

Module 6

Non-Verbal Interactions

TO THE STUDENT

Welcome to this module! You must be very eager to start with the learning activities. The activities in the module have been designed to provide you with rich and stimulating learning experiences that will help you communicate better in English! Familiarize yourself with the different sections of this module.

What are the parts of this module?

The different sections of the module are presented by the following headings and icons.



MODULE NUMBER AND TITLE appears on the first page of the module is represented by the icon on the left. The module number and the title are followed by a picture and a brief introduction which tells you what the module covers. You should read carefully the title and the introduction to give you an idea of the exciting things in store for you.



WHAT THIS MODULE IS ABOUT provides you insights on what you are going to learn. This section encourages you to read carefully the activities you need to work on.



WHAT YOU ARE EXPECTED TO LEARN FROM THIS MODULE This section lists what you should learn after going through the activities in the module. You can use this list to check your own learning.



HOW TO WORK FROM THIS MODULE. This section provides the steps that you need to do in accomplishing the activities.



HOW MUCH DO YOU KNOW. Assesses what you already know about the skills you will learn in the module. Do not worry if you fail to answer all the question. After working on the various module activities, you will take similar test.



ACTIVITIES consist of a variety of learning experiences and exercises designed to help you develop the skills and competencies covered in this module. The icon on the left introduces this section. The learning areas are also introduced by a specific icon. The icons and the titles serve as your guide on the languages activities you are to focus on: listening, speaking, vocabulary, reading, grammar, literature and writing. You should not skip any of the activities. They have been sequenced to help you achieve what you are expected to learn from this module. After each exercise, you are invited to check your answer under the **Check Yourself** section.

Following are the specific icons for the specific activities discussed above.



A listening lesson is introduced by this icon.



This icon introduces a speaking lesson.



A reading lesson is introduced by this icon.



This icon introduces a grammar lesson.



A writing lesson is introduced by this icon.



This icon introduces a literature by this icon.



A vocabulary activity is introduced by this icon.



KEY POINTS provides the key terms, concepts and generalization from this module.

Grammar lessons are clearly discussed in this part.



HOW MUCH DID YOU LEARN. After you have work on all the activities in the module, check on how much you have achieved. It has the same icons as the **HOW MUCH DO YOU KNOW.**



CHECK YOURSELF provides the answers to the exercises as well as the answers to the **HOW MUCH DO YOU KNOW** and **HOW MUCH DID YOU LEARN**. After checking your answers, go over the topics or items you missed.



What This Module Is About

It has taken Nature millions of years to evolve multitudinous perfect forms whose diversity simply staggers the imagination. Of all of Nature's creations, however, man is the most perfect. Perhaps he was so designed by God and that he may continue to improve himself and his would continue in never endings ways.

In this module, you will come across man's creativity in expressing emotions and appreciation for beauty which is beyond words.



What You Are Expected To learn

After undergoing all the activities in this module, you are expected to:

- listen for clues to enable me tune in to the topic
- listen closely to instructions
- use non-verbal gambits/strategies to deliver messages
- give directions/instructions
- interpret and match concept maps with information presented in the texts
- determine purpose of the writer and the means he employed
- analyze the use of word imagery in the poem
- transfer verbal to non-verbal text and vice versa
- use concept maps/grids to show relationship between and among ideas.

How To Learn From This Module



1. Study the cover. Read the title. What does it mean to you? Look at the picture. What do you see? From the title and the pictures what do you think is the module about?
2. Go over the pages of the module. What are the different parts? What do you think you will learn? What do you think you will be doing?
3. Read the sections, **What This Module Is About** and **What You Are Expected to Learn**. Were your guesses right? Are you clear now on what you will learn and do?

4. You will find exercises to work on. **Write your answers on these exercises on a separate sheet or in your English notebook.**
5. Check your answers to each exercise against the answers under **Check Yourself**. Read carefully the sentences that explain the answer.

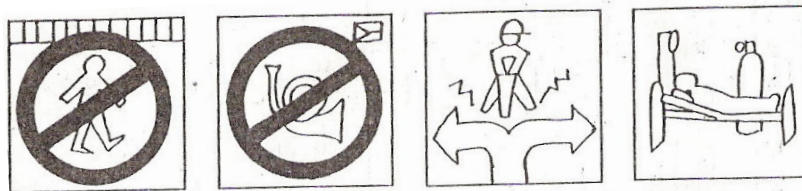
Good Luck!

How Do You Know

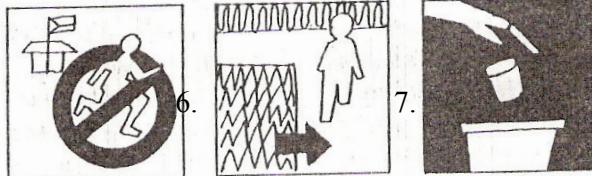


A. Write down the prohibition/warning and explain the significance of each.

- 1.
- 2.
- 3.
- 4.



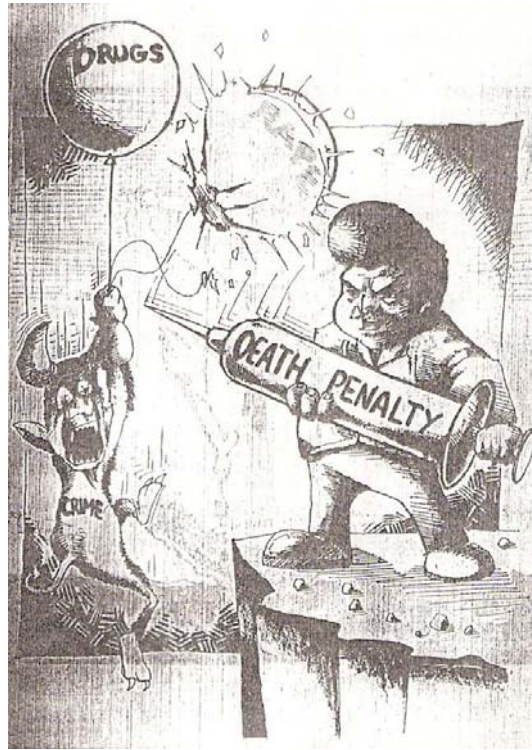
- 5.
- 6.
- 7.



- 8.
- 9.
- 10.



B. Give a statement interpreting the message in this editorial cartoon.



Listening



Activities

Reading



A. Pre reading

Look around you. Can you find samples of works of art? What makes them beautiful? Can you also find the beauty of art in nature? Cite examples.

Works of art are non-verbal expressions of the artist's creative imagination and his deepest emotions. It mirrors his soul. There's so much we can discover and learn from artist's works besides they fill us with awe and wonder.

Which word best completes the sentence?

1. Drab surroundings are (temporary, realistic, unattractive).
2. An intangible object cannot be (touched, changed, forgotten).
3. A design has symmetry if it is (unusually colorful, skillfully done, well-balanced).
4. The aesthetic quality of an object refers to its (usefulness, beauty, economy).

Which is the most appropriate paraphrase of the passage?

1. I know I am far from being alone in my appreciation of the natural elegance and charm of this earth.
 - a. I am alone in my appreciation of the beauty of the earth.
 - b. There are many like me who appreciate the beauty of the earth.
 - c. If I live alone and far from other people, I can appreciate better the beauty of the earth.
2. If you want more of this radiance in your life, start looking at everything with new eyes.
 - a. Look for more radiance in your life.
 - b. Everything new in life has radiance.
 - c. Start looking at everything with fresh outlook.
3. When you no longer label any scene as ordinary, when you can describe a day and gray scene in terms of beauty, you are an artist in your own right.
 - a. Everyone has the right to become an artist.
 - b. Only an artist can describe a gray day.
 - c. You become an artist when you see beauty in the ordinary.

B. Reading Proper

1. Scan selection for colorful phrases.
2. Read the selection "There's An Artist in All of Us". Find out if you agree with the writer.

There's An Artist In All Of Us

Marguerette Gilmore

Reprinted from Reader's Digest, July 1983

One afternoon when my husband and I were living in a little town, a friend looked out from our kitchen window and remarked, "Not much to see from here, is there?"

The area is mostly plains, I was surprised by her remark: I loved the view from that window. I tried to look at it with my friend's eyes – a few houses and a straight horizon, a water tower, a dozen cottonwood trees, a few houses and an expanse of wheat field covered with stubble. That was all. And yet, from the moment I first saw it, that scene had held grandeur and endless inspiration for me.

With the bright afternoon sun shining, the wheat field was a sea of silver ripples: cotton candy with clouds floated in an immensity of blue, and mosaics of yellow and nut-browns ringed the cottonwoods. By evening the scene would shift into sun-down colors, the houses would send rays of warmth from lighted windows and the water tower, splendid at any time, would be more magnificent, holding a red light to guide the passing planes.

I thought of all I had viewed from that window, the visual magic that had enhanced my life. early spring would drape the cottonwoods in wispy chartreuse, enabling July mornings it sift through bright summer-green leaves. The fields would melt into oceans of emerald and wait out the months of molten gold, all the time providing lush nesting places for meadowlarks, brown thrashers and turtledoves. The lemon-yellow moons of spring would swing from pearly-plated evening skies, and than at harvest time rich, orange ones would lurk low on the horizon. Every day and night I would find myself fascinated by the subtle changes across the vista, like pages turning slowly toward the fall and on into winter's silent scenes of white.

I had reaped endless inspiration from one simple landscape, and yet my friend found it uninteresting. After she left, I thought about this difference in viewpoints. I wondered just how true is the statement, "You take the beauty of the roses."

I know I am far from being alone in my appreciation of the natural elegance and charm of this earth, but I wonder how many people find beauty in the usual normal scenes, the so-called drab, monotonous ones it is easy to appreciate the scenes that are too wonderful to ignore. But how many people feel their daily surroundings are dull and that only at vacation time or at other rare times, can they enjoy true beauty?

It is essential, I feel, to find beauty in the ordinary settings in which we live. Great painters know this. Henri Metisse once told a friend, "I grow artichokes. Every morning I go into the garden and watch these plants. I see the play of light and shade on their leaves and I discover new combinations of color and fantastic patterns, they inspire me. Then, I go back into my studio and paint."

The appreciation of symmetry and grace, of color combinations and aesthetic qualities in ordinary scenes, comes as a built-in feature – not only for a few chosen ones like painters, the writers, the music makers and dreamers. It is a part of everyone and life can be awakened so that each person, no matter how humble the surroundings, can have an abundance of it in his or her life.

If you want more of this radiance in your life, start looking everything with new eyes. Think beauty, expect beauty, take beauty wherever you go. As the French writer Joseph Joubert said, “You won’t find poetry (or any other form of art) unless you bring some with you.” Every landscape has something to offer, even on a cloudy day in the dreariest month of the year.

When you are tired or lonely or bored – or in a mood to experience something truly uplifting, look out the window or take a walk. Hunting the beautiful is like truly collecting paintings or jewels of great worth, except that the intangible treasures cost you nothing – but giving of self can never be taken from you.

When you get started on this hunt you will make many unusual finds – an old fence draped with ivy, a slice of sunshine on a shadowy field, a sturdy banyan stretched on a purple sky. Or maybe just a path lined with pebbles becomes a wonder of shapes and designs that will intrigue the imagination. Countless simple scenes become many-faceted diamonds spread along your way to enrich the soul.

As you become more observing, more appreciative, new and unexpected vistas will open up. Your world will never again seem drab. You will have discovered your own artistic self, and life will become more rewarding when you really see and appreciate the loveliness around you.

When you no longer label any scene as ordinary, when you can describe a gray day and a gray scene in terms of beauty, you are an artist in your own right.

You may never write or paint or compose a song on paper but in your heart and mind and life you will create a change that will equal nothing less than a masterpiece.

1. What qualities of art does the writer find in her surroundings?
2. According to her, how can we develop an eye for beauty?
3. What do we gain from looking for beauty in the ordinary?
4. Read the last paragraph. What does she mean by “change equals nothing less than a masterpiece?”
5. Do you agree with the writer that there is an artist in all of us? Explain your answer.
6. Pick out the word pictures from paragraphs 2, 4, and 6 of selection.

Word pictures can be as eye catching and memorable as paintings. The writer just like the painter can use color, contrast, sense impressions and focus to create a vivid picture for the reader.

7. Read the paragraph and answer the question that follow.

Below him, bouncing from rock to rock, ran the brook, laughing in he sunlight and tossing the spray high in the air in a mad frolic. Across the swirling line of silver lay a sparse meadow strewn with rock, plotted with squares of last years crops—potatoes, carrots and turnips—now combed into straight green lines of early cabbages and string beans. Beyond this a ragged picture, fenced with blackened stumps from which came the tinkle of cow’s bells and farther on the grim, silent forest—miles of forest seamed by a single road.

1. Which lines in the paragraph particularly appeal to the senses?
2. What vivid word or phrases was used instead of the following:
Jumping (sentence1); stream (sentence 2); surrounded (sentence 3)?
3. What figures of speech are used in the paragraph? Read and identify them.

The use of lines appealing to the senses, colorful words (especially verbs), and figure of speech adds to the vividness of a word picture. Just as the painter arranges the details of his her painting carefully, so, too, must the writer arrange those of his/her work just as carefully so the reader gets a clear idea of the scene being described.

1. What details are included in the description?
2. How are these details arranged? Why do you think are they arranged this way?
3. What transitional words are used to show the relation between one detail and the next?
4. Where is the writer of this paragraph in relation to the scene he or she is describing? The writer’s position in relation to the scene being described is called point of view.

C. Post Reading

1. Replace the underlined verb to one that is more vividly descriptive.

Example:

1. The boy walked to the door.
2. The boy tiptoed to the door.
3. Then man talked on and on.
4. The hamburger is cooking in the pan.
5. Joey sat on the chair.
6. “That is mine!” the woman said.
7. “That is not true!” he replied.

2. Give a word that would vividly describe the following:

1. the sound of a stopping car
2. the taste of unripe mango
3. the feel of your chair or desk
4. the sound of your stomach when hungry

5. the smell of an old room
 6. the feel of the sand under your feet on a sunny day
3. Look around you. Write a vivid description of what you see. Remember that there is beauty even in the most ordinary things.

Key Points



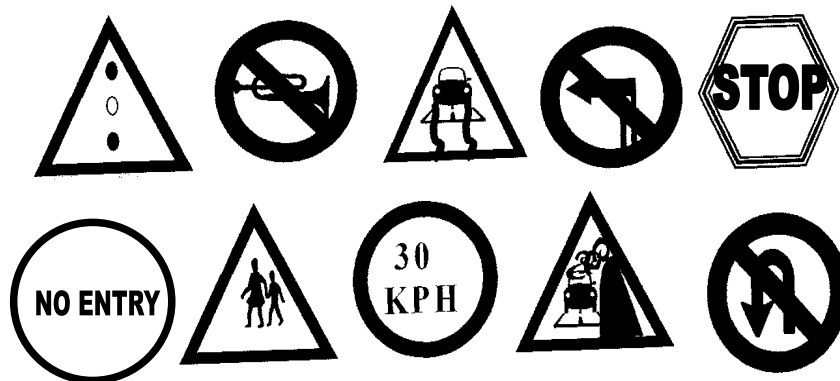
Graphics are illustrated visual forms that summarize information and ideas through words, symbols, pictures, and drawings. Words and numbers are utilized to clarify the meaning of drawings and visual symbols or to present quantitative information in condensed form. Posters and charts are good examples.

Graphics materials are of several types.

1. A graph is a visual representation of quantitative information meant to make the reader see instantly how gathered data relate to each other.
2. Diagrams are drawings made up of lines and symbols which show the interrelationships of parts of an element, steps of a process, or key features of an object or an area.
3. Charts are visuals that summarize data, explain a process or describe a set of relationship. They consist of any combination of verbal and visual elements.
4. Maps are flat representations of the earth that show geographical areas by means of scales and models.

What are the other types of non-verbal communication?

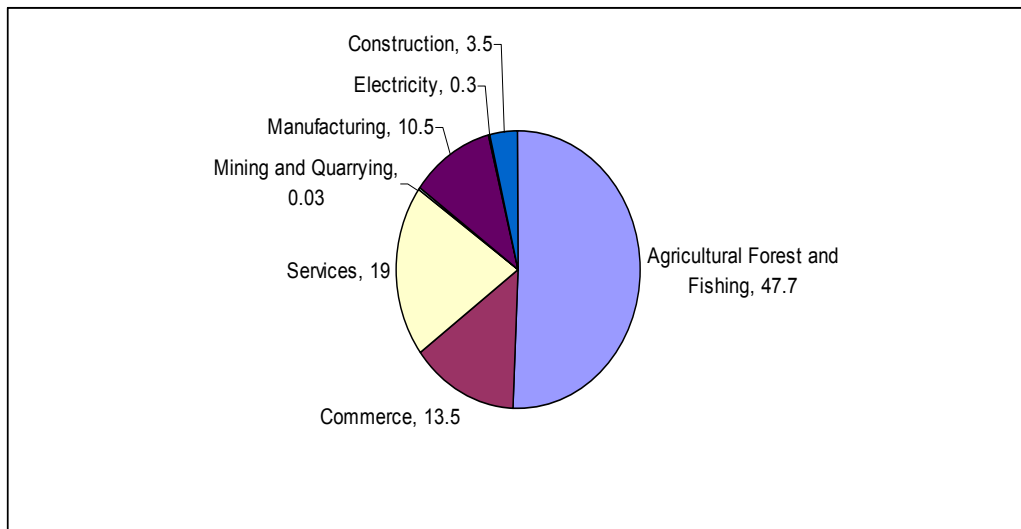
1. What do you think will happen, if the drivers have to read long sentences to follow traffic rules?
2. Look at the following signs or symbols. What do they mean?



Sometimes, written materials contain many facts that are difficult to understand and remember. To help one do this, a writer may use a special drawing called graph. Graphs are often included in social studies lessons, science books, newspapers and magazines.

The following are examples of graphs.

1. Pie Graph

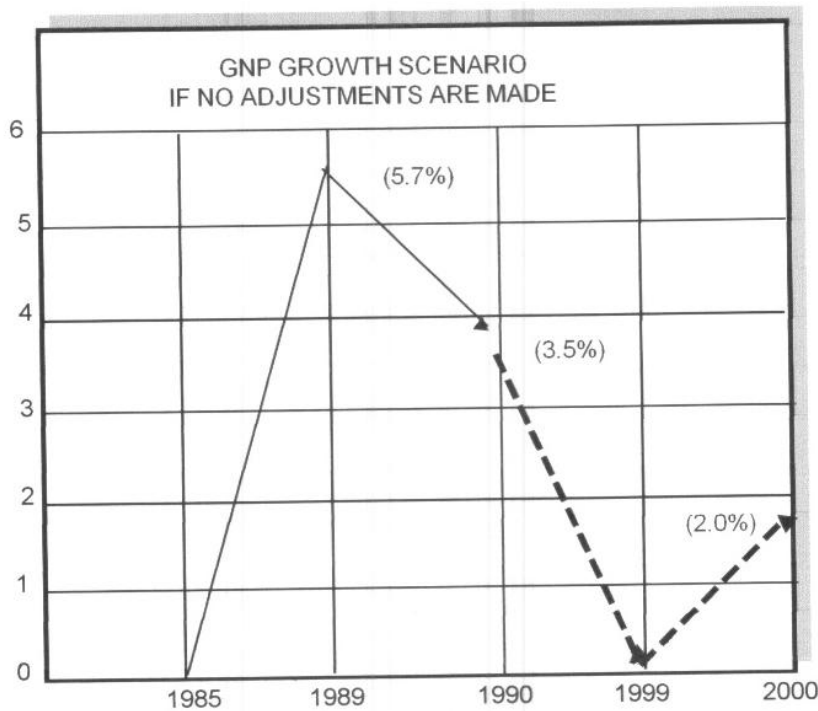


Study the pie graph of the employment sector then answer the following questions:

- What are the three biggest sectors?
- Which two sectors have the same labor force?
- Which sector has only 3.5 percent of the total labor force?
- How many percent is the sector for commerce bigger than that manufacturing?

2. Line Graph

Compare the facts and figures of the paragraph below with the one you get by studying the graph that follows.



Zero Growth Looms for RP NEXT YEAR

Read the interpret this employment section table.

Comparison of Jobs Held and Woman in Percentages.

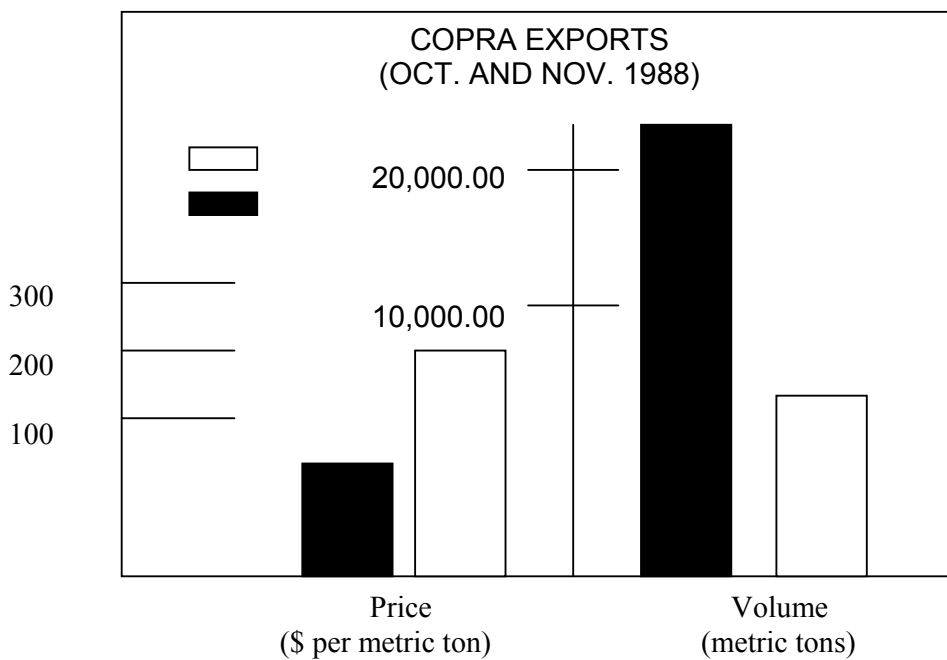
	PROFESSIONAL TECHNICAL RELATED JOBS	EXECUTIVE ADMINISTRATIVE MANAGERIAL	CLERICAL	SALES	FARMERS LABORERS
Men	39.4	80.3	49.3	38.7	66
Women	60.6	19.7	50.7	61.3	24

Answer these questions:

1. In what jobs do women outnumber men?
2. In what jobs do men outnumber women?
3. Which job has the least number of women employed?
4. Which job has the most number of women employed?
5. In what job are men and women employees almost equal?

Choose one graph from those you have first learned. Write an interpretation on the graph in paragraph form.

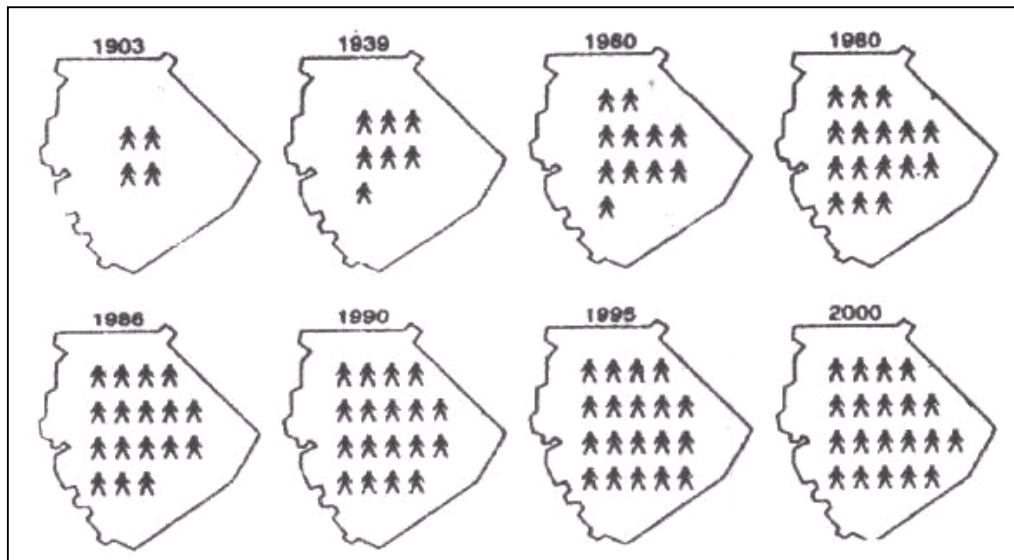
3. Bar Graph




Which part of the graph illustrate the drop and rise in the price of copra?

4. Picture Graph or Pictograph

Population of Manila



Legend:  = 100,000

Questions:

- What is the population in Manila in 1903?
- How does it compare with the population in 1949?
- What was the population in 1986?
- What is the difference between the population for 1995 and 1990? Between 1995 and 2000?
- What generalization can be made about the population in Manila?

Key Points



Remember:

To read and understand a graph, of the following:

- 1) Read the title above it. The title tells you what information the graph shows.
- 2) Read the key below the graph, if there is any. Some graphs, like pictographs, include a key that tells what each picture stands for.
- 3) Read the labels at the side and at the bottom. These labels give important information. In the line graph the numbers at the side stand for the percentage of growth. The number at the bottom gives the year. Note that from 1985 to 1989, there was a steady climb of 5.7% in **GNP**. But in 1990, the **GNP** deteriorated to 3.5%. Note also the broken lines. These stand for a possible outcome—something that has not happened yet, but likely to happen.

List down the advantages the disadvantage of being able to read and interpret different kinds of graphs.

Read and interpret this employment section table.

Comparison of Jobs held by Men and Women in Percentages.

PROFESSIONAL TECHNICAL RELATED JOBS	EXECUTIVE ADMINISTRATIVE MANAGERIAL	CLERICAL	SALES	FARMERS LABORERS
Men 39.4	80.3	49.3	38.7	66
Women 60.6	19.7	50.7	61.3	24

Answer this questions:

1. In what jobs do women outnumber men?
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3. Which job has the least number of women employed?
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Choose one graph from those you have first learned. Write an interpretation of the graph in paragraph form.



Activities



Vocabulary

Synonyms		Meaning
hoe	-	garden tool
stolid	-	unexcited
stunned	-	shocked
plundered	-	robbed
profaned	-	irreverent
disinherited	-	robbed of inheritance
perfidious	-	treacherous
immedicable	-	irreparable

Look at the picture.
Describe the man.



10. What is the universal message of the poem? Is it still relevant today? Why do you think it has remained so?
11. Would you consider the last lines prophetic? Explain your answer.

B. Reflect on “The Man With the Hoe”. What do you feel for him? What socio-economic conditions shaped him? Do we still have “man with the hoe” today? Explain your answer.

Read the poem and find out if the picture justifies the man with the poem.

The Man with the Hoe
by Edwin Markham

Bowed by the weight of centuries he leans
Upon his hoe and ages on the ground
The emptiness of gazes in his face
And on his back the burden of the world.
Who made him dead to rapture and despair?
A thing that grieves not or that never hopes
Stolid and stunned, a brother to the ox?
Who loosened and let down his brutal jaw?
Whose was the hand that slanted back this brow?
Whose breath blew out the light within his brain?

Is this the Thing the Lord God made and gave
To have dominion over sea and land;
To trace the stars and reach the heavens for power;
To feel the passion of Eternity?
Is this the dream he dreamed who shaped the suns

And marked their ways upon the ancient deep?
Down all the caverns of Hell to their last gulf
There is no shape more terrible than this –
More tongued with cries against the world's blind greed-
More filled with signs and portents for the soul –
More packed with danger to the universe

What gulfs between him and the seraphim!
Slave of the wheel of labor, what to him
Are Plato and swing of Pleiades?
What the long reaches of the peaks of song
The rift of dawn, the reddening of the rose?
Through the dread shape the suffering ages look;
Time's tragedy is in that aching stoop;
Through this dread shape humanity betrayed
Plundered, profaned and disinherited,
Cries protects to the Powers that made the world,
A protest that is also prophecy.

O, masters, lords and rulers in all lands,
Is this the handiwork you give to God,
This monstrous thing distorted and soul-quenched?
How will you ever straighten up this shape;

Touch it again with immortality;
Give back the upward looking and the light,
Rebuild in the music and the dream,
Make right the immemorial infamies,
Perfidious wrongs, immedicable woes?

O, masters, lords and rulers in all lands
How will the future reckon with this man?
How answer his brute question in that hour
When whirlwinds of rebellion shape all shores?
How will it be with kingdom and with kings –
With those who shaped him to the thing he is –
When this dumb Terror shall rise to judge the world,
After the silence of the centuries?

A. Comprehension Check

1. Who is being described in the poem? Read the lines that describe his physical appearance.
2. What was this man deprived of?
3. What does the man with the hoe symbolize?
4. What analogies does the writer use to refer to the man with the hoe?
5. What two classes of people were mentioned in the poem? Compare and contrast them.
6. To whom is the poem addressed? Why?
7. What is the author's appeal for the poor? Tell whether Markham's appeal is still the same appeal of the labor groups today.
8. Compare Markham's impressions of the labor group of his time to today's.
9. The poet uses allusion as a literary device to enhance its meaning. Cite some of these allusions

Writing 



Activities

A. Pre Writing

1. What is an editorial cartoon? Is it the same as an editorial? Clip an editorial cartoon from any newspaper.
2. Study the editorial cartoon below. Then answer the questions that follow.



1. What do you see in the cartoon?
2. What does each figure or element in the cartoon represent?

3. What is the situation expressed in the cartoon?
4. Interpret what you see.
5. What is striking about the editorial cartoon?
6. Why is it called an editorial?
7. What are the outstanding characteristics of a good editorial cartoon?
8. Is it necessary to label the editorial cartoon? Why? Why not?

B. Writing

1. Look at the editorial cartoon you clipped from a newspaper.
 What do you see?
 What do the figures stand for?
 What does the cartoon show? An issue? an event?
 What is the message of the cartoon?

Key Points

An editorial cartoon is an editorial page illustration expressing opinion and interpretation. The editorial cartoon is one of the oldest and most notable items in the editorial page. The Chinese proverb that says, “one picture is worth a thousand words” is applied in order to persuade. It performs any of the three functions of the newspapers: to inform, to influence or to interaction.

A good cartoon appeals to the reader’s sense of humor in order to persuade him to accept an opinion.

2. Interpret your editorial cartoon in one or two paragraphs.

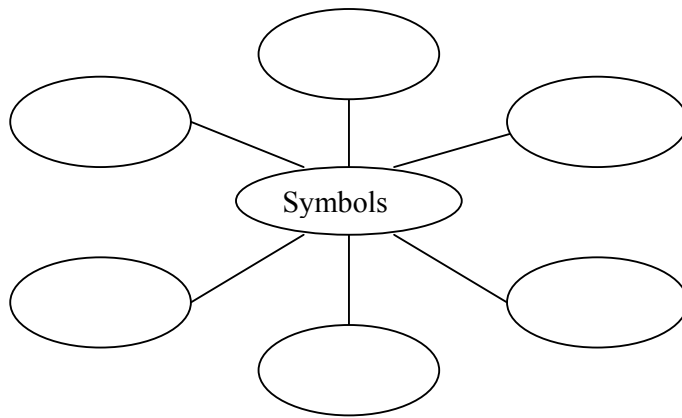
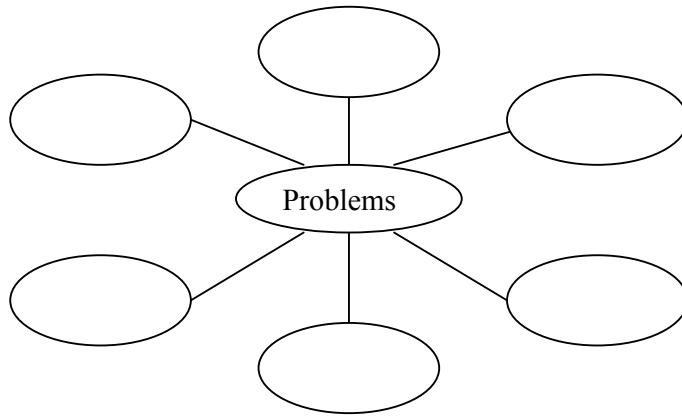
C. Post Writing

1. Go over your interpretation. Without looking at the editorial cartoon, see if you can sketch your own editorial cartoon based on your interpretation.

How Much Did You Learn



A. In the first set of bubbles, write down the concerns and ills of the world today. In the second set, draw symbols to represent the things that you believe make the world a better one.



B. Write a short paragraph stating the problems of the world today as you fill up the bubbles. Explain why you used the symbols in the second set of bubbles.

Check Yourself



How Much Do You Know

- A.
1. No jay walking
 2. Do not blow your horn
 3. Men and work
 4. Hospital zone
 5. Do not run
 6. This way
 7. Garbage disposal
 8. Don't touch animals
 9. No smoking
 10. No to drugs
- B. Death penalty is the solution for doing related crimes.

Reading



Pre reading

- | | |
|--------------------|------|
| 1. unattractive | 1. b |
| 2. touched | 2. c |
| 3. skillfully done | 3. c |
| 4. beauty | |

Reading

1. visual beauty
2. by being more observant, more appreciative
3. discover our own artistic
4. There will be a change in one's life.
5. Yes because we see beauty in ordinary things around us
6. bright afternoon sun shining wheat fields a sea of silver ripples cotton-candy clouds mosaics of yellow and not becomes play of lighter and shade on leaves
7. (1) bouncing from rock to rock laughing in the sunlight swilling lines of silver high in the air mad frolic fenced with blackened stumps in tinkle on cow's bells
(2) bouncing from rock to rock swilling line of silver fenced with blackened stumps
(3) metaphor
Personification

C. Post reading

- | | |
|---------------------|--------------------------|
| 1) 1. glided | 2). 1. groaned to a stop |
| 2. walked | 2. sour |
| 3. groaned | 3. scraping sound |
| 4. simmering/simmer | 4. grumbling |
| 5. slumped | 5. musty |
| 6. shouted | 6. silky |
| 7. responded | |

Non-verbal communication

1. They will not be able to follow them
2. stoplight
not blow your horn
Slipping
No left turn
Stop
Walk
30 kilometer per hour
Smoke belching
No-U-turn

Graph

1. Pie graph
 - a. Agriculture and Forestry
Commerce
Services
 - b. Mining and quarrying
Electricity
 - c. Construction
 - d. 3%

Reading

B. Reading

1. the laborer → Bowed by the weight of centuries he leans upon his hoe and gazes on the ground.
2. hope
3. a beast of burden
4. a brother to the ox
5. the slaves and the rulers
6. to the masters, lords and rulers of the land
7. that they rise up and take their rightful place in the world.
8. During Markham's time, there were few men who stood up to fight for those labor groups fighting for their voices to be heard by the government.
9. To have dominion over sea land → Adam and Eva slave of the wheel of labor → slavery of the Jews.

CONGRATULATIONS

Now that you've completed this module, you're ready to move on to the next module. But first complete the Reflectionaire at the end of this module. You may want to go over the parts you found most interesting most challenging or most rewarding.