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 Department of Education
NATIONAL CAPITAL REGION
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UNIFIED SUPPLEMENTARY LEARNING MATERIALS (USLeM) **Q4 - ENGLISH 9-USLeM 1**

Development & Editorial Team

Writer:	Rose Ardyth M. Bagkus – NHS – SDO Marikina City
Editor:	Christine F. Guevara – BNHS – SDO Marikina City
Layout Artist:	Shiela Mae A. Cancino – SRNHS – SDO Marikina City
Internal Reviewer:	Janet S. Cajuguiran – (EPS- English)
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Expectation

Judge the relevance and worth of ideas, soundness of author's reasoning, and the effectiveness of the presentation

Objective

Determine the ideas of the author

Week 1

Pre-Test: Identifying the Topic

Identify the topics presented in the following excerpts below by encircling the letters of your answers from the set of choices provided.

- Born in Dublin in 1856 to a middle-class Protestant family bearing pretensions to nobility (Shaw's embarrassing alcoholic father claimed to be descended from Macduff, the slayer of Macbeth), George Bernard Shaw grew to become what some consider the second greatest English playwright, behind only Shakespeare. Others most certainly disagree with such an assessment, but few question Shaw's immense talent or the play's that talent produced. Shaw died at the age of 94, a hypochondriac, socialist, anti-vaccinationist, semi-feminist vegetarian who believed in the Life Force and only wore wool. He left behind him a truly massive corpus of work including about 60 plays, 5 novels, 3 volumes of music criticism, 4 volumes of dance and theatrical criticism, and heaps of social commentary, political theory, and voluminous correspondence.

A. George Bernard Shaw B. great English playwrights
C. Macduff D. William Shakespeare
- Pygmalion is a romance in five acts by George Bernard Shaw, produced in German in 1913 in Vienna. It was performed in England in 1914, with Mrs. Patrick Campbell as Eliza Doolittle. The play is a humane comedy about love and the English class system.

A. Eliza Doolittle B. English class system
C. Mrs. Patrick Campbell D. Pygmalion
- Henry Higgins, a phonetician, accepts a bet that simply by changing the speech of a Cockney flower seller he will be able, in six months, to pass her off as a duchess. Eliza undergoes gruelling training. When she successfully "passes" in high society—having in the process become a lovely young woman of sensitivity and taste—Higgins dismisses her abruptly as a successfully completed experiment. Eliza, who now belongs neither to the upper class, whose mannerisms and speech she has learned, nor to the lower class, from which she came, rejects his dehumanizing attitude.

A. Eliza's poor background B. Eliza's rejection of Henry
C. Henry's relationship with Eliza D. Henry's tutelage with Eliza

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4. "She is not at all a romantic figure." So is she introduced in Act I. Everything about Eliza Doolittle seems to defy any conventional notions we might have about the romanticheroine. When she is transformed from a sassy, smart-mouthed kerbstone flower girl with deplorable English, to a (still sassy) regal figure fit to consort with nobility, it has less to do with her innate qualities as a heroine than with the fairy-tale aspect of the transformation myth itself.
- A. characterization of Eliza B. heroines of romantic comedies
C. plot of *Pygmalion* D. unconventional characters
5. The play became famous as a motion picture in 1938 and later as the stage musical *My Fair Lady* (1956), with a musical score by Alan Jay Lerner and Frederick Loewe. A 1964 film version of the musical featured Rex Harrison and Audrey Hepburn.
- A. Alan Jay Lerner B. Audrey Hepburn
C. *My Fair Lady* D. *Pygmalion*

Looking Back (Review of pre-requisite skills)

Complete the crossword puzzle below. Refer to the descriptors on the right as cues to answer the puzzle. Vowel letters are already given as cues to answer the puzzle.

				1					
				U					
2	U			O				E	
				3		4 E			E
				I					
						E			
						A			
					5 I			O	
								A	
								I	
									E

Across

2. An author's _____ is the reason for his or her writing.

3. Also called the main idea, it is the topic of the passage.

5. Self-learning modules (SLMs), books, or dictionaries are primarily _____.

Down

1. _____ details provide us with additional information about the main idea.

4. The purpose of plays like *Pygmalion* by George Bernard Shaw is to _____ audience.

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- c. *Third person limited point of view.* Is the writer acting both as observer lacking an in-depth knowledge about what is happening around him or her?
3. **Topic.** What or who is being written about?
4. **Theme or main idea.** Which consistent idea, explicit or implicit, does the writer say about the topic?
5. **Supporting details.** Other than the theme or main idea, what does he or she tell you about the topic?
6. **Author purpose and text type.** Consider *PIE*:
 - a. Does the author write to *persuade* or convince?
 - b. Does he or she give you *information* about the topic or main idea?
 - c. Does he or she seek to *entertain* you with his or her writing?

Activities

On the table provided below are lines taken from the play *Pygmalion* authored by George Bernard Shaw. Identify the following elements that contribute to your understanding of the main idea as spoken by the characters involved.

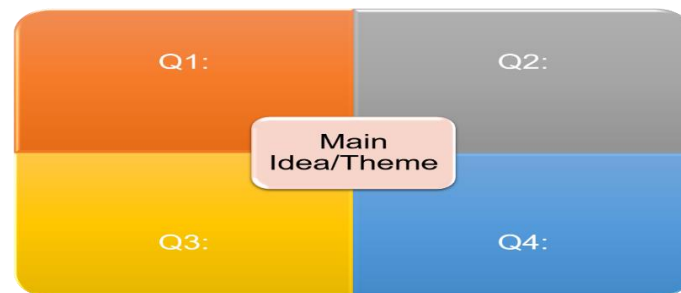
Character	Higgins	Eliza
Part of the Play	Act 1	Act 5
Excerpts from the Play	<p>"A woman who utters such depressing and disgusting sounds has no right to be anywhere—no right to live. Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespeare and Milton and The Bible; and don't sit there crooning like a bilious pigeon."</p>	<p>"You see, really and truly, apart from the things anyone can pick up (the dressing and the proper way of speaking, and so on), the difference between a lady and a flower girl is not how she behaves, but how she's treated. I shall always be a flower girl to Professor Higgins, because he always treats me as a flower girl, and always will; but I know I can be a lady to you, because you always treat me as a lady, and always will."</p>
Character's Tone of Speech	1.	2.
Topic	3.	4.
Theme	5.	6.
Supporting Details	7.	8.
Author's Purpose	9.	10.

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Remember (Generalization)

Fill in the graphic organizer below with the questions you would ask to come up with the main idea or the theme of a writing.



Checking Your Understanding (Assessment)

Read the lyrics of the song to answer the following questions.
Encircle the letter of the correct answer.

I've Grown Accustomed to Her Face

Alan Jay Lerner

[In the street and Higgins is hurrying home in a huff.]

HIGGINS

Damn! Damn! Damn! Damn!

I've grown accustomed to her face.

She almost makes the day begin.

I've grown accustomed to the tune that

She whistles night and noon.

Her smiles, her frowns,

Her ups, her downs

Are second nature to me now;

Like breathing out and breathing in.

I was serenely independent and content

before we met;

Surely I could always be that way again-

And yet

I've grown accustomed to her look;

Accustomed to her voice;

Accustomed to her face.

[Spoken]

"Marry Freddy." What an infantile idea. What a heartless, wicked, brainless thing to do. But she'll

[Sung]

I can see her now, Mrs. Freddy Eynsford-Hill
In a wretched little flat above a store.

I can see her now, not a penny in the till,
And a bill collector beating at the door.

She'll try to teach the things I taught her,
And end up selling flowers instead.

Begging for her bread and water,
While her husband has his breakfast in bed.

In a year, or so, when she's prematurely
grey,

And the blossom in her cheek has turned to
chalk.

She'll come home, and lo, he'll have upped
and run away

With a social-climbing heiress from New
York.

Poor Eliza. How simply frightful!

How humiliating! How delightful!

How poignant it'll be on that inevitable night
When she hammers on my door in tears and
rags.

Miserable and lonely, repentant and contrite.
Will I take her in or hurl her to the walls?

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regret, she'll
regret it. It's doomed before they even take
the vow!

Give her kindness or the treatment she
deserves?
Will I take her back or throw the baggage
out?

But I'm a most forgiving man;
The sort who never could, ever would,
Take a position and staunchly never budge.
A most forgiving man.
But, I shall never take her back,
If she were even crawling on her knees.
Let her promise to atone;
Let her shiver, let her moan;
I'll slam the door and let the hell-cat freeze!

[Spoken]
"Marry Freddy"-ha!

[Sung]
But I'm so used to hear her say
"Good morning" ev'ry day.
Her joys, her woes,
Her highs, her lows,
Are second nature to me now;
Like breathing out and breathing in.
I'm very grateful she's a woman
And so easy to forget;
Rather like a habit
One can always break-
And yet,
I've grown accustomed to the trace
Of something in the air;
Accustomed to her face.

For items 1-3, refer to the choices inside the box:

A. Clara	B. Eliza	C. Higgins	D. Pickering
1. Who is speaking in this song?			
2. Who is the speaker talking about in this song?			
3. Who do you think is the speaker talking to in this song?			
4. What is the tone of the speaker in this song?			
A. comic	B. complex	C. concerned	D. contemptuous
5. What is the underlying theme of this song?			
A. The song talks about a man's confusion over the change of his flower vendor.			
B. The song talks about a man's disappointment over the marriage of a friend.			
C. The song talks about a man's grief after the remarriage of his mother.			
D. The song talks about a man's longing for a woman he had lost.			
6. Which of the following lines support the underlying theme in item 4?			
A. I'm a most forgiving man; I never could, take a position and staunchly never budge.			
B. I'm so used to hear her say, "Good morning" ev'ry day. Her joys, her woes, her highs, her lows are second nature to me now.			
C. "Marry Freddy." What an infantile idea. What a heartless, wicked, brainless thing to do. But she'll regret it.			
D. She'll try to teach the things I taught her and end up selling flowers instead.			
7. Which point-of-view is utilized in the writing of the lyrics?			
A. first person point of view		C. second person point-of-view	
B. third person limited p.o.v.		D. third person omniscient p.o.v.	
8. Without looking at the synopsis of the play, in which part does the character sing this song?			
A. conflict	B. climax	C. exposition	D. resolution
9. What is the purpose of the text presented above?			
A. to entertain	B. to explain	C. to inform	D. to persuade

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10. Which among the following elements will you first look for in determining the main idea of a text?

- A. point of view
- B. tone

- C. purpose of the author
- D. topic

Post-Test

Read the myth entitled *Pygmalion and Galatea* to answer the following items. Encircle the letter of your choice.

A gifted young sculptor of Cyprus, named Pygmalion, was a woman-hater. Detesting the faults beyond measure which nature has given to women, he resolved never to marry. His art, he told himself, was enough for him. Nevertheless, the statue he made and devoted all his genius to was that of a woman. Either he could not dismiss what he so disapproved of from his mind as easily as from his life, or else he was bent on forming a perfect woman and showing men the deficiencies of the kind they had to put up with.

However that was, he labored long and devotedly on the statue and produced a most exquisite work of art. But lovely as it was he could not rest content. He kept on working at it and daily under his skillful fingers it grew more beautiful. No woman ever born, no statue ever made, could approach it. When nothing could be added to its perfections, a strange fate had befallen its creator: he had fallen in love, deeply, passionately in love, with the thing he had made. It must be said in explanation that the statue did not look like a statue; no one would have thought it was ivory or stone, but warm human flesh, motionless for a moment only. Such was the wondrous power of this disdainful young man. The supreme achievement of art was his, the art of concealing art.

But from that time on, the sex he scorned had their revenge. No hopeless lover of a living maiden was ever so desperately unhappy as Pygmalion. He kissed those enticing lips—they could not kiss him back; he caressed her hands, her face—they were unresponsive; he took her in his arms—she remained a cold and passive form. For a time he tried to pretend, as children do with their toys. He would dress her in rich robes, trying the effect of one delicate or glowing color after another, and imagine she was pleased. He would bring her the gifts real maidens love, little birds and gay flowers and the shining tears of amber Phaëthon's sisters weep, and then dream that she thanked him with eager affection. He put her to bed at night, and tucked her in all soft and warm, as little girls do their dolls. But he was not a child; he could not keep on pretending. In the end he gave up. He loved a lifeless thing and he was utterly and hopelessly wretched.

This singular passion did not long remain concealed from the Goddess of Passionate Love. Venus was interested in something that seldom came her way, a new kind of lover, and she determined to help a young man who could be amored and yet original. The feast day of Venus was, of course, especially honored in Cyprus, the island which first received the goddess after she rose from the foam. Snow-white heifers whose horns had been gilded were offered in numbers to her; the heavenly odor of incense was spread through the island from her many altars; crowds thronged her temples; not an unhappy lover but was there with his gift, praying that his love might turn kind. There too, of course, was Pygmalion. He dared to ask the goddess only that he might find a maiden like his statue, but Venus knew what he really wanted and as a sign that she favored his prayer the flame on the altar he stood before leaped up three times, blazing into the air.

Very thoughtful at this good omen Pygmalion sought his house and his love, the thing he had created and given his heart to. There she stood on her pedestal, entrancingly beautiful. He caressed her and then he started back. Was it self-deception or did she really feel warm to his touch? He kissed her lips, a long lingering kiss, and felt them grow soft beneath his. He touched her arms, her shoulders; their hardness vanished. It was like watching wax soften in the sun. He clasped her wrist; blood was pulsing there. Venus, he

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thought. This is the goddess's doing. And with unutterable gratitude and joy he put his arms around his love and saw her smile into his eyes and blush.

For items 1 and 2, look for your answers inside the box below:

- | | | | |
|----------|----------|-----------|------------|
| A. Clara | B. Eliza | C. Freddy | D. Higgins |
|----------|----------|-----------|------------|
1. Which character in Shaw's *Pygmalion* was based on the eponymous character?
 2. Which character in the said play was based on Galatea?
 3. Which sentence in the first paragraph contains the main idea of the text?
A. First B. fourth C. second D. third
 4. Which sentence supports the italicized topic sentence on paragraph 3?
A. For a time he tried to pretend, as children do with their toys.
B. He kissed those enticing lips—they could not kiss him back; he caressed her hands, her face—they were unresponsive; he took her in his arms—she remained a cold and passive form.
C. He put her to bed at night, and tucked her in all soft and warm, as little girls do their dolls.
D. He would bring her the gifts real maidens love, little birds and gay flowers and the shining tears of amber Phaëthon's sisters weep, and then dream that she thanked him with eager affection.
 5. Which quote speaks out the message of this myth?
A. I think the perfection of love is that it's not perfect. (Taylor Swift)
B. Pleasure in the job puts perfection in the work. (Aristotle)
C. Style is the perfection of a point of view. (Richard Eberhart)
D. The man with insight to admit his limitations comes nearest to perfection. (Johann Wolfgang von Goethe)

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Answer Key

Post-test	<p>1. d</p> <p>2. b</p> <p>3. a</p> <p>4. b</p> <p>5. c</p>	<p>10. To inform</p> <p>9. To persuade</p> <p>as a lady, and always will.</p> <p>know I can be a lady to you, because you always treat me</p> <p>he always treats me as a flower girl, and always will; but I</p> <p>8. I shall always be a flower girl to Professor Higgins, because</p> <p>sit there crooning like a bilious pigeon.</p> <p>sounds has no right to be anywhere—no right to live; don't</p> <p>7. A woman who utters such depressing and disgusting</p> <p>6. People must treat women with dignity.</p> <p>5. A woman must be dignified in speech.</p> <p>4. People's treatment of a woman</p> <p>3. Expected behaviors from a woman</p> <p>2. Grateful</p> <p>1. Humiliating</p>	<p>Activities</p> <p>Answers may vary</p> <p>5. C</p> <p>4. A</p> <p>3. C</p> <p>2. D</p> <p>1. A</p> <p>Looking Back</p> <p>1. supporting</p> <p>2. purpose</p> <p>3. theme</p> <p>4. entertain</p> <p>5. informative</p> <p>Checking Your Understanding</p> <p>Answers may vary</p> <p>5.</p> <p>4. c</p> <p>3. c</p> <p>2. d</p> <p>1. a</p> <p>Brief Introduction</p>
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Pre-test

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Activities

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