Analysis and Critical Interpretation of
Literary Texts from the World



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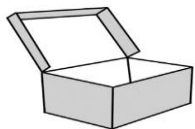
Marvin M. Tamayo



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What I Need to Know

While it is true that literature varies from region to region in a certain country, it can also be rightfully said that each country of the world has its own distinct way of presenting its own pieces of literature. In this module, we will explore the representation of the chosen countries to have a bird's eye view of what they have to offer. The samples that will be mentioned may not be the best of their times and places but at least, we will be able to have a bite of their writings.

A close analysis of a certain literary piece can lead to an understanding of what each country would like to show to the world. Together, we will interpret a certain piece to have a common understanding of it and to share our thoughts about it. Of course, not all of what we thought about a certain piece can be talked about together due to time constraints and distance issue. With that, we don't have to worry because each of us will be given the chance to be heard through a written output.

At the end of the lesson, you are expected to **write a close analysis and critical interpretation of literary texts, applying a reading approach, and doing an adaptation of these and identify representative texts and authors from Asia, North America, Europe, Latin America, and Africa.**

Specific Learning Objectives

In this lesson, you will learn to:

1. name major works and writers from Asia, America, Europe, English, and Africa;
2. analyze selected literary work from a certain country; and
3. write a close analysis and interpretation of a certain piece.



What I Know

Match the literary work in Column A with its writer in Column B.

Column A	Column B
1. Things Fall Apart	A. Chinua Achebe
2. The Narrow Road to the Deep North	B. Leo Tolstoy
3. The Merchant of Venice	C. Matsuo Basho
4. Anna Karenina	D. Pablo Neruda
5. Residence on Earth	E. William Shakespeare

Lesson 1

Close Analysis and Critical Interpretation of Literary Texts from the World



What's In

World literature is too wide and difficult to explore and build on. For one, the range of the term “world” is as huge as the geographic entity itself. We are talking about an umbrella term for hundreds of countries, a dozen or so major religions, and thousands of difficult languages. For that matter, we are only going to tackle representatives from major countries which are familiar and have at least an influence to our own literature.

It is important to consider, more than knowing about the famous works of William Shakespeare or the tale of Achilles or Dante, in the worldview. A worldview is a way of comprehending reality. It encompasses principles, values, and philosophies that shape the way we interpret the things around us. If we are exposed solely to a certain kind of literature, no matter how interesting and enriching these stories are, our worldview will be limited to what we are exposed of.

Let us widen our horizon by engaging in issues that are present in the literary texts that we are going to analyze. Let us not be confined on what we know and what we think is best for us. Let us also embrace the varied literature that each country has to offer.



What's New

African Literature

The literary works of African writers in English are part of African literature. This body of works refers to the ones not only produced in Afro-Asiatic and African languages, but also to those works by African in English, French, and other European languages. A few of the common themes in the works of African writers are those of the oppression of African people by the colonizers, the European influences on the native African culture, racial discrimination, and pride in African past and resilience.

Asian Literature

Asia is known to be the most populous and largest continent of the planet. It is a cradle of human race, world religions, and civilizations which is composed of widespread varieties of ethnic group, diverse cultures, environments, economics, historical linkages, and varied governmental system making it rich in written literature. Since it is the biggest continent, a wealth of written and spoken text have been recorded.



English Literature

English literature is one of the richest, most developed, and most important bodies of literature in the world. It encompasses both written and spoken works by writers from the United Kingdom.

European Literature

It is also called Western Literature. It refers to the literature in the Indo-European languages including Latin, Greek, the Romance languages, and Russian. It is considered as the largest body of literature in the world.

Latin American Literature

It refers to all works of literature in Latin American countries like Chile, Argentina, Mexico, Cuba, Guatemala, Colombia, and Peru.



What is It

African Literature

Chinua Achebe (1930-2013) - This Nigerian writer was known for his novel “Things Fall Apart” (1958), considered as the best-known African novel of the 20th Century. It deals with emergent Africa, where native communities, like Achebe’s Igbo community, came in contact with white missionaries and its colonizers. The novel is the first in sometimes called “The African Trilogy”. It was followed by “No Longer at Ease”, published in 1960, and the “Arrow of God” in 1964.

Wole Soyinka – This Nigerian writer received the Nobel Prize for Literature in 1986, becoming the first black African to receive such award. As a playwright, he wrote the satire “A Dance of the Forests” (1963), his first important play that depicts the tradition of his people, the Yoruba. It was staged in 1960 during the Nigerian independence celebrations. Also, he wrote fiction and poetry.

Nadine Gordimer (1923 – 2014) – This South African writer received the Nobel Prize for Literature in 1991. She was known for her works that dealt with the effects of apartheid on her country. Apartheid was a system in which people of color had less political and economic rights than that of the white people, so the former was forced to live separately from the latter. An ardent opponent of such system, she wrote novels that focused on the oppression of non-white characters like “A World of Strangers” (1958), “The Late Bourgeois World” (1966), “Burger’s Daughter” (1979), and “July’s People” (1981), all of which were banned in her country.

Chimamanda Ngozi Adichie – This Nigerian writer is known for her widely-acclaimed novels “Purple Hibiscus” (2003), “Half of a Yellow Sun” (2006), and “Amerinacah” (2013), all of which won awards.

Asian Literature

Chinese Literature

- This body of works is in Chinese. It has more than 50,000 published works in a wide range of topics.



- **Du Fu** (712-770) is considered as China's greatest poet. He was known for his works of lushi. A lushi has eight lines, each of which has five or seven syllables following a strict tonal pattern. It became widely popular during the Tang Dynasty (618-907 CE), the golden age of art and literature in Chinese history.
- **Li Bai** (701-762), also called Li Po, rivaled Du Fu for the title of China's greatest poet. Unlike Du Fu, he wrote less formal verse forms. A famous drinker, he frequently celebrated drinking in his poetry.

Japanese Literature

- This body of works is mostly in Japanese, except the early writings which were written in Chinese.
- **Kakinomoto Hitomaro**, Japan's first literary figure was known for his works of tanka and choka. The tanka, the basic form of Japanese poetry, has five lines in five-seven-five-seven-seven syllable pattern. On the other hand, the choka has alternating lines of five and seven syllables and ends with an extra line of seven syllables. Having no definite length, it can have from seven lines to 150. Hitomaro's works were included in Man'yōshū, the oldest anthology of Japanese poetry during the Nara Period (710-784).
- **Matsuo Bashō (1644-1694)** was regarded as the supreme haiku poet. Emerged from the early Tokugawa period (1603-1770), the haiku is composed of three lines of a renga, a poem usually with a hundred linked verses. Bashō's verses appear with his travel accounts like *The Narrow Road to the Deep North* (1694).

Indian Literature

- This body of works is produced in India in a variety of vernacular languages like Sanskrit, Hindi, Punjabi, Tamil, and Urdu.
- The Mahabharata is an Indian epic written in Sanskrit. It is the longest poem in history with about 100,000 couplets. It is traditionally ascribed to an Indian sage named Vyasa. The Hindus regard the epic as both a text about dharma (the Hindu moral law) and a history. Bhagavadgita, the most celebrated of its episodes, gives spiritual guidance.
- The Ramayana is another Indian epic in Sanskrit. The sage Valmiki was traditionally regarded as its author. It is shorter than Mahabharata, with some 24,000 couplets.
- The Panchatantra is a collection of Indian animal fables. Originally written in Sanskrit, it is a mixture of prose and verse. The stories are attributed to Vishnusharma, a learned Brahmin.



English Literature

Old English Literature (600-1100) - is the earliest form of English language. It was spoken by the Anglo-Saxons, a Germanic tribe living in Britain during the fifth century. One significant work written in Old English is Beowulf, the longest epic poem in Old English. It is known for its use of **kennings**, which are phrases or compound words used to name persons, places, and things indirectly.

Middle English Literature (1100-1500) – is a blend of Old English and Norman French (the French dialect spoken by Normans – people from Normandy). The Canterbury Tales by Geoffrey Chaucer, the father of English Literature is a fine example of literature written in Middle English.

Elizabeth Literature (1558- 1603) – is the golden age of English Literature. Also, it is the golden age of drama. Known as the “Bard of Avon,” William Shakespeare wrote his plays during the period. His best plays include Hamlet, King Lear, Macbeth, Othello, and the merchant of Venice. Also, he wrote 154 sonnets, many of which are best loved and the most widely-read poems in the English Literature.

The Romantic Period (1800 – 1837) – is the golden age of lyric poetry. Poetry became the expression of poet’s personal feelings and emotions. A few notable works of poetry of this period are “Songs of Innocence and of Experience” by William Blake, “Lyrical Ballads” by William Wordsworth and Samuel Taylor Coleridge, “The Eve of St. Agnes” and “Other Poems” by John Keats, “Don Juan” by Lord Byron, and “Ode to the West Wind” by Percy Bysshe Shelley.

The Victorian Period (1837 – 1900) – is the period when the rise of novel was noticed. Charles Dickens, considered to be the greatest English novelist of the 19th century, wrote the “Great Expectations”. This novel was published as a serial in a weekly periodical from December 1860 to August 1861.

Alfred Lord Tennyson and Robert Browning each wrote fine poetry during the period. Tennyson’s “In Memoriam A.H.H.” is a requiem for his friend Arthur Henry Hallam. It is widely considered to be one of the great poems of the 19th century. Browning, also known for his dramatic monologues, wrote the famous “My Last Duchess”. In a dramatic monologue, the poet addresses an audience through an assumed voice.

Oscar Wilde is the dramatist of the period. He wrote the masterpiece “The Importance of Being Earnest”.



Twentieth Century (1900 – 2000) – William Butler Yeats and Thomas Stearns Eliot wrote Modernist poems during the period. Yeats wrote “The Tower”, “The Winding Stair” and “New Poems”, all of which are known to have potent images. Eliot’s masterpieces are “The Love Song of J. Alfred Prufrock” and “The Waste Land”.

Virginia Woolf in her story “Mrs. Dalloway” and James Joyce in his work “Ulysses” use stream of consciousness, a literary technique in which the flow of thoughts of a character is described in words.

European Literature

Latin Literature

- **Marcus Tullius Cicero (106 BCE – 43 BCE)** was the greatest Roman orator. The first part of the Golden age of Latin Literature (70 BC – AD 18) is named after him, the Ciceronian period (70-43 AD). Using Latin as a literary medium, he was able to express abstract and complicated thoughts clearly in his speeches. One of his well-known speeches is Pro Cluentio.
- **Virgil (70 BCE-19 BCE)**, the greatest Roman poet, was known for “Aenid” an epic poem. He wrote it during the Augustan Age (43 BC-AD 18), the second part of the Golden Age.

Greek Literature

- **Homer** is known for the “The Iliad and The Odyssey”. These epics are about the heroic achievements of Achilles and Odysseus, respectively.
- **Sophocles (496 BC – 406 BC)** was a tragic playwright. He was known for “Oedipus the King” which marks the highest level of achievement of Greek drama.

Italian Literature

- **Francesco Petrarca, or Petrarch (1304 – 1374)** perfected the Italian sonnet, a major influence on European poetry, written in vernacular, his sonnets were published in the Canzoniere.
- **Giovanni Boccaccio (1313 – 1375)** is known for “Decameron”, a classic Italian masterpiece. The stories were written in vernacular.

Spanish Literature

- **Miguel de Cervantes (1547 – 1616)** - was known for his novel “Don Quixote”, one of the most widely read works of Western Literature. Its titular character’s name is the origin of the word “quixotic” which means hopeful or romantic in a way that is not practical.
- **Lope de Vega (1562 – 1635)** – an outstanding dramatist, wrote as many as 1800 plays during his lifetime, including cloak and sword drama, which are plays of upper middle-class manners and intrigue.

French Literature

- **Gustave Flaubert (1821 – 1880)** – a novelist, was a major influence on the realist school. His masterpiece, “Madame Bovary”, marked the beginning of a new age of realism.
- **Guy de Maupassant (1850 – 1893)** – is considered as the greatest French Story writer. A naturalist, he wrote objective stories which present a real “slice of life”.



Russian Literature

- **Leo Tolstoy** (1828 – 1910) – is known for his novels “War and Peace” and “Anna Karenina”. A master of realistic fiction, he is considered as one of the world’s greatest novelists.
- **Anton Checkov** (1860 – 1904) – is a master of modern short story and a Russian playwright. His works such as “The Bet” and “The Misfortune” reveal his clinical approach to ordinary life.

Latin American Literature

The Vanguardia

The Vanguardia (avant-garde in English) took place in Latin America between approximately 1916 and 1935. It collectively referred to different literary movements. Four of those writers were the following:

- **Creacionismo**, founded by Vicente Huidobro (1893 – 1948) a Chilean poet, in 1916
- **Ultraismo**, introduced to South America by Jorge Luis Borges (1899 – 1986), an Argentine writer in 1921
- **Estridentismo**, founded in Mexico City by Manuel Maples Arce (1898 – 1981), a Mexican writer in 1921
- **Surrealism**, which is said to have started in Argentina when the Argentinian poet Aldo Pellegrini (1903 – 1973) launched the first Surrealist magazine 1928

Pablo Neruda (1904 – 1973) a Chilean poet, wrote “Residence on Earth”, a collection of poetry inspired by surrealism (an art form that combines unrelated images or events in a very strange and dreamlike way).

Octavio Paz (1914 – 1998), a Mexican poet, wrote poems with surrealist imagery. His major works were published in “Freedom Under Parole”.

Jorge Luis Borges (1899 – 1986) was known for his fantastic stories, published later as a collection entitled “Ficciones”.

Alejo Carpenter (1904 – 1980) – a Cuban writer, wrote “The Kingdom of This World”, a novel of the magic realism genre, in which elements of fantasy or myth are included matter-of-factly in seemingly realistic fiction.

Miguel Angel Asturias (1899 – 1974), a Guatemalan writer, wrote the novel “The President”. This novel along with Carpenter’s novel introduced magic realism.



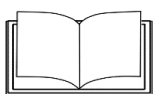
The Boom Novels

These were essentially modernist novels, which appeared in the second half of the 20th century. They had features that were different or absent from the works of the regionalist writers of the past. The Boom novels were the following:

- **The Death of Artemio Cruz (1962)** by **Carlos Fuentes (1928 2012)**, a Mexican writer
- **Hopscotch (1963)** by **Julio Cortazar (1914 – 1984)**, an Argentine fictionist
- **The Time of the Hero (1963)** by **Mario Vargas Llosa**, a Peruvian writer
- **One Hundred Years of Solitude (1967)** by **Gabriel Garcia Marquez (1927 – 2014)**, a Colombian fictionist

Post Boom Writers

These writers included a host of women who published works in the last twenty years of the 20th century. Three of them were **Isabel Allende**, a Chilean writer who wrote **“The House of Spirits (1982)**, **Diamela Eltit**, a Chilean writer who wrote **E. Luminata (1983)**, and **Luisa Valenzuela**, an Argentine writer who wrote **Black Novel with Argentines (1990)**.



What's More

Activity 1: Answer the following questions in one whole sheet of paper.

1. Do you believe that a person can fall in love with another person at first sight? Why or why not?
2. Enumerate reasons for two people who are madly in love with each other, but their love is not possible to prosper.
3. Is it possible to fall in love with someone even if you don't share a common language or culture?
4. What is your idea about a romantic relationship between people from different countries and they are totally strangers with one another?

Alessandro Baricco

After receiving degrees in philosophy (under Gianni Vattimo) and piano, he published essays on music criticism: *Il genio in fuga* (1988) on Gioachino Rossini, and *L'animadi Hegel e le mucche del Wisconsin* ("Hegel's Soul and the Cows of Wisconsin", 1992) on the relation between music and modernity. He subsequently worked as musical critic for *La Repubblica* and *La Stampa*, and hosted talk shows on *Rai Tre*.

Baricco debuted as a novelist with *Castellidi rabbia* (translated as *Lands of Glass*) in 1991.

In 1993, he co-founded a creative writing school in Turin, naming it *Scuola Holden* after J.D. Salinger's Holden Caulfield. The *Scuola Holden* hosts a variety of courses on narrative techniques including screen writing, journalism, videogames, novels and short stories.



Silk

(Excerpt)

By **Alessandro Baricco**

(Italy)

A rice-paper panel slip open, and Herve Joncour entered. Hara Kei was sitting cross-legged, on the floor, in the farthest corner in the room. He had on a dark tunic, and wore no jewels. The only visible sign of his power was a woman lying beside him, unmoving, her head resting on his lap, eyes closed, arms hidden under a loose red robe that spread around her, like a flame, on the ash-colored mat. Slowly he ran one hand through her hair: he seemed to be caressing the coat of a precious, sleeping animal.

Herve Joncour crossed the room, waited for a sign from his host, and sat down opposite him. A servant arrived, imperceptibly, and placed before them two cups of tea. Then he vanished. Hara Kei began to speak, in his own language, a singsong voice that melted into a sort of irritating artificial falsetto. Herve Joncour listened. He kept his eyes fixed on those of Hara Kei and only for an instant, almost without realizing it, lowered them to the face of the woman.

It was the face of a girl.

He raised them again.

Hara Kei paused, picked up one of the cups of tea, brought it to his lips, let some moments passed and said,

“Try to tell me who you are.”

He said it in French, drawing out the vowels, in a hoarse voice but true.

To the most invincible man in Japan, the master of all the world might take away from that island, Herve Joncour tried to explain who he was. He did it in his own language, speaking slowly, without knowing precisely if Hara Kei was able to understand. Instinctively, he rejected prudence, reporting simply without interventions and without omissions, everything that was true. He set forth small details and crucial events in the same tone, and with barely visible gestures, imitating the hypnotic pace, melancholy, and neutral, of a catalog of objects rescued from a fire. Hara Kei listened, and not a shadow of an expression discomposed the features of his face. He kept his eyes fixed on Herve Joncour's lips, as if they were the last lines of a farewell letter. The room was so silent and still that what happened unexpectedly seemed a huge event and yet was nothing.



Suddenly,
Without moving at all,
That girl
Opened her eyes.

Herve Joncour did not pause but instinctively lowered his gaze to her, and what he saw, without pausing, was that those eyes did not have an oriental shape, and that they were fixed, with a disconcerting intensity, on him: as if from the start, from under the eyelids, they had done nothing else. Herve Joncour turned his gaze elsewhere, as naturally as he could, trying to continue his story with no perceptible difference in his voice. He stopped only when his eyes fell on the cup of tea, placed on the floor, in front of him. He took it in one hand, brought it to his lips, and drank slowly. He began to speak again as he set it down in front of him.

France, the ocean voyages, the scent of the mulberry trees in Lavilledieu, the steam trains, Helene's voice. Herve Joncour continued to tell his story, as he had never in his life done. The girl continued to stare at him, with a violence that wrenched from every word the obligation to be memorable. The room seemed to have slipped into an irreversible stillness when suddenly, and in utter silence, she stuck one hand outside her robe and slid it along the mat in front of her. Herve Joncour saw that pale spot reach the end of his field of vision, saw it touch Hara Kei's cup of tea and then, absurdly, continue to slide until, without hesitation, it grasped the other cup, which was inexorably the cup he had drunk from, raised it lightly, and carried it away. Not for an instant had Hara Kei stopped staring expressionlessly at Herve Joncour's lips.

The girl lifted her head slightly.

For the first time she shook her eyes off Herve Joncour and rested them on the cup.

Slowly, she rotated it until she had her lips at the exact point where he had drunk.

Half-closing her eyes, she took a sip of tea.

She removed the cup from her lips.

She slid it back to where she had picked it up.

Her hand vanished under her robe.

She rested her head again on Hara Kei's lap.

Eyes open, fixed on those of Herve Joncour.

Herve Joncour spoke again at length. He stopped only when Hara Kei took his eyes off him and nodded his head slightly.



Silence.

In French, drawing out the vowels, in a hoarse voice but true, Hara Kei said,
“If you are willing, I would like to see you return.”

For the first time he smiled.

“The eggs you have with you are fish eggs. Worth little more than nothing.”

Herve Joncour lowered his gaze. There was his cup of tea, in front of him. He picked it up and began to revolve it, and observe it, as if he were searching for something on the painted line of the rim. When he found what he was looking for, he placed his lips there and drank. Then he put the cup down in front of him and said,

“I know.”

Hara Kei laughed in amusement.

“Is that why you paid in false gold?”

“I paid for what I bought.”

Hara Kei became serious again.

“When you leave here, you will have what you want.”

“When I leave this island, alive, you will receive the gold that is due you. You have my word.”

Herve Joncour did not expect an answer. He rose, took a few steps backward, and bowed.

The last thing he saw, before he left, was her eyes, staring into his, perfectly mute.

Activity 2: Respond critically to the following questions. Write your answer in a whole sheet of paper.

1. Who is the protagonist in the story? Describe his physical appearance. How does he feel? Why does he feel that way? Lift passages in the story that prove your point.
2. How does the girl feel? How do you say so? Why did the girl act the way she acted?
3. How did you feel when you were reading the text? What is your idea about their feelings? Was it love or lust? Explain your answer.
4. Were you able to notice the conversation of Herve and the girl? How are they able to communicate despite the situation that they were into?
5. Did Hara Kei know what is going on? Why or why not?
6. What are the complications involved? What difficulties can you predict about their relationships?
7. What symbols can you get out of the story? Explain their significance.
8. Are the glances between Herve and the girl important in the story? How do you say so?
9. How do you find the text? Is it romantic or what not? Why?
10. What does this story reveal about the possible attractions of being with someone from a different place?





What I Have Learned

Now that you have finished the lesson, you may have learned that:

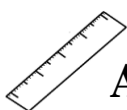
- Literary works by African writers in English like Chinua Achebe, Wole Soyinka, Chimamanda Adichie, and Nadine Gordimer are part of African Literature, a body of works produced in Afro-Asiatic and African languages as well as those made by Africans in English, French, and other European languages.
- Asian literature refers to the body of literature produced in the countries in Asia, which includes Chinese, Japanese, and Indian literatures.
- English literature is a very large body of diverse literature that encompasses works by writers from the United Kingdom.
- European literature refers to literatures in the Indo-European languages. It is considered as the largest body of literature in the world.
- Latin American Literature refers to all works of literature in Latin American countries. The 20th century saw some of its best writers.



What I Can Do

Themes are big ideas that authors comment on throughout a work using tools such as context, setting, and characters. Common themes are good vs. evil, human nature, religion, social structure, authority, coming-of-age, human rights, feminism, racism, war, education, sex, friendship, love, compassion, and death. Most stories deal with multiple themes, some are more obvious than others.

In the excerpt of the story “SILK”, discuss the most dominant theme in the story. Explain how the author embeds it in his work of art. Use a separate sheet of paper for your answer.



Assessment

Dina Roma’s “The Lucky Plaza” remembers a most important landmark in Singapore for most Overseas Filipino Workers who ended up working in the progressive Southeast Asian city-state. The Lucky Plaza is a mall along Singapore’s Orchard Road, which in years became a weekend gathering place for Filipinos after a long week of toil. It has been providing space for Filipinos to touch base with their friends, not only because of its offerings of Filipino food and products, but also because of its eventual transformation into a heartland for Filipinos to recover their sense of community, especially that they are all far from home.



The Lucky Plaza
Dinah Roma
Manila

And I remember her through the day's leisure,
My veiled urgency to leave the spot

Where we found each other. Wanting her to end
The telling of stories whose origins I know so much

and wouldn't want to recall. To reach for her
from my table's end, and touch her hand trained

in the acquiescence of service. To let her know stories
revive and inspire. That I do have my own.

They come from where she's from.
The same fractures of a people beyond

breaking. The same faith past years
of despair. That light unwilling to surrender

to the remaining hours of the day. The slow
return to night. For that is all we have.

She to the house polished to her children's
absence, strangers in the company of kins.

And me to the books I judge the world by.
Wiser by the hour as the tensile lines

singing of beauty cage her pain
within places of the imaginary.

In a paragraph form, write a close analysis and critical interpretation of the poem by answering the following questions.

1. What is the theme of the poem?
2. Cite details that characterize the speaker of the poem and his/her attitudes towards the place and the people in Lucky Plaza. Explain what each detail means.
3. Did you find some distinct comparative differences between the speaker of the poem and the migrant workers? Name and explain each.
4. What is the general perspective of the speaker on migrant domestic work?
5. Do you agree or disagree with the general perspective of the speaker on migrant workers? Why or why not?





Additional Activities

Read a literary text of your choice (authors from Asia, North America, Europe, Latin America and Africa). Then, write a close analysis and critical interpretation of it.

Post Test

Quarter 2 Module 1 – Close Analysis and Critical Interpretation of Literary Texts from the World

Test 1 – Identify if what kind of literature does each of the literary pieces mentioned below belongs to. Choose from the word bank.

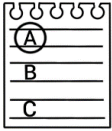
Latin American Literature	Indian Literature	African Literature
English Literature	Russian Literature	
Japanese Literature	Chinese Literature	Greek Literature
Spanish Literature	English Literature	

- _____ 1. A Dance of the Forests by Wole Soyinka.
- _____ 2. My Last Duchess by Robert Browning
- _____ 3. The Iliad and The Odyssey by Homer
- _____ 4. Don Quixote by Miguel de Cervantes
- _____ 5. Residence on Earth by Pablo Neruda
- _____ 6. War and Peace by Leo Tolstoy
- _____ 7. Songs of Innocence and of Experience by William Blake
- _____ 8. The Ramayana by Valmiki
- _____ 9. The Narrow Road to the Deep North by Matsuo Basho
- _____ 10. A compilation of Lushi by Du Fu

Test II – Go back to the excerpt of the story entitled “Silk” by Alessandro Baricco then answer the following questions. (5 points each)

1. What is the biggest problem that Herve Joncour and the girl face? How do you think they can resolve it? (Discuss your answer in 5 sentences.)
2. Hara Kei is the most powerful man in his place, how could he accept his possible defeat? (Discuss your answer in 5 sentences.)





Answer Key

Test II
Answers will vary.

1. African Literature
2. English Literature
3. Greek Literature
4. Spanish Literature
5. Latin American Literature
6. Russian Literature
7. English Literature
8. Indian Literature
9. Japanese Literature
10. Chinese Literature

Test I

Post Test

Assessment	1. D 2. E 3. A 4. C 5. B
What's More	1. Answer will vary.
What I Know	1. A 2. C 3. E 4. B 5. D

Quarter II – Module 1: Close Analysis and Critical Interpretation of Literary Texts from the World

Answer Key

21st Century Literature



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