



# CONTEMPORARY, 6

POPULAR

AND  
EMERGENT LITERATURE



LEARNING MODULE



## **PREFACE**

**Contemporary, Popular and Emergent Literature Learning Module for Bachelor of Secondary Education major in English is a product of a concerted effort of the researchers who were tasked to come up with an instructional material specifically, a learning module to facilitate easy teaching and learning process.**

**The need to come up with this learning module arises due to the lack of books and other references that can be used in teaching the said course.**

**Education is said to be the birthright of every Filipino, each student deserves quality education well provided for by the state. With this in mind, the researchers brainstormed on different avenues and techniques in presenting the lesson to fill the knowledge craving mind of the 21st century learners.**

**This module contains learning tasks in line with the syllabus taken from various sources and media. These tasks are geared towards the correct accumulation of concepts and ideas to prepare them to the next ladder of education.**

**It is our fervent hope that fellow educators would take advantage of this effort by the researchers by using this module which was duly developed by the scholarly mind, book and online resources of the different identified personages. Hopefully, students and teachers would enjoy teaching and participate in discussion using this learning module.**

**RESEARCHERS**

**THE**

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**Module Description**

The K to 12 Transition Program has brought about significant changes in the English Education courses of the Higher Education Institutions (HEI). This learning module entitled “Contemporary, Popular and Emergent Literature” is in accordance with the provision of Commission on Higher Education Memorandum Order (CMO) No. 75, series of 2017.

This course provides pre-service English teachers with opportunities to acquire extensive reading backgrounds in literature and allied fields needed in the understanding and evaluation of critical issues in contemporary and popular literature and genres. This course allows them to demonstrate their research-based content knowledge and its relevance in the teaching learning process using various methods of literary analysis.

### **Course Learning Outcomes**

At the end of the course, the pre-service teachers should be able to:

- A. discuss research-based content knowledge and critical issues on contemporary, popular, and emergent literature and its relevance in the teaching-learning process;
- B. explain the development of a given genre of popular literature from its beginning to its contemporary practice through a historical timeline; and
- C. use various methods of literary analysis, such as formal, psychological, and /or feminist analysis in writing a response paper.

### **TEACHING, LEARNING AND ASSESSMENT STRATEGIES**

The teaching – learning strategies enumerated below (but not limited to) shall be used to achieve the learning outcomes of the course:

- Lecture – Discussion on Fiction
- Inductive and Deductive Method
- Paper and Pencil Test/Google docs
- Collaborative works
- Literary Analysis
- Interpreting and evaluating a story
- Performance-based Assessment

### **Assessment Strategies**

Students will be assessed using a combination of rubrics and guide questions, written examination, recitation, group activities, assignments and exercises.

**Disclaimer:**

This learning module is a compilation of works written by other writers. The researchers of this module do not claim originality of all the works presented.

# CHAPTER I: CONTEMPORARY LITERATURE

## Introduction

Contemporary literature reflects existing developments in society and culture. This chapter will tackle about fiction and how it can be interpreted and evaluated. It will also discuss the different types and elements of fiction. The students will develop a sense of comprehension about the issues and challenges in contemporary literature.

## LESSON 1: Interpreting and Evaluating Fiction

**At the end of the lesson, the students should be able to:**

- a. Explain the characteristics, types and elements of fiction; and**
- b. Interpret and evaluate fiction.**

### **Fiction: The Story and the Moral**

Fiction is subjective and evocative. It is "made up," and indirect in its communication. A work of fiction may evoke:

- the thrill of imagining impossible or unavailable experiences
- intrigue with playing out "what if" or "if only" scenarios
- feelings and perceptions of another historical period, or simply observations on the human condition

We thus read fiction not to gain new information so much as to experience the ideas and feelings a story inspires within us.

Readers have different expectations from fiction and nonfiction. Proof is a major issue with nonfiction; emotional involvement is a major issue with fiction. We expect a story (fiction) to grab us, an essay (nonfiction) to convince us. We will suspend belief when reading a romance novel or science fiction, but demand reason and evidence from nonfiction.

For passing time or sheer enjoyment, of course, simply reading the story can be satisfaction and reward enough. We do not have to analyze everything we read. The point is to be able to interpret when we want to—or have to.

Both fiction and nonfiction can be subjected to analysis and interpretation. These two forms of expression are, however, examined somewhat differently. One analyzes a nonfiction text

- to discover underlying themes and perspectives, as well as
- to realize how choices of content and language shape the reader's perception and encourage the reader's acceptance.

Analyzing Lincoln's Gettysburg Address, for instance, we can recognize not only remarks on the dedication of a cemetery, but comparisons between images of the living and dead, between what has been done and what must be done.

We analyze fictional works for recurring themes that reflect on the broader human experience. People do not really tell nursery rhymes so that children will know about a girl named Cinderella or about pigs who built houses. The stories have deeper, unstated meanings: virtue rewarded (Cinderella) or the folly of a lack of industry (The Three Little Pigs). We respond to both the story and an underlying message.

On the surface, Melville's *Moby Dick*, for instance, might be seen as an adventure story about a man hunting a whale. On closer analysis and interpretation, the novel might be seen as a depiction of man's battle to subdue nature or of a battle between good and evil. Since fiction is indirect, fiction can require a significant degree of analysis and interpretation if one is to get beyond simply following the story.

### **Fiction is Subjective**

Fiction is, by definition, subjective. A novel, story, drama, or poem is the expression of an author's imagination. The characters and situations are "made up." Readers expect fiction to reflect the real world; they do not expect it to portray the real world. And yet fiction can seem very real without being factual. Poems can capture feelings or images to perfection. Events depicted in movies such as *Schindler's List*, *Amistad*, or *Titanic* can appear just as they might have in real life.

Fiction can be true, however, only in the sense that the actions or behaviors "ring true" with what we know of the world. The sentiment may be real, but the characters and incidents are the fruits of the author's imagination. And author and directors—as in the movies referred to above—often use "dramatic license" to distort history for dramatic effect.

### **Fiction is Evocative: Images and Symbols**

Fiction conveys meaning indirectly (other than, of course, through morals at the ends of fables). The specifics are not significant. We draw meaning from the types of actions. This principle lies behind the fact that television crime series follow essentially the same plot line, week after week. It does not matter whether a crime victim is a socialite, a prostitute, a drug dealer, or politician, whether the crime is murder, extortion, or robbery. The message that the police always catch the criminal remains the same.

Fiction evokes ideas and feelings indirectly by triggering emotional responses and mental pictures. Fiction commonly communicates through images and symbols. Color is often symbolic, as with the red passion of the *Scarlet Letter* in the novel of that title. Sunlight often conveys truth or reason. In Willa Cather's short story "Death Comes to the Archbishop" the development of the Bishop's garden is a metaphor for the expansion of Catholicism in the New World. And then there is the politically incorrect use of white and black for good and bad, as in old Western movies.

Readers must be open to associations and reflection, creative in their understanding and interpretation. They must recognize a richness of figurative language and concomitant element of ambiguity. The more evocative a text, the more the reader must do the work of finding meaning within the text.

### **Interpretation: A Personal Understanding**

The meaning of fictional works is more personal than that of nonfiction texts. With nonfiction texts, we assume any two readers will come away with pretty much the same understanding of what the text states. While we may not agree with someone else's interpretation, we should be able to follow their analysis.

With fiction, the meaning is dependent on the perceptions, imagination, and feelings of the reader. In both cases, however, we demand that an interpretation be based on evidence on the page. And in both cases, part of understanding is understanding one's own interests, values, and desires and how they affect what one looks for and how one thinks about what one finds.

### **Analyzing and Interpreting Fiction: Perspectives**

The discussion of nonfiction texts focused on the analysis of choices of content, language, and structure. The same focus is useful for the analysis of fiction--with some adjustments. The discussion examines:

- the general perspective on each of the three major genres: novels (stories), drama, and poetry
- the application of the notions of content, language, and structure for each genre

Fiction, we saw above, is mostly about telling stories and expressing feelings. The content of fiction may take the form of the events of a story, especially in novels and short stories, spoken remarks, especially in drama, or images and symbols, especially in poetry. All three elements appear to varying degrees in all forms of fiction.

### **Commercial Fiction**

- Intended solely to entertain
- Legal thrillers, romance novels
- Escapist
- Formulaic

### **Literary Fiction**

- Written with serious artistic intentions by someone who hopes to enable readers to broaden understanding of life and to empathize with others
- Literary writers are more like explorers who take us out into the midst of life, show us the props and mirrors and seek to dispel the illusions.
- Provides keener awareness of our humanity in a friendly and hostile world.

- Usually need to read twice.
- Plot: the sequence of events through which an author constructs a story.

Structure: usually chronological or cause/effect, however, a complex structure is often required to convey complex meanings, so it may be more experimental and unpredictable.

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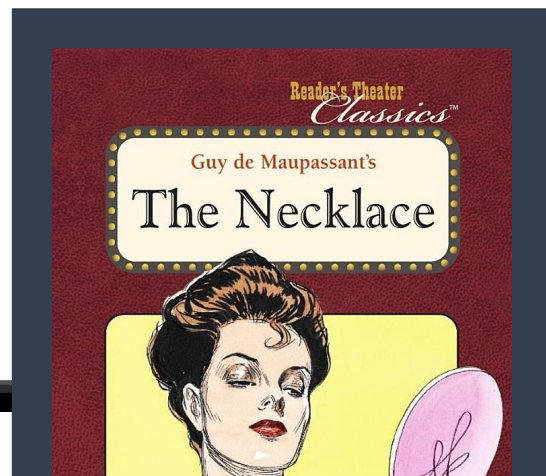
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**Direction: Read the story below and answer the following questions in order to critically analyze the story.**

### **“The Necklace”**

**Guy de Maupassant**

She was one of those pretty and charming girls born, as if by an error of fate, into a family of clerks. She had no dowry, no expectations, no means of becoming known, understood, loved or wedded by a





a play adaptation by Joanna Korba

Mobilni zadatci iz autoriziranog izvora

man of wealth and distinction; and so she let her husband go to the Ministry of Education.

the

She dressed plainly because she had never been able to afford anything better, but she was as unhappy as if she had once been wealthy. Women don't belong to a caste or class; their beauty, grace, and natural charm take the place of birth and family. Natural delicacy, instinctive elegance and a quick wit determine their place in society, and make the daughters of commoners the equals of the very finest ladies.

She suffered endlessly, feeling she was entitled to all the delicacies and luxuries of life. She suffered because of the poorness of her house as she looked at the dirty walls, the worn-out chairs and the ugly curtains. All these things that another woman of her class would not even have noticed, tormented her and made her resentful. The sight of the little Brenton girl who did her housework filled her with terrible regrets and hopeless fantasies. She dreamed of silent antechambers hung with Oriental tapestries, lit from above by torches in bronze holders, while two tall footmen in knee-length breeches napped in huge armchairs, sleepy from the stove's oppressive warmth. She dreamed of vast living rooms furnished in rare old silks, elegant furniture loaded with priceless ornaments, and inviting smaller rooms, perfumed, made for afternoon chats with close friends - famous, sought after men, who all women envy and desire.

When she sat down to dinner at a round table covered with a three-day-old cloth opposite her husband who, lifting the lid off the soup, shouted excitedly, "Ah! Beef stew! What could be better," she dreamed of fine dinners, of shining silverware, of tapestries which peopled the walls with figures from another time and strange birds in fairy forests; she dreamed of delicious dishes served on wonderful plates, of whispered gallantries listened to with an inscrutable smile as one ate the pink flesh of a trout or the wings of a quail.

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She had no dresses, no jewels, nothing; and these were the only things she loved. She felt she was made for them alone. She wanted so much to charm, to be envied, to be desired and sought after.

She had a rich friend, a former schoolmate at the convent, whom she no longer wanted to visit because she suffered so much when she came home. For whole days afterwards she would weep with sorrow, regret, despair and misery.

One evening her husband came home with an air of triumph, holding a large envelope in his hand.

"Look," he said, "here's something for you."

She tore open the paper and drew out a card, on which was printed the words:

"The Minister of Education and Mme. Georges Rampouneau request the pleasure of M. and Mme. Loisel's company at the Ministry, on the evening of Monday January 18th."

Instead of being delighted, as her husband had hoped, she threw the invitation on the table resentfully, and muttered:

"What do you want me to do with that?"

"But, my dear, I thought you would be pleased. You never go out, and it will be such a lovely occasion! I had awful trouble getting it. Every one wants to go; it is very exclusive, and they're not giving many invitations to clerks. The whole ministry will be there."

She stared at him angrily, and said, impatiently:

"And what do you expect me to wear if I go?"

He hadn't thought of that. He stammered:

"Why, the dress you go to the theatre in. It seems very nice to me ..."

He stopped, stunned, distressed to see his wife crying. Two large tears ran slowly from the corners of her eyes towards the corners of her mouth. He stuttered:

"What's the matter? What's the matter?"

With great effort she overcame her grief and replied in a calm voice, as she wiped her wet cheeks:

"Nothing. Only I have no dress and so I can't go to this party. Give your invitation to a friend whose wife has better clothes than I do."

He was distraught, but tried again:

"Let's see, Mathilde. How much would a suitable dress cost, one which you could use again on other occasions, something very simple?"

She thought for a moment, computing the cost, and also wondering what amount she could ask for without an immediate refusal and an alarmed exclamation from the thrifty clerk.

At last she answered hesitantly:

"I don't know exactly, but I think I could do it with four hundred francs."

He turned a little pale, because he had been saving that exact amount to buy a gun and treat himself to a hunting trip the following summer, in the country near Nanterre, with a few friends who went lark-shooting there on Sundays.

However, he said:

"Very well, I can give you four hundred francs. But try and get a really beautiful dress."

The day of the party drew near, and Madame Loisel seemed sad, restless, anxious. Her dress was ready, however. One evening her husband said to her:

"What's the matter? You've been acting strange these last three days."

She replied: "I'm upset that I have no jewels, not a single stone to wear. I will look cheap. I would almost rather not go to the party."

"You could wear flowers," he said, "They are very fashionable at this time of year. For ten francs you could get two or three magnificent roses."

She was not convinced.

"No; there is nothing more humiliating than looking poor in the middle of a lot of rich women."

"How stupid you are!" her husband cried. "Go and see your friend Madame Forestier and ask her to lend you some jewels. You know her well enough for that."

She uttered a cry of joy.

"Of course. I had not thought of that."

The next day she went to her friend's house and told her of her distress.

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Madame Forestier went to her mirrored wardrobe, took out a large box, brought it back, opened it, and said to Madame Loisel:

"Choose, my dear."

First, she saw some bracelets, then a pearl necklace, then a gold Venetian cross set with precious stones, of exquisite craftsmanship. She tried on the jewelry in the mirror, hesitated, could not bear to part with them, to give them back. She kept asking:

"You have nothing else?"

"Why, yes. But I don't know what you like."

Suddenly she discovered, in a black satin box, a superb diamond necklace, and her heart began to beat with uncontrolled desire. Her hands trembled as she took it. She fastened it around her neck, over her high-necked dress, and stood lost in ecstasy as she looked at herself.

Then she asked anxiously, hesitating:

"Would you lend me this, just this?"

"Why, yes, of course."

She threw her arms around her friend's neck, embraced her rapturously, then fled with her treasure.

The day of the party arrived. Madame Loisel was a success. She was prettier than all the other women, elegant, gracious, smiling, and full of joy. All the men stared at her, asked her name, tried to be introduced. All the cabinet officials wanted to waltz with her. The minister noticed her.

She danced wildly, with passion, drunk on pleasure, forgetting everything in the triumph of her beauty, in the glory of her success, in a sort of cloud of happiness, made up of all this respect, all this admiration, all these awakened desires, of that sense of triumph that is so sweet to a woman's heart.

She left at about four o'clock in the morning. Her husband had been dozing since midnight in a little deserted anteroom with three other gentlemen whose wives were having a good time.

He threw over her shoulders the clothes he had brought for her to go outside in, the modest clothes of an ordinary life, whose poverty contrasted sharply with the elegance of the ball dress. She felt this and wanted to run away, so she wouldn't be noticed by the other women who were wrapping themselves in expensive furs.

Loisel held her back.

"Wait a moment, you'll catch a cold outside. I'll go and find a cab."

But she would not listen to him, and ran down the stairs. When they were finally in the street, they could not find a cab, and began to look for one, shouting at the cabmen they saw passing in the distance.

They walked down toward the Seine in despair, shivering with cold. At last they found on the quay one of those old night cabs that one sees in Paris only after dark, as if they were ashamed to show their shabbiness during the day.

They were dropped off at their door in the Rue des Martyrs, and sadly walked up the steps to their apartment. It was all over, for her. And he was remembering that he had to be back at his office at ten o'clock.

In front of the mirror, she took off the clothes around her shoulders, taking a final look at herself in all her glory. But suddenly she uttered a cry. She no longer had the necklace round her neck!

"What is the matter?" asked her husband, already half undressed.

She turned towards him, panic-stricken.

"I have ... I have ... I no longer have Madame Forestier's necklace."

He stood up, distraught.

"What! ... how! ... That's impossible!"

They looked in the folds of her dress, in the folds of her cloak, in her pockets, everywhere. But they could not find it.

"Are you sure you still had it on when you left the ball?" he asked.

"Yes. I touched it in the hall at the Ministry."

"But if you had lost it in the street we would have heard it fall. It must be in the cab."

"Yes. That's probably it. Did you take his number?"

"No. And you, didn't you notice it?"

"No."

They stared at each other, stunned. At last Loisel put his clothes on again.

"I'm going back," he said, "over the whole route we walked, see if I can find it."

He left. She remained in her ball dress all evening, without the strength to go to bed, sitting on a chair, with no fire, her mind blank. 10

Her husband returned at about seven o'clock. He had found nothing.

He went to the police, to the newspapers to offer a reward, to the cab companies, everywhere the tiniest glimmer of hope led him.

She waited all day, in the same state of blank despair from before this frightful disaster.

Loisel returned in the evening, a hollow, pale figure; he had found nothing.

"You must write to your friend," he said, "tell her you have broken the clasp of her necklace and that you are having it mended. It will give us time to look some more."

She wrote as he dictated.

At the end of one week they had lost all hope.

And Loisel, who had aged five years, declared:

"We must consider how to replace the jewel."

The next day they took the box which had held it, and went to the jeweler whose name they found inside. He consulted his books.

"It was not I, madame, who sold the necklace; I must simply have supplied the case."

And so they went from jeweler to jeweler, looking for an necklace like the other one, consulting their memories, both sick with grief and anguish.

In a shop at the Palais Royal, they found a string of diamonds which seemed to be exactly what they were looking for. It was worth forty thousand francs. They could have it for thirty-six thousand.

So they begged the jeweler not to sell it for three days. And they made an arrangement that he would take it back for thirty-four thousand francs if the other necklace was found before the end of February.

Loisel had eighteen thousand francs which his father had left him. He would borrow the rest.

And he did borrow, asking for a thousand francs from one man, five hundred from another, five louis here, three louis there. He gave notes, made ruinous agreements, dealt with usurers, with every type of money-lender. He compromised the rest of his life, risked signing notes without knowing if he could ever honor them, and, terrified by the anguish still to come, by the black misery about to fall on him, by the prospect of every physical privation and every moral torture he was about to suffer, he went to get the new necklace, and laid down on the jeweler's counter thirty-six thousand francs.

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When Madame Loisel took the necklace back, Madame Forestier said coldly:

"You should have returned it sooner, I might have needed it."

To the relief of her friend, she did not open the case. If she had detected the substitution, what would she have thought? What would she have said? Would she have taken her friend for a thief?

From then on, Madame Loisel knew the horrible life of the very poor. But she played her part heroically. The dreadful debt must be paid. She would pay it. They dismissed their maid; they changed their lodgings; they rented a garret under the roof.

She came to know the drudgery of housework, the odious labors of the kitchen. She washed the dishes, staining her rosy nails on greasy pots and the bottoms of pans. She washed the dirty linen, the shirts and the dishcloths, which she hung to dry on a line; she carried the garbage down to the street every morning, and carried up the water, stopping at each landing to catch her breath. And, dressed like a commoner, she went to the fruiterer's, the grocer's, the butcher's, her basket on her arm, bargaining, insulted, fighting over every miserable sou.

Each month they had to pay some notes, renew others, get more time.

Her husband worked every evening, doing accounts for a tradesman, and often, late into the night, he sat copying a manuscript at five sous a page.

And this life lasted ten years.

At the end of ten years they had paid off everything, everything, at usurer's rates and with the accumulations of compound interest.

Madame Loisel looked old now. She had become strong, hard and rough like all women of impoverished households. With hair half combed, with skirts awry, and reddened hands, she talked loudly as she washed the floor with great swishes of water. But sometimes, when her husband was at the office, she sat down near the window and thought of that evening at the ball so long ago, when she had been so beautiful and so admired.

What would have happened if she had not lost that necklace? Who knows, who knows? How strange life is, how fickle! How little is needed for one to be ruined or saved!

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One Sunday, as she was walking in the Champs Élysées to refresh herself after the week's work, suddenly she saw a woman walking with a child. It was Madame Forestier, still young, still beautiful, still charming.

Madame Loisel felt emotional. Should she speak to her? Yes, of course. And now that she had paid, she would tell her all. Why not?

She went up to her.

"Good morning, Jeanne."

The other, astonished to be addressed so familiarly by this common woman, did not recognize her. She stammered:

"But - madame - I don't know. You must have made a mistake."

"No, I am Mathilde Loisel."

Her friend uttered a cry.

"Oh! ... my poor Mathilde, how you've changed! ..."

"Yes, I have had some hard times since I last saw you, and many miseries ... and all because of you! ..."

"Me? How can that be?"

"You remember that diamond necklace that you lent me to wear to the Ministry party?"

"Yes. Well?"

"Well, I lost it."

"What do you mean? You brought it back."

"I brought you back another exactly like it. And it has taken us ten years to pay for it. It wasn't easy for us, we had very little. But at last it is over, and I am very glad."

Madame Forestier was stunned.

"You say that you bought a diamond necklace to replace mine?"

"Yes; you didn't notice then? They were very similar."

And she smiled with proud and innocent pleasure.

Madame Forestier, deeply moved, took both her hands.

"Oh, my poor Mathilde! Mine was an imitation! It was worth five hundred francs at most! ..."

**Reference:**

<http://www.eastoftheweb.com/short-stories/UBooks/Neck.shtml>

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**ACTIVITY 1.1: ESSAY**

**Direction: Answer the given questions.**

1. Is the story fiction or non-fiction? Why do you say so?

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2. What type and elements of fiction are used in the story?

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- Man vs. External Force (physical nature, society, or “fate”)
- Man vs. Nature (environment)
- Protagonist: central character in a conflict, sympathetic or unsympathetic
- Antagonist: any force against protagonist\

### **Suspense**

- Mystery: an unusual set of circumstances for which the reader craves an explanation
- Dilemma: a position in which he or she must choose between two courses of action, both undesirable

### **Ending**

Is it logical within the story’s own terms and does it afford a full, believable revelation?

- Surprise Ending: a sudden, unexpected turn or twist, and furnishes meaningful illumination, not just a reversal of expectation
- Happy Ending: more common in commercial fiction.
- Unhappy Ending: more common in literary fiction because it more closely mirrors real life and forces readers to contemplate the complexities of life.
- Indeterminate Ending: no definitive conclusion is reached, but need not be in terms of a resolved conflict.

### **Artistic Unity**

- There must be nothing in the story that is irrelevant.
- Nothing that does not advance the central intention of the story.

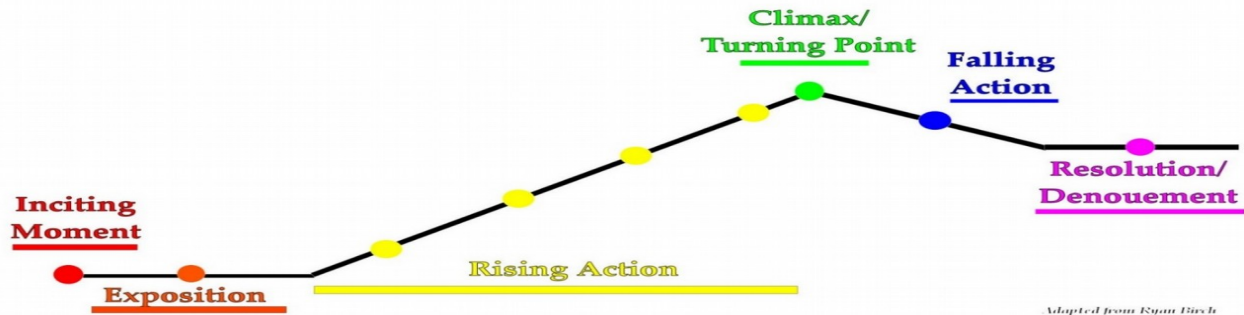
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**Plot Manipulation:** unjustified turn in the plot by the situation or the characters.

Deus ex machina: Latin for “god from a machine”—the protagonist is rescued at the last moment from some impossible situation by a god descending from heaven.

**Chance:** the occurrence of an event that has no apparent cause in previous events or in predisposition of character.

**Coincidence:** the chance occurrence of two events that may have a peculiar correspondence. Consider the function of plot in trying to understand the relationship of each incident to the larger meaning of the story.



**Example:** focus on its central conflict or examine the way incidents and scenes are connected as a way of testing the story's plausibility and unity.

### Characterization

Direct Presentation: readers are *told* straight out what the characters are like, or they have another character in the story describe them. Little emotional impact

Indirect Presentation: the author *shows* us the characters through their actions; we determine what they are like by what they say or do. In good fiction, characters are dramatized.

### Principles of Characterization

1. Characters are consistent in their behavior unless there is a clear reason for the change
2. Character's words and actions spring from motivations the reader can understand and believe
3. Characters must be plausible or lifelike, not perfectly virtuous or monsters of evil; nor can they have some impossible combination of contradictory traits. The character could have existed, so we have the illusion the person is real.
  - **Flat Characters:** usually have only one or two predominant traits; they can be summed up in a sentence or two.

- **Round Characters:** complex and many sided; they have the three-dimensional quality of real people.
- **Stock Characters:** type of flat character; stereotyped figures who have recurred so often in fiction that we recognize them at once: silent sheriff, mad scientist, brilliant detective.
- **Static Character:** does not change during the story.
- **Dynamic Character:** (developing) undergoes distinct change of character, personality, or outlook. Usually experiences an epiphany which is a moment of spiritual insight into life or into the character's own circumstance. This epiphany usually defines the moment of the dynamic character's change.

### **Theme**

- The controlling idea or central insight
- The unifying generalization about life stated or implied by the story
- Gives the story its unity
- What view of life does the author want readers to support?
- The theme should be expressible in the form of a statement with a subject and a predicate.
- NOT JUST "motherhood" or "loyalty"
- Theme must be a statement *about* the subject.
- The theme should be stated as a generalization about life.
- It is the central and unifying concept of a story.
- There is not one way of stating the theme of a story.

Avoid reducing the theme to some familiar saying that we have heard all our lives: "You can't judge a book by its cover."

### **Example:**

Motherhood sometimes has more frustrations than rewards.

Loyalty to country often inspires heroic self-sacrifice.

### **This is a great thesis written by one of my students:**

*Frankenstein is a prime example of English Romanticism because of the way that Shelley portrays the importance of good parenting through traits of romantic literature. Shelley emphasizes the individual, portrays man's love of nature, and values emotion over reason to contribute to the theme's idea that the role of parents is vital to raising responsible offspring.*

This is a “not so great” thesis . . .

*Frankenstein is an example of English Romanticist fiction because Mary Shelley uses Nature, Individualism, and Freedom to contribute to the Romantics view of Nature.*

### Point of View

- Who tells the story and how much do they know about the thoughts of the characters?
- **Omniscient:** the story is told in first person by a narrator whose knowledge and prerogatives are unlimited.
- **Third Person Limited:** from the viewpoint of one character in the story. No knowledge of what other characters are thinking or feeling.
- **First Person:** the author disappears into one of the characters, who tells the story in the first person. This may be either a minor or major character, protagonist, or observer, and it will make a considerable difference whether the protagonist tells the story or someone else tells it. Shares the limitations of the third-person limited point of view.
- **Objective Point of View:** (dramatic POV) the narrator disappears into a kind of roving sound camera. This camera can go anywhere but can record only what is seen and heard. It cannot comment, interpret, or enter a character’s mind.

**Symbol:** something that means more than what it suggests on the surface. It may be an object, person, situation, action or other elements.

**Name Symbolism:** Adam, Phoenix

**Object Symbolism:** flag, wedding ring, red, quilts

**Action Symbolism:** journey

**Setting Symbolism:** landscape, railway station

### **Clues for identifying symbols:**

- The story itself must furnish a clue that a detail is to be taken symbolically usually by *emphasis, repetition, or position*.
- The meaning of the literary symbol must be established and supported by the entire context of the story.
- A symbol may have more than one meaning—a cluster of meanings.

**1. Allegory:** a story that has a second meaning beneath the surface adding significance.

**2. Fantasy:** nonrealistic story and transcends the bounds of known reality.

**3. Humor:** appears in the many serious works, usually conveyed through irony

**4. Irony:** a technique used to convey a truth about human experience by exposing some incongruity of a character's behavior or a society's traditions. Irony helps to critique the world in which we live by laughing at the many varieties of human eccentricity and folly.

Both evoke responses that are intellectual and emotional at once.

**Verbal Irony:** simplest kind, sarcasm, word play

**Dramatic Irony:** the contrast between what a character says or thinks and what the reader knows to be true.

**Situational Irony:** the discrepancy is between appearance and reality, expectation and fulfillment, or what is and what would seem appropriate

"Miss Caroline told me to tell my father not to teach me anymore, it would interfere with my reading." –*To Kill a Mockingbird*

**Sentimentality:** contrived or excessive emotion

### **Uncle Tom's Cabin vs. Beloved**

Editorialize: Sentimental writers often try to make words do what the situation faithfully presented by itself will not do. They comment on the story and, in a manner, instruct us how to feel. Or they overwrite and poeticize—use an immoderately heightened and distended language to accomplish their effects. Also, they excessively use detail which all point one way, toward producing emotion rather than conveying truth. Dying child always happy, never moody or crying.

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**5. Style** – The author's type of diction (choice of words), syntax (arrangement of words), and other linguistic features of a work.

**6. Theme(s)** – The central and dominating idea (or ideas) in a literary work. The term also indicates a message or moral implicit in any work of art.

### **Exploring the Different Types of Fiction**

**By Sarah Parsons Zackheim, Adrian Zackheim**

Fiction is a general term used to describe an imaginative work of prose, either a novel, short story, or novella. Recently, this definition has been modified to include both nonfiction works that contain imaginative elements, like *Midnight in the Garden Of Good and Evil* by John Berendt (Random House, 1994) and *Dutch* by Edmund Morris (Random House, 1999), and novels consisting largely of factual reporting with a patina of fictionalization, such as *Memoirs of a Geisha* by Arthur Golden (Knopf, 1997). However, in the truest sense, a work of fiction is a creation of the writer's imagination.

## **The two main types of fiction are literary and commercial.**

Commercial fiction attracts a broad audience and may also fall into any subgenre, like mystery, romance, legal thriller, western, science fiction, and so on. For example, *The Bridges of Madison County* by Robert James Waller (Warner, 1992) was a hugely successful commercial novel because the book described the fulfillment of a romantic fantasy that is dear to the heart of millions of readers. Written in a short, easy-to-read style, the book was as mesmerizing to 15-year-olds as it was to 100-year-olds. Other blockbuster commercial fiction authors include John Grisham, Sidney Sheldon, Danielle Steele, and Jackie Collins.

Literary fiction tends to appeal to a smaller, more intellectually adventurous audience. A work of literary fiction can fall into any of the subgenres described in the following sections. What sets literary fiction apart, however, is the notable qualities it contains — excellent writing, originality of thought, and style — that raise it above the level of ordinary written works. A recent work of literary fiction that enjoyed wide popularity was *Cold Mountain* by Charles Frazier (Atlantic Monthly Press, 1997). Other popular authors of literary fiction include Toni Morrison, Barbara Kingsolver, John LeCarre, and Saul Bellow.

Mainstream fiction is a general term publishers and booksellers use to describe both commercial and literary works that depict a daily reality familiar to most people. These books, usually set in the 20<sup>th</sup> or present-day 21<sup>st</sup> century, have at their core a universal theme that attracts a broad audience. Mainstream books deal with such myriad topics as family issues, coming of age initiations, courtroom dramas, career matters, physical and mental disabilities, social pressures, political intrigue, and more. Regardless of original genre or category, most of the novels that appear on the bestseller list are considered mainstream, whether the author is Sue Grafton, Arundhati Roy, Michael Crichton, or David Guterson.

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### **Mystery**

Mystery is a popular genre, boasting a huge established audience. All mysteries focus on a crime, usually murder. The action tends to center on the attempts of a wily detective-type to solve the crime. And the climax usually occurs near the end, in a leisurely setting where all the elements of the mystery are neatly assembled for the reader's convenience. The solution, complete with surprises, is then delivered to the characters and the reader alike.

Mystery subgenres include spy, detective, and crime stories. You can find a vast network of mystery writers associations, conventions, and conferences, as well as publications to help mystery writers pursue their craft. For information, contact Mystery Writers of America.

Great practitioners in this genre include Arthur Conan Doyle, Raymond Chandler, Dashiell Hammett, and Earle Stanley Gardner, creator of Perry Mason. Present day giants include Carl Hiaason, James Ellroy, Robert Parker, James Lee Burke, and Elmore Leonard.

### **Romance**

Romance is a huge category aimed at diverting and entertaining women. In romance novels, you have elements of fantasy, love, naïveté, extravagance, adventure, and always the heroic lover overcoming impossible odds to be with his true love. Many romances, especially the gothic romance, have an easy-to-follow formula — a young, inexperienced girl living a somewhat remote existence is courted or threatened by an evil man and then rescued by a valiant one.

Other subgenres include historical, contemporary, fantasy romance, and romantic suspense. If historical detail and settings interest you, try writing a regency or historical romance. If you enjoy a dash of mystery or intrigue, then romantic suspense novels are for you. However, if you're interested in more modern stories with sexual candor, then consider writing a contemporary romance.

Certainly, you have lots of opportunity in the field of romance writing, which is the largest, most diverse, and most popular of the commercial genres. And romance writers' organizations can provide exact writing guidelines. To receive a set of guidelines, contact Romance Writers of America.

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First-class romance writers include Jude Deveraux, Victoria Holt, Judith McNaught, Daphne Du Maurier, Jennifer Greene, and Nora Roberts.

### **Women's fiction**

It's common knowledge in the publishing industry that women constitute the biggest book-buying segment. So, it's certainly no accident that most mainstream as well as genre fiction is popular among women. For that reason, publishers and booksellers have identified a category within the mainstream that they classify as Women's Fiction. And it's no surprise that virtually all the selections of Oprah's Book Club are in this genre.

From a writer's perspective, some key characteristics of these books include a focus on relationships, one or more strong female protagonists, women triumphing over unbearable circumstances, and the experiences of women unified in some way. The field includes such diverse writers as Barbara Taylor Bradford, Anne Rivers Siddons, Alice McDermott, Judith Krantz, Anne Tyler, Rebecca Wells, and Alice Hoffman.

### **Science fiction/fantasy**

Science fiction/fantasy novels depict distant worlds and futuristic technologies that whirl readers far away from the here and now and yet provoke contemplation of contemporary issues. Imaginative, thoughtful, and other-worldly, this robust category is made even more popular by the Star Wars and Star Trek series. Leading science fiction and fantasy writers include Ray Bradbury, Arthur Clarke, Isaac Asimov, C.S. Lewis, and J.R.R. Tolkien, as well as the current, multi-best-selling, young adult author J.K. Rowling.

To obtain professional assistance in this genre, contact the Science Fiction and Fantasy Writers of America.

### **Suspense/thriller**

Suspense novels and thrillers are tense, exciting, often sensational works with ingenious plotting, swift action, and continuous suspense. In this genre, a writer's objective is to deliver a story with sustained tension, surprise, and a constant sense of impending doom that propels the reader forward. Unlike mysteries, thrillers are dominated by action in which physical threat is a constant companion, and a hero (James Bond, for example) is pitted against a nefarious villain.

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This genre includes the great espionage writers, including John Le Carre, Len Deighton, Ian Fleming, Clive Cussler, and Frederick Forsythe. It also includes the police procedurals of Patricia Cornwell, Tony Hillerman, and Lawrence Sanders, as well as the courtroom bestsellers of Scott Turow, Richard North Patterson, Steve Martini, and John Grisham, and the military thrillers of Tom Clancy and Stephen Koontz.

### **Western**

Known simply as westerns, these novels about life on America's post-Civil War western frontier usually involve conflicts between cowboys and outlaws, cowboys and Native Americans, or Easterners and Westerners. While this category still has a mass-market audience and a thriving regional market, it's not the popular genre it was 25 years ago.

If you're interested in writing a western, contact the Western Writers of America

Zane Grey and Louis Lamour, both deceased, are still among the popular western writers.

### **Horror**

Filled with gut-wrenching fear, this popular genre keeps readers turning the blood-filled pages. From a writer's perspective, the defining characteristic is the intention to frighten readers by exploiting their fears, both conscious and subconscious: fears of supernatural forces, alien visitations, madness, death, dismemberment, and other terrifying notions.

Tracing its roots back to the classic tales of Edgar Allan Poe, the horror genre today is dominated by Stephen King, whose vast output of bestsellers under his name as well as his alter-ego Richard Bachman has dominated the bestseller lists for nearly 25 years. Other major horror writers include Mary Shelley, Roald Dahl, Clive Barker, Peter Straub, Dean Koontz, and Anne Rice. While horror isn't science fiction, the SFWA provides a great deal of information and community services aimed at horror writers. To obtain its professional assistance, contact the Science Fiction and Fantasy Writers of America.

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### **Young adult**

This genre includes any type of novel with a protagonist in the 12 to 16 age range that speaks to the concerns of teenagers. Currently, J.K. Rowling and her amazing Harry Potter (Scholastic Press) books are dominating the field. Rowling's accomplishment — a truly universal story, brimming with magic and fantasy as well as likable characters that readers identify with — is an amazing feat.

Watch out for all the Harry Potter wannabes in the coming year. Success stories in this genre share many of the qualities evident in the Harry Potter books: a memorable voice (J.D. Salinger's *Catcher in the Rye*, Little Brown, 1951), believable characters (Golding's *Lord of the Flies*, Perigee, 1959), and a willingness to write about the disturbing subjects that preoccupy teens and preteens (*Are You There God, It's Me, Margaret* by Judy Blume, Dell Yearling, 1972, or *Holes* by Louis Sachar, FSG, 1998).

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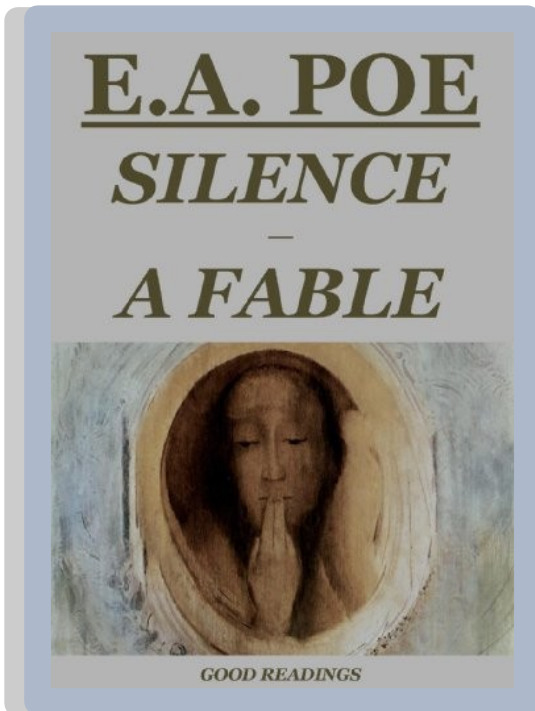


**Direction: Divide the class into five (5) groups and discuss within the group the story of “Silence - A Fable” by Edgar Allan Poe (published 1838). Interpret and evaluate the story and present it.**

**Ours is a world of words: Quiet we call**

**Silence -- which is the merest word of all"**

**-Al Aaraaf.**



"Listen to me," said the Demon, as he placed his hand upon my head. "There is a spot upon this accursed earth which thou hast never yet beheld And if by any chance thou hast beheld it, it must have been in one of those vigorous dreams which come like the Simoon upon the brain of the sleeper who hath lain down to sleep among the forbidden sunbeams --among the sunbeams, I say, which slide from off the solemn columns of the melancholy temples in the wilderness. The region of which I speak is a dreary region in Libya, by the borders of the river Zaire. And there is no quiet there, nor silence.

"The waters of the river have a saffron and sickly hue --and they flow not onwards to the sea, but palpitate forever and forever beneath the red eye of the sun with a tumultuous and convulsive motion. For many miles on either side of the river's oozy bed is a pale desert of gigantic water-lilies. They sigh one unto the other in that solitude, and stretch towards the

heaven their long ghastly necks, and nod to and fro their everlasting heads. And there is an indistinct murmur which cometh out from among them like the rushing of subterrene water. And they sigh one unto the other.

"But there is a boundary to their realm --the boundary of the dark, horrible, lofty forest. There, like the waves about the Hebrides, the low underwood is agitated continually. But there is no wind throughout the heaven. And the tall primeval trees rock eternally hither and thither with a crashing

and mighty sound. And from their high summits, one by one, drop everlasting dews. And at the roots strange poisonous flowers lie writhing in perturbed slumber. And overhead, with a rustling and loud noise, the grey clouds rush westwardly forever, until they roll, a cataract, over the fiery wall of the horizon. But there is no wind throughout the heaven. And by the shores of the river Zaire there is neither quiet nor silence.

"It was night, and the rain fell; and, falling, it was rain, but, having fallen, it was blood. And I stood in the morass among the tall lilies, and the rain fell upon my head --and the lilies sighed one unto the other in the solemnity of their desolation.

"And, all at once, the moon arose through the thin ghastly mist, and was crimson in color. And mine eyes fell upon a huge grey rock which stood by the shore of the river, and was litten by the light of the moon. And the rock was grey, and ghastly, and tall, --and the rock was grey. Upon its front were characters engraven in the stone; and I walked through the morass of water-lilies, until I came close unto the shore, that I might read the characters upon the stone. But I could not decypher the characters. And I was going back into the morass, when the moon shone with a fuller red, and I turned and looked again upon the rock, and upon the characters --and the characters were DESOLATION.

"And I looked upwards, and there stood a man upon the summit of the rock, and I hid myself among the water-lilies that I might discover the actions of the man. And the man was tall and stately in form, and was wrapped up from his shoulders to his feet in the toga of old Rome. And the outlines of his figure were indistinct --but his features were the features of a Deity; for the mantle of the night, and of the mist, and of the moon, and of the dew, had left uncovered the features of his face. And his brow was lofty with thought, and his eye wild with care; and, in the few furrows upon his cheek I read the fables of sorrow, and weariness, and disgust with mankind, and a longing after solitude. And the moon shone upon his face, and upon the features of his face, and oh! they were more beautiful than the airy dreams which hovered about the souls of the daughters of Delos!

"And the man sat down upon the rock, and leaned his head upon his hand, and looked out upon the desolation. He looked down into the low unquiet shrubbery, and up into the tall primeval trees, and up higher at the rustling heaven, and into the crimson moon. And I lay close within shelter of the lilies, and observed the actions of the man. And the man trembled in the solitude --but the night waned and he sat upon the rock.

"And the man turned his attention from the heaven, and looked out upon the dreary river Zaire, and upon the yellow ghastly waters, and upon the pale legions of the water-lilies. And the man listened to the sighs of the water-lilies, and of the murmur that came up from among them. And I lay close within my covert and observed the actions of the man. And the man trembled in the solitude --but the night waned and he sat upon the rock.

"Then I went down into the recesses of the morass, and waded afar in among the wilderness of the lilies, and called unto the hippopotami which dwelt among the fens in the recesses of the morass. And the hippopotami heard my call, and came, with the behemoth, unto the foot of the rock, and roared loudly and fearfully beneath the moon. And I lay close within my covert and

observed the actions of the man. And the man trembled in the solitude --but the night waned and he sat upon the rock.

"Then I cursed the elements with the curse of tumult; and a frightful tempest gathered in the heaven where before there had been no wind. And the heaven became livid with the violence of the tempest --and the rain beat upon the head of the man --and the floods of the river came down --and the river was tormented into foam --and the water-lilies shrieked within their beds --and the forest crumbled before the wind --and the thunder rolled, --and the lightning fell --and the rock rocked to its foundation. And I lay close within my covert and observed the actions of the man. And the man trembled in the solitude -- but the night waned and he sat upon the rock.

"Then I grew angry and cursed, with the curse of silence, the river, and the lilies, and the wind, and the forest, and the heaven, and the thunder, and the sighs of the water-lilies. And they became accursed and were still. And the moon ceased to totter in its pathway up the heaven --and the thunder died away --and the lightning did not flash --and the clouds hung motionless --and the waters sunk to their level and remained --and the trees ceased to rock --and the water-lilies sighed no more --and the murmur was heard no longer from among them, nor any shadow of sound throughout the vast illimitable desert. And I looked upon the characters of the rock, and they were changed --and the characters were SILENCE.

"And mine eyes fell upon the countenance of the man, and his countenance was wan with terror. And, hurriedly, he raised his head from his hand, and stood forth upon the rock, and listened. But there was no voice throughout the vast illimitable desert, and the characters upon the rock were SILENCE. And the man shuddered, and turned his face away, and fled afar off, and I beheld him no more."

Now there are fine tales in the volumes of the Magi --in the iron-bound, melancholy volumes of the Magi. Therein, I say, are glorious histories of the Heaven, and of the Earth, and of the mighty Sea --and of the Genii that over-ruled the sea, and the earth, and the lofty heaven. There was much lore too in the sayings which were said by the sybils; and holy, holy things were heard of old by the dim leaves that trembled around Dodona --but, as Allah liveth, that fable which the Demon told me as he sat by my side in the shadow of the tomb, I hold to be the most wonderful of all! And as the Demon made an end of his story, he fell back within the cavity of the tomb and laughed. And I could not laugh with the Demon, and he cursed me because I could not laugh. And the lynx which dwelleth forever in the tomb, came out therefrom, and lay down at the feet of the Demon, and looked at him steadily in the face.

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#### **NOTES:**

**This story was originally published in 1838 as**

"Siope - A Fable".

Reference: <https://poestories.com/read/silence>

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## LESSON 3: Introduction to Contemporary Literature

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### **1950- PRESENT**

“This literary era defines a time period but it also describes particular style and quality of writing.”

#### **What is Contemporary Literature?**

The literature of the contemporary period not only refers to a quality/style of writing but also to poetry and prose, which includes works of fiction such as: novels, novellas, essays, and dramatic works.

#### **Characteristics of the Contemporary Style**

- Reality-based stories
- Believable story-line, sometimes portraying a harsher reality or degradation of society
- Current, modern setting
- “Well-defined, realistic, highly developed” and strong character (s).
- Well-structured

- Writing is “more character driven than plot driven”

### **Historical Events during this period**

January 1, 1953- The national Library is established in Ottawa.

September 3, 1962- The Trans-Canada Highway opens.

February 15, 1965- Canada gets a new red-and-white maple leaf flag.

April 2, 1975- The CN Tower in Toronto becomes the world’s tallest free-standing structure.

July 17, 1976- The Olympic Games are held in Montreal.

June 27, 1980- O Canada is officially adopted as Canada’s national anthem.

April 12, 1980- Terry Fox begins his “Marathon of Hope”, cross country run.

1989- One dollar bills stop being produced and are fully replaced by the loonie.

June 25, 1993- Kim Campbell becomes the first female prime minister of Canada.

January 4-9, 1998- The most destructive and disruptive ice storm in Canadian history occurs.

Genres of the period, and topics that were written about in literature were largely influenced by the historical events which were taking place at the current time. A notable genre of the contemporary period, which is still popular today is Young Adult or YA.

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### **GENRES OF CONTEMPORARY LITERATURE**

Genres of this time included novels and poetry. Flash fiction, short stories, slam poetry, plays, memoirs, and autobiographies were also popular.

Authors found inspiration in the events of the time period. They often wrote about the realities and experiences that had occurred, no matter how brutal they may have been.

“The literary innovations of this period were largely influenced by the surroundings and the changes that were occurring in it...”

### **I. STORY**

**At the end of the lesson, the students should be able to:**

- a. Acquaint themselves with styles and concerns of contemporary stories.**

### **WHAT IS A STORY?**

A story or narrative is a connected series of events told through words (written or spoken), imagery (still and moving), body language, performance, music, or any other form of

communication. You can tell a story about anything, and the events described can be real or imaginary; covering both fiction and nonfiction; and leaving no topic, genre, or style untouched. There are stories about all things and all times; past, present and future. Whenever you're telling somebody about a series of events, you are telling a story, no matter what the subject nor when they occurred. As such, stories are of great value to human culture, and are some of the oldest, most important parts of life.

Aside from being a part of every single type of literature, stories are at the foundation of creativity and part of just about everything we do, particularly when it comes to entertainment, recording, and reporting of any form. So, they are shared in all different ways—from oral and written storytelling or journalism; to TV, film, and radio; to fine arts, stage performance and music; and so on.

In one form or another, stories have been a part of human culture and society for thousands of years—likely since man has existed! They're found in the past and present of people from every culture, religion, and ethnicity; in every region and language. So, all of that considered, the concept of a story is actually a bit difficult to fully cover or describe. Some would say that life is made up of a series of never-ending stories. From a simple commute to school or work, to all the events of our lives, everything has a story.

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### ➤ EXAMPLES OF STORY

**Here are a few examples of the same story told different ways.**

You can sometimes tell a story in just one line:

The girl met the love of her life and lived happily until the day she died.

Or, it could be more detailed:

When the girl was 22, she met the love of her life. It was her last day of college, and when she saw him, she knew he was the one she was going to be with forever—and the boy knew the same. After graduation, the boy and the girl ran away together to elope. They lived together happily for the rest of their days.

Now really, even the second example is just a tiny story. We can tell it in all kinds of ways and of all different lengths, from one line to a series of novels. After all, if the couple lived an entire lifetime together, there would be countless events that together make up the story of their life.

### ➤ TYPES OF STORIES

The range of types of stories is pretty much endless. For that reason, this article will divide stories into two very broad categories—fiction and nonfiction. Within each there are a huge

number of possibilities in terms of subject matter, genre, type of delivery (oral, written, performance), narrative style, and so on.

### **Fiction stories**

Fiction stories are based on made-up or imaginary events. There are dozens upon dozens of types of fiction stories and genres, including but not at all limited to:

- |  |   |
|--|---|
| <input type="checkbox"/> Fairy tales       | <input type="checkbox"/> Historical fiction |
| <input type="checkbox"/> Folklore          | <input type="checkbox"/> Fantasy            |
| <input type="checkbox"/> Mythology         | <input type="checkbox"/> Science-fiction    |
| <input type="checkbox"/> Legends           | <input type="checkbox"/> Love stories       |
| <input type="checkbox"/> Epics             | <input type="checkbox"/> Horror stories     |
| <input type="checkbox"/> Dramas            | <input type="checkbox"/> Ghost stories      |
| <input type="checkbox"/> Adventure stories | <input type="checkbox"/> Bedtime stories    |

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### **Non-fiction stories**

Non-fiction stories can cover any kind of real-life event or experience. But, they often fall into these kinds of categories:

- |  |   |
|--|---|
| <input type="checkbox"/> Historical events               | <input type="checkbox"/> Science          |
| <input type="checkbox"/> News and current events         | <input type="checkbox"/> Love             |
| <input type="checkbox"/> Biographies and autobiographies | <input type="checkbox"/> Family           |
| <input type="checkbox"/> Memories and experiences        | <input type="checkbox"/> Travel stories   |
| <input type="checkbox"/> Cultural history                | <input type="checkbox"/> Survivor stories |
| <input type="checkbox"/> Crime and justice               | <input type="checkbox"/> War stories      |

### **➤ IMPORTANCE OF STORY**

Stories are, have been, and always will be an absolutely essential part of human culture. Stories are how we learn about each other, our past, and our cultures. Whether they are created for entertainment or to recount a real-life event—new stories are literally being lived, told, and created every second of every day. So, even if there was only one story for every person who ever lived, that would still be billions of stories in the world; it would be impossible to measure how many have existed.

## ➤ EXAMPLES OF STORY IN LITERATURE

As literature is, first and foremost, written storytelling, there are limitless examples of stories in literature; across every style and genre of writing. We've been writing down stories for thousands of years—truth be told, written stories have taught us most of what we know about mankind's history and culture! That said, here are a few examples:

### **Example 1**

Author Shel Silverstein is known for the quirky and memorable stories he tells through poetry. Here is "Masks" from his collection of poems *Everything On It*: 33

She had blue skin.

And so did he.

He kept it hid

And so did she.

They searched for blue

Their whole life through,

Then passed right by—

And never knew.

As you've just read, Silverstein tells a whole story in just eight short lines of poetry. Tons of poems do the same in even fewer lines. Either way, you can see that a story definitely doesn't have to be lengthy.

### **Example 2**

A fairy tale is a classic type of story about imaginary events. When we want to tell a fairy tale, we often start with the famous words "Once upon a time," which adds a more whimsical feel to what we are about to share. Here's an example from *Rapunzel* of Grimm's Fairy Tales:

Once upon a time there was a man and a woman who had long, but to no avail, wished for a child. Finally, the woman came to believe that the good Lord would fulfill her wish. Through the small rear window of these people's house they could see into a splendid garden that was filled with the most beautiful flowers and herbs. The garden was surrounded by a high wall, and no one dared enter, because it belonged to a sorceress who possessed great power and was feared by everyone.

The fairy tale's intro is just a small part of the story, telling us about the beginning and a bit about the characters who will be the focus.

### Example 3

Of course, newspapers and magazines are filled with stories. As you know, a news story reports on real events that have happened. Here's a passage from a CNN Tech article:

There's no other shopping bonanza quite like Alibaba's Singles Day, which has once again smashed records. The tech giant reported \$17.8 billion in sales during this year's frenzy, breaking the record of \$14.3 billion set in 2015. That's more than Black Friday and Cyber Monday combined.

Reading a news story gives you an update on events that are happening throughout the world. Here, Tech Crunch writes about China's 11.11 Singles' Day, the world's biggest shopping event. The story specifically reports on the money that Alibaba made in their latest Singles' Day event.

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### ➤ EXAMPLES OF STORY IN POPULAR CULTURE

Stories are a part of every type of today's media, from TV, film, and radio; to what gets shared on social media platforms; music; stage performance; art exhibitions, celebrity magazines—you name it, and you'll find stories. But here are a few examples of stories in popular film and TV culture, told through performance, music, and animation.

#### **Example 1**

Cult-classic fantasy film *The Never-ending Story* is about a story that goes on as long as time exists. It unfolds in real time as the reader is reading it, who in this case is a boy named Bastian. But it's soon revealed that he has more of a stake in the story than he ever imagined...

*The Never-ending Story* (9/10) Movie CLIP – Call My Name (1984) HD

Bastian finally realizes that he's a part of the story he's been reading, so in a way, it's actually about him. So long as he keeps reading, the story will continue.

#### **Example 2**

Everybody knows Will Smith's retro anthem "Prince of Bel Air," the theme song to the hit '90s sitcom *Fresh Prince of Bel Air*. In the show's intro, Smith uses this rap to fill the audience in on his backstory:

The fresh prince of Bel Air theme song [short version]

The song quickly reviews the story of his past, which serves as an intro to what the show is about. He recounts the events that led to his life being turned "upside down"; the story of how he became the Prince of Bel Air.

#### **Example 3**

In Harry Potter and the Deathly Hallows, Hermione reads the story of the Three Brothers, which is part of the wizarding world.

The Story of the Three Brothers is actually a story within a story—Harry Potter’s story. Rowling tries to make the wizarding world seem as real as possible, and adding background is a big part of that. By sharing stories that her characters read, she is giving evidence of the wizarding world’s storytelling and literary culture...and perhaps even some history.

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➤ **CONCLUSION**

Stories are a major part of every aspect of our lives, from what we read to what we do to what we talk and think about. They’re also crucial to our understanding of history and culture, and have been recorded and passed on since man’s earliest days. Stories have always been and will always be at the core of not only literature, but life!

.....



### All Summer in a Day by Ray Bradbury

"Ready?"

"Ready."

"Now?"

"Soon."

"Do the scientists really know? Will it happen today, will it?"

"Look, look; see for yourself!"

The children pressed to each other like so many roses, so many weeds, intermixed, peering out for a look at the hidden sun.

It rained.

It had been raining for seven years; thousands upon thousands of days compounded and filled from one end to the other with rain, with the drum and gush of water, with the sweet crystal fall of showers and the concussion of storms so heavy they were tidal waves come over the islands. A thousand forests had been crushed under the rain and grown up a thousand times to be crushed again. And this was the way life was forever on the planet Venus, and this was the schoolroom of the children of the rocket men and women who had come to a raining world to set up civilization and live out their lives.

"It's stopping, it's stopping!"

"Yes, yes!"

Margot stood apart from them, from these children who could never remember a time when there wasn't rain and rain and rain. They were all nine years old, and if there had been a day, seven years ago, when the sun came out for an hour and showed its face to the stunned world, they could not recall. Sometimes, at night, she heard them stir, in remembrance, and she knew they were dreaming and remembering gold or a yellow crayon or a coin large enough to buy the world with. She knew they thought they remembered a warmth, like a blushing in the face, in the body, in the arms and legs and trembling hands. But then they always awoke to the tattering drum, the endless shaking down of clear bead necklaces upon the roof, the walk, the gardens, the forests, and their dreams were gone.

All day yesterday they had read in class about the sun. About how like a lemon it was, and how hot. And they had written small stories or essays or poems about it:

I think the sun is a flower that blooms for just one hour.

That was Margot's poem, read in a quiet voice in the still classroom while the rain was falling outside.

"Aw, you didn't write that!" protested one of the boys.

"I did," said Margot. "I did."

"William!" said the teacher.

But that was yesterday. Now the rain was slackening, and the children were crushed in the great thick windows.

Where's teacher?"

"She'll be back."

"She'd better hurry, we'll miss it!"

They turned on themselves, like a feverish wheel, all tumbling spokes. Margot stood alone. She was a very frail girl who looked as if she had been lost in the rain for years and the rain had washed out the blue from her eyes and the red from her mouth and the yellow from her hair. She was an old photograph dusted from an album, whitened away, and if she spoke at all her voice would be a ghost. Now she stood, separate, staring at the rain and the loud wet world beyond the huge glass.

"What're you looking at?" said William.

Margot said nothing.

"Speak when you're spoken to."

He gave her a shove. But she did not move; rather she let herself be moved only by him and nothing else. They edged away from her, they would not look at her. She felt them go away. And this was because she would play no games with them in the echoing tunnels of the underground city. If they tagged her and ran, she stood blinking after them and did not follow. When the class sang songs about happiness and life and games her lips barely moved. Only when they sang about the sun and the summer did her lips move as she watched the drenched windows. And then, of course, the biggest crime of all was that she had come here only five years ago from Earth, and she remembered the sun and the way the sun was and the sky was when she was four in Ohio. And they, they had been on Venus all their lives, and they had been only two years old when last the sun came out and had long since forgotten the color and heat of it and the way it really was.



But Margot remembered.

"It's like a penny," she said once, eyes closed.

"No it's not!" the children cried.

"It's like a fire," she said, "in the stove."

"You're lying, you don't remember!" cried the children.

But she remembered and stood quietly apart from all of them and watched the patterning windows. And once, a month ago, she had refused to shower in the school shower rooms, had clutched her hands to her ears and over her head, screaming the water mustn't touch her head. So after that, dimly, dimly, she sensed it, she was different and they knew her difference and kept away. There was talk that her father and mother were taking her back to Earth next year; it seemed vital to her that they do so, though it would mean the loss of thousands of dollars to her family. And so, the children hated her for all these reasons of big and little consequence. They hated her pale snow face, her waiting silence, her thinness, and her possible future.

"Get away!" The boy gave her another push. "What're you waiting for?"

Then, for the first time, she turned and looked at him. And what she was waiting for was in her eyes.

"Well, don't wait around here!" cried the boy savagely. "You won't see nothing!"

Her lips moved.

"Nothing!" he cried. "It was all a joke, wasn't it?" He turned to the other children. "Nothing's happening today. Is it?"

They all blinked at him and then, understanding, laughed and shook their heads.

"Nothing, nothing!"

"Oh, but," Margot whispered, her eyes helpless. "But this is the day, the scientists predict, they say, they know, the sun..."

"All a joke!" said the boy, and seized her roughly. "Hey, everyone, let's put her in a closet before the teacher comes!"

"No," said Margot, falling back.

They surged about her, caught her up and bore her, protesting, and then pleading, and then crying, back into a tunnel, a room, a closet, where they slammed and locked the door. They stood looking at the door and saw it tremble from her beating and throwing herself against it. They heard her muffled cries. Then, smiling, they turned and went out and back down the tunnel, just as the teacher arrived.

"Ready, children?" She glanced at her watch.

"Yes!" said everyone.

"Are we all here?"

"Yes!"

The rain slacked still more. They crowded to the huge door. The rain stopped.

It was as if, in the midst of a film concerning an avalanche, a tornado, a hurricane, a volcanic eruption, something had, first, gone wrong with the sound apparatus, thus muffling and finally cutting off all noise, all of the blasts and repercussions and thunders, and then, second, ripped the film from the projector and inserted in its place a beautiful tropical slide which did not move or tremor. The world ground to a standstill. The silence was so immense and unbelievable that you felt your ears had been stuffed or you had lost your hearing altogether. The children put their hands to their ears. They stood apart. The door slid back and the smell of the silent, waiting world came in to them.

The sun came out.

It was the color of flaming bronze and it was very large. And the sky around it was a blazing blue tile color. And the jungle burned with sunlight as the children, released from their spell, rushed out, yelling into the springtime.

"Now, don't go too far," called the teacher after them. "You've only two hours, you know. You wouldn't want to get caught out!"

But they were running and turning their faces up to the sky and feeling the sun on their cheeks like a warm iron; they were taking off their jackets and letting the sun burn their arms.

"Oh, it's better than the sun lamps, isn't it?"

"Much, much better!"

They stopped running and stood in the great jungle that covered Venus that grew and never stopped growing, tumultuously, even as you watched it. It was a nest of octopi, clustering up great arms of flesh like weed, wavering, flowering in this brief spring. It was the color of rubber and ash, this jungle, from the many years without sun. It was the color of stones and white cheeses and ink, and it was the color of the moon.

The children lay out, laughing, on the jungle mattress, and heard it sigh and squeak under them resilient and alive. They ran among the trees, they slipped and fell, they pushed each other, they played hide-and-seek and tag, but most of all they squinted at the sun until the tears ran down their faces; they put their hands up to that yellowness and that amazing blueness and they breathed of the fresh, fresh air and listened to the silence which suspended them in a blessed sea of no sound and no motion. They looked at everything and savored everything. Then, wildly, like animals escaped from their caves, they ran and ran in shouting circles. They ran for an hour and did not stop running.

And then -in the midst of their running one of the girls wailed. Everyone stopped.

The girl, standing in the open, held out her hand.

"Oh, look, look," she said, trembling.

They came slowly to look at her opened palm.

In the center of it, cupped and huge, was a single raindrop. She began to cry, looking at it. They glanced quietly at the sun.

"Oh. Oh."

A few cold drops fell on their noses and their cheeks and their mouths. The sun faded behind a stir of mist. A wind blew cold around them. They turned and started to walk back toward the underground house, their hands at their sides, their smiles vanishing away.

A boom of thunder startled them and like leaves before a new hurricane, they tumbled upon each other and ran. Lightning struck ten miles away, five miles away, a mile, a half mile. The sky darkened into midnight in a flash.

They stood in the doorway of the underground for a moment until it was raining hard. Then they closed the door and heard the gigantic sound of the rain falling in tons and avalanches, everywhere and forever.

"Will it be seven more years?"

"Yes. Seven."

Then one of them gave a little cry.

"Margot."

"What?"

"She's still in the closet where we locked her."

"Margot."

They stood as if someone had driven them, like so many stakes, into the floor. They looked at each other and then looked away. They glanced out at the world that was raining now and raining and raining steadily. They could not meet each other's glances. Their faces were solemn and pale. They looked at their hands and feet, their faces down.

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"Margot."

One of the girls said, "Well...?"

No one moved.

"Go on," whispered the girl.

They walked slowly down the hall in the sound of cold rain. They turned through the doorway to the room in the sound of the storm and thunder, lightning on their faces, blue and terrible. They walked over to the closet door slowly and stood by it.

Behind the closet door was only silence.

They unlocked the door, even more slowly, and let Margot out.

## **II. POETRY**

### **Objectives:**

**At the end of the lesson, the students should be able to:**

- a. Analyze elements of contemporary poetry; and**
- b. Trace the history, characteristics, and famous personality in contemporary poetry.**

### **WHAT IS A POETRY?**

Poetry is a type of literature based on the interplay of words and rhythm. It often employs rhyme and meter (a set of rules governing the number and arrangement of syllables in each line). In poetry, words are strung together to form sounds, images, and ideas that might be too complex or abstract to describe directly.

Poetry was once written according to fairly strict rules of meter and rhyme, and each culture had its own rules. For example, Anglo-Saxon poets had their own rhyme schemes and meters, while Greek poets and Arabic poets had others. Although these classical forms are still widely used today, modern poets frequently do away with rules altogether – their poems generally do not rhyme, and do not fit any particular meter. These poems, however, still have a rhythmic quality and seek to create beauty through their words.

The opposite of poetry is “prose” – that is, normal text that runs without line breaks or rhythm. This article, for example, is written in prose.

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### **ELEMENTS OF POETRY**

(Structure, Sound, Imagery, Figurative Language, Elements of Fiction, Poetic Forms)

### **STRUCTURE**

**1-. Poetic Line** – the words that form a single line of poetry.

**Example:** “‘Twas the night before Christmas, when all through the house” is the wellknown first poetic line of “A Visit from Saint Nicholas” by Clement Clarke Moore.

**2. Stanza** – a section of a poem named for the number of lines it contains.

**Example:** A couplet is a stanza of two lines. The first stanza from “Barbara Frietchie” by John Greenleaf Wittier is a couplet:

Up from the meadows rich with corn, Clear in the cool September morn,

**3. Enjambment** – when there is no written or natural pause at the end of a poetic line, so that the word-flow carries over to the next line.

**Example:** the following lines from “Knoxville, Tennessee” by Nikki Giovanni contain enjambment: and listen to gospel music outside at the church

**4. Placement** – the way words and poetic lines are placed on the page of a poem.

**Example:** The following are creatively-placed lines from a poem by E.E. Cummings: in Justspring when the world is mudluscious the little lame ballonman whistles far and wee.

**5. Verse** – a line in traditional poetry that is written in meter.

**Example:** In “When I do count the clock that tells the time” from Shakespeare’s “Sonnet Number Twelve,” the underlined syllables are accented, giving the line a metric pattern known as an iambic pentameter (see Meter).

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**6. Capitalization and Punctuation** – In poetry, rules of capitalization and

punctuation are not always followed; instead, they are at the service of the poet’s artistic vision.

**Example:** in our backyard we plant Tomatoes is the first stanza from “Laughing Tomatoes” by Francisco X. Alarcón. Notice the lack of capitalization and punctuation.

## SOUNDS

**1. Rhythm** – the basic beat in a line of a poem.

**Example:** “Whose woods these are, I think I know” is the first line from “Stopping by Woods on a Snowy Evening” by Robert Frost. Notice that the accented words (underlined) give the line a distinctive beat.

2. **Meter** – a pattern of stressed and unstressed (accented and unaccented) syllables (known as a foot) in a line of poetry.

**Example:** In an iambic pentameter, the pattern is five iambic (unaccented + accented) feet in each line (see Verse).

3. **End Rhyme** – same or similar sounds at the end of words that finish different lines.

**Example:** The following are the first two rhyming lines from “The King of Cats Sends a Postcard to His Wife” by Nancy Willard: Keep your whiskers crisp and clean, Do not let the mice grow lean,

4. **Internal Rhyme** – same or similar sounds at the end of words within a line.

**Example:** A line showing internal rhyme (underlined) from “The Rabbit” by Elizabeth Maddox Roberts: When they said the time to hide was mine,

5. **Rhyme Scheme** – a pattern of rhyme in a poem.

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**Example:** A quatrain – a stanza of four lines in which the second and fourth-lines rhyme – has the following rhyme scheme: abcb (see Quatrain).

6. **Assonance** – the repetition of vowel sounds within words in a line. Example: A line showing assonance (underlined) from “A Visit from Saint Nicholas” by Clement Clarke Moore: The children were nestled all snug in their beds

7. **Consonance** – the repetition of consonant sounds within words in a line.

**Example:** A line showing consonance (underlined) from “A Visit from Saint Nicholas” by Clement Clarke Moore: Not a creature was stirring, not even a mouse

8. **Alliteration** – the repetition of consonant sounds at the beginning of words.

**Example:** Notice the alliteration (underlined) in “Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out” by Shel Silverstein.

9. **Onomatopoeia** – words that sound like their meaning.

**Example:** buzz, swish, hiss, gulp.

10. **Repetition** – sounds, words, or phrases that are repeated to add emphasis or create rhythm. Parallelism is a form of repetition.

**Examples:** Two lines from “Jabberwocky” by Lewis Carroll showing parallelism:

Beware the Jabberwock, my son!

The jaws that bite, the claws that catch!

Read the poem “The Bells” by Edgar Allan Poe and listen to the way the repetition of the word “bells” adds rhythm and creates an increasingly ominous and morbid mood.

11. **Refrain** – a line or stanza repeated over and over in a poem or song.

**Example:** In “Jingle Bells,” the following refrain is repeated after every stanza:

Jingle Bells, jingle bells,

Jingle all the way!

Oh, what fun it is to ride

In a one-horse open sleigh!

12. **Word Play** – to play with the sounds and meanings of real or invented words.

**Example:** Two lines from the poem “Synonyms” by Susan Moger:

Claptrap, bombast, rodomontade,

Hogwash, jargon, and rant

Two lines from the poem “Antonio” by Laura E. Richards:

Antonio, Antonio,

Was tired of living alonio.

## **IMAGERY (see also Imagist Poetry)**

1. **Precise Language** – the use of specific words to describe a person, place, thing, or action.

**Example:** Notice how Paul B. Janeczko uses proper nouns in his poem “Reverend Mona”:

When the elders said she was too old,

Reverend Mona

surrendered her tabernacle

next to Fast Frankie’s Pawn Shop

2. **Sensory Details** – the use of descriptive details that appeal to one or more of the five senses.

**Example:** Notice the sensory details in the following lines from “The Sea” by James Reeves:

The giant sea dog moans, Licking his greasy paws.

## **FIGURATIVE LANGUAGE**

1. **Simile** – a comparison of two unlike things, using the words like or as.

**Example:** “I read the shoreline like an open volume.”

2. **Metaphor** – a comparison of two unlike things, not using the words like or as.

**Example:** “Ribbons of sea foam / wrap the emerald island.”

3. **Personification** – to ascribe human traits to non-human or non-living things.

**Example:** “The unfurled sailboat glides on / urged by wind and will and brilliant bliss.”

4. **Symbolism** – a person, place, thing, or action that stands for something else.

**Example:** In “From Mother to Son” by Langston Hughes, a set of stairs symbolizes life.

5. **Hyperbole** – the use of exaggeration to express strong emotion or create a comical effect.

**Example:** “I’m so hungry I could eat a hippo.”

6. **Verbal Irony or Sarcasm** – when you mean the opposite of what you say.

**Example:** “My darling brother is the sweetest boy on Earth,” she muttered sarcastically.

7. **Situational Irony** – when the outcome of a situation is the opposite of what is expected.

**Example:** After many years of trying, Mr. Smith won the lottery -- and immediately died of a heart attack.

8. **Pun** – a humorous phrase that plays with the double meaning or the similar sounds of words.

**Examples:** “Tomorrow you shall find me a grave man,” said the duke on his deathbed. The cookbook *Lunch on the Run* by Sam Witch is awesome.

9. **Allusion**- a reference to a familiar person, place, or event.

**Example:** The following two lines from the poem “My Muse” contain an allusion to Pandora’s Box: hunched over from carrying that old familiar Box

10. **Idiom** - a cultural expression that cannot be taken literally.

**Examples:** She is the apple of his eye. He drives me up the wall.

**ELEMENTS OF FICTION** (Poems may contain some or all elements of fiction.

For example, a narrative poem (a poem that tells a story) may contain all elements.)

1. **Setting** – the time and place where a story or poem takes place.

2. **Point of View / Narrative Voice** – the person narrating a story or poem (the story/poem could be narrated in first person (I, we), second person (you), or third person limited or omniscient (he/she, they).

3. **Characterization** – the development of the characters in a story or poem (what they look like, what they say and do, what their personalities are like, what they think and feel, and how they’re referred to or treated by others).

4. **Dialog or Dialogue** – the conversation between the characters in a story or poem.

5. **Dialect or Colloquial Language** – the particular style of speaking of the narrator and the characters in a story or poem (according to their region, time period, and social expectations).

6. **Conflict** – the problem or situation a character or characters face in a story or poem.

7. **Plot** – the series of events in a story or poem.

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8. **Tone and Voice** – the distinctive, idiosyncratic way a narrator has of telling a story or poem (tone and voice depend on the intended audience, the purpose for writing, and the way the writer or poem feels about his/her subject).

9. **Style** – the way a writer uses words to craft a story or poem.

10. **Mood** – the feelings and emotions the writer wants the reader to experience.

11. **Theme and Message** – the main topic of a story or poem, and the message the author or poet wants to convey about that topic.

## **TWENTY POETIC FORMS**

1- **Acrostic** – a poem in which the first letter of each word forms a word – usually a name – if read downward.

**Example:** “A Rock Acrostic” by Avis Harley.

2- **Couplet** – two lines of poetry that rhyme and usually form one complete idea.

**Example:** The poem “Catch a Little Rhyme” by Eve Merriam is written in couplets.

3- **Haiku - a Japanese three-line poetic form** – usually about nature – with lines of three, seven, and five syllables, respectively.

**Example:** I call to my love on mornings ripe with sunlight. The songbirds answer.

4- **Quatrain** – a stanza made up of four lines, often containing a rhyme scheme.

**Example:** “The Toaster” by William Jay Smith.

5- **Cinquain** – a five-line untitled poem, where the syllable pattern increases by two for each line, except for the last line, which ends in two syllables (2,4,6,8,2).

**Example:** The cinquain that begins with “Oh, cat” by Paul B. Janeczko.

6- **Limerick** – a humorous rhyming poem written in five lines and having a particular meter. It often begins with “There once was a...”

**Example:** Limericks by Edward Lear.

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7- **Sonnet** – a poem that is 14 lines long, generally written in iambic pentameter.

**Example:** “Sonnet 116” by William Shakespeare.

8- **Free Verse** – a poem that does not follow a predictable form or rhyme scheme or metric pattern.

**Example:** “Mother to Son” by Langston Hughes.

9- **List or Catalog Poem** – a poem in the form of a list, that uses sensory details and precise language to persuade the reader to take notice of what is being listed.

**Example:** “Things To Do If You Are a Subway” by Robbi Katz.

10- **Villanelle** – a challenging poetic form that includes five tercets (aba rhyme) followed by a quatrain (abaa rhyme) and a pattern of repetition of lines 1 and 3 of the first stanza.

**Example:** “Is There a Villain in Your Villanelle?” by Joan Bransfield Graham.

11- **Ode** – a poem that celebrates or praises something.

**Example:** “Ode to Pablo’s Tennis Shoes” by Gary Soto.

12- **Lyric Poetry** – poetry that expresses a poet’s personal experience, feelings, and emotions.

**Example:** “I Wandered Lonely as a Cloud” by William Wordsworth.

13- **Blank Verse** – a poem written in iambic pentameter, but with no rhyme.

**Example:** Verses in Romeo and Juliet by William Shakespeare.

14- **Blues Poem** – poems that – like blues songs – deal with personal or world issues.

**Example:** “Evening Air Blues” by Langston Hughes.

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15- **Nonsense Poem** – a fun, usually rhyming poem that makes no sense, focusing instead on the sounds and the rhythm of the poem.

**Example:** “The Jumblies” by Edward Lear.

16- **Concrete Poem** – a poem that uses words to form the shape of the subject of the poem (also known as a “shape poem”).

**Example:** “Concrete Cat” by Dorth Charles.

17- **Narrative Poem** – a poem that tells a story.

**Example:** “The Sneetches” by Dr. Seuss (Theodor Geisel).

18- **Ballad** – a poem that tells a story, usually written in four-line stanzas.

**Example:** “The Wreck of the Hesperus” by Henry Wadsworth Longfellow.

19- **Epic Poem** – a long and heroic narrative poem.

**Example:** “The Odyssey” by Homer.

20- **Imagist Poetry** – poems that contain precise visual images.

**Example:** “The Red Wheelbarrow” by William Carlos Williams.

Prepared by Elsa Pla, [www.writecook.com](http://www.writecook.com), 2011

### ➤ **EXAMPLES AND EXPLANATION**

Example 1

Of all creatures that breathe and move upon the earth, nothing is bred that is weaker than man.

(Homer, The Odyssey)

The Greek poet Homer wrote some of the ancient world's most famous literature. He wrote in a style called epic poetry, which deals with gods, heroes, monsters, and other large-scale "epic" themes. Homer's long poems tell stories of Greek heroes like Achilles and Odysseus, and have inspired countless generations of poets, novelists, and philosophers alike.

Example 2

Poetry gives powerful insight into the cultures that create it. Because of this, fantasy and science fiction authors often create poetry for their invented cultures. J.R.R. Tolkien famously wrote different kinds of poetry for elves, dwarves, hobbits, and humans, and the rhythms and subject matter of their poetry was supposed to show how these races differed from one another. In a more humorous vein, many Star Trek fans have taken to writing love poetry in the invented Klingon language.

### ➤ **IMPORTANCE OF POETRY**

Poetry is probably the oldest form of literature, and probably predates the origin of writing itself. The oldest written manuscripts we have are poems, mostly epic poems telling the stories of ancient mythology. Examples include the Epic of Gilgamesh and the Vedas (sacred texts of Hinduism). This style of writing may have developed to help people memorize long chains of information in the days before writing. Rhythm and rhyme can make the text more memorable, and thus easier to preserve for cultures that do not have a written language.

Poetry can be written with all the same purposes as any other kind of literature – beauty, humor, storytelling, political messages, etc.

### ➤ **EXAMPLES IN POETRY LITERATURE**

Example 1

I think that I shall never see --> A

a poem lovely as a tree...--> A

poems are made by fools like me,--> B

but only God can make a tree.--> B

(Joyce Kilmer, Trees)

This is an excerpt from Joyce Kilmer's famous short poem. The poem employs a fairly standard rhyme scheme (AABB, lines 1 and 2 rhymes together and lines 3 and 4 rhymes together), and a meter called "iambic tetrameter," which is commonly employed in children's rhymes.

#### Example 2

I saw the best minds of my generation destroyed by madness,  
starving hysterical naked,  
dragging themselves through the negro streets at dawn looking  
for an angry fix,  
angelheaded hipsters burning for the ancient heavenly  
connection to the starry dynamo in the machinery of night,  
who poverty and tatters and hollow-eyed and high sat up smoking...

(Alan Ginsberg, Howl)

These are the first few lines of Howl, one of the most famous examples of modern "free verse" poetry. It has no rhyme, and no particular meter. But its words still have a distinct, rhythmic quality, and the line breaks encapsulate the meaning of the poem. Notice how the last word of each line contributes to the imagery of a corrupt, ravaged city ("madness, naked, smoking"), with one exception: "heavenly." This powerful juxtaposition goes to the heart of Ginsburg's intent in writing the poem – though what that intent is, you'll have to decide for yourself.

#### Example 3

In the twilight rain,  
these brilliant-hued hibiscus –  
A lovely sunset

This poem by the Japanese poet Basho is a haiku. This highly influential Japanese style has no rhymes, but it does have a very specific meter – five syllables in the first line, seven in the second line, and five in the third line.

### ➤ **EXAMPLES OF POETRY IN POPULAR CULTURE**

#### Example 1

Rapping originated as a kind of performance poetry. In the 1960s and 70s, spoken word artists like Gil Scott-Heron began performing their poems over live or synthesized drumbeats, a practice that sparked all of modern hip hop. Even earlier, the beat poets of the 1950s sometimes employed drums in their readings.

### Example 2

Some of the most famous historical poems have been turned into movies or inspired episodes of television shows. Beowulf, for example, is an Anglo-Saxon epic poem that has spawned at least 8 film adaptations, most recently a 2007 animated film starring Angelina Jolie and Anthony Hopkins. Edgar Allen Poe’s The Raven has also inspired many pop culture spinoffs with its famous line, “Nevermore.”

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### ACTIVITY 3.2: READ ALOUD!

**Direction:** Choose a student who will read aloud the short contemporary poem entitled “The Promise” by Jane Hirshfield. After reading the poem answer the essential questions.

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Stay, I said  
to the cut flowers.  
They bowed  
their heads lower.

Stay, I said to the spider,  
who fled.

Stay, leaf.

It reddened,  
embarrassed for me and itself.

Stay, I said to my body.

It sat as a dog does,  
obedient for a moment,  
soon starting to tremble.

Stay, to the earth  
of riverine valley meadows,  
of fossiled escarpments,  
of limestone and sandstone.

It looked back  
with a changing expression, in silence.



Stay, I said to my loves.

Each answered,

Always.

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### **Essential Questions:**

1. What are the elements of poetry present in the poem read?
2. How was the poem different from the traditional poem you know?
3. What are its characteristics?
4. Name some famous contemporary poets

### **III. DRAMA**

#### **Objectives:**

**At the end of the lesson, the students should be able to:**

- a. Examine theatrical structures of contemporary drama; and**

## **b. Trace the changes and development of contemporary drama.**

### **DRAMA**

Drama is a mode of fictional representation through dialogue and performance. It is one of the literary genres, which is an imitation of some action. Drama is also a type of a play written for theater, television, radio, and film.

In simple words, a drama is a composition in verse or prose presenting a story in pantomime or dialogue. It contains conflict of characters, particularly the ones who perform in front of audience on the stage. The person who writes drama for stage directions is known as a “dramatist” or “playwright.”

### **TYPES OF DRAMA**

Let us consider a few popular types of drama:

- **Comedy** – Comedies are lighter in tone than ordinary works, and provide a happy conclusion. The intention of dramatists in comedies is to make their audience laugh. Hence, they use quaint circumstances, unusual characters, and witty remarks.
- **Tragedy** – Tragic dramas use darker themes, such as disaster, pain, and death. Protagonists often have a tragic flaw — a characteristic that leads them to their downfall.
- **Farce** – Generally, a farce is a nonsensical genre of drama, which often overacts or engages slapstick humor.
- **Melodrama** – Melodrama is an exaggerated drama, which is sensational and appeals directly to the senses of the audience. Just like the farce, the characters are of a single dimension and simple, or may be stereotyped.
- **Musical Drama** – In musical dramas, dramatists not only tell their stories through acting and dialogue, but through dance as well as music. Often the story may be comedic, though it may also involve serious subjects.

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### **DRAMATIC STRUCTURE**

The structure is how the plot or story of a play is laid out, including a beginning, a middle and an end. Plays may also include subplots, which are smaller stories that allow the audience to follow the journey of different characters and events within the plot. Plays also feature an element of conflict, which does not necessarily mean a fight or argument but instead an obstacle that needs to be overcome.

A typical dramatic structure is linear, with events occurring chronologically. This might include:

exposition - introduces background events and characters

rising action - a series of events that create suspense in the narrative

climax - the part of the story where the suspense reaches its highest part

falling action - the main conflict starts to resolve

resolution - the conclusion of the story where questions are answered and loose ends are tied up

A graph showing how dramatic tension changes during a theatre performance, from the exposition through rising action, dramatic climax and falling action, ending in a resolution.

Structures can also be non-linear, with the action of the play moving forwards and back in time. This is done through the use of flashbacks and flashforwards, to help make the play more exciting or to highlight points through contrast and juxtaposition.

Alternatively, plays may follow a cyclical structure, with the play ending at the same time as it began. This can be exciting for the audience as they try to work out how the character ended up in the position they see at the start of the play.

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Traditionally, plays use acts and scenes to help define particular moments in time, and a new scene will show the audience that the action is taking place in a different location.

## **EXAMPLES OF DRAMA IN LITERATURE**

### **Example #1: Much Ado About Nothing (By William Shakespeare)**

Much Ado About Nothing is the most frequently performed Shakespearian comedy in modern times. The play is romantically funny, in that love between Hero and Claudio is laughable, as they never even get a single chance to communicate on-stage until they get married.

Their relationship lacks development and depth. They end up merely as caricatures, exemplifying what people face in life when their relationships are internally weak. Love between Benedick and Beatrice is amusing, as initially their communications are very sparky, and they hate each other. However, they all of sudden make up, and start loving each other.

### **Example #2: Oedipus Rex (By Sophocles)**

#### **Tragedy:**

Sophocles' mythical and immortal drama Oedipus Rex is thought to be his best classical tragedy. Aristotle has adjudged this play as one of the greatest examples of tragic drama in his book, Poetics, by giving the following reasons:

- The play arouses emotions of pity and fear, and achieves the tragic Catharsis.

- It shows the downfall of an extraordinary man of high rank, Oedipus.
- The central character suffers due to his tragic error called Hamartia; as he murders his real father, Laius, and then marries his real mother, Jocasta.
- Hubris is the cause of Oedipus' downfall.

### **Example #3: The Importance of Being Earnest (By Oscar Wilde)**

#### **Farce:**

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Oscar Wilde's play, *The Importance of Being Earnest*, is a very popular example of Victorian farce. In this play, a man uses two identities: one as a serious person, Jack (his actual name), which he uses for Cecily, his ward, and as a rogue named Ernest for his beloved woman, Gwendolyn.

Unluckily, Gwendolyn loves him partially because she loves the name Ernest. It is when Jack and Ernest must come on-stage together for Cecily, then Algernon comes in to play Ernest's role, and his ward immediately falls in love with the other "Ernest." Thus, two young women think that they love the same man – an occurrence that amuses the audience.

### **Example #4: The Heiress (By Henry James)**

#### **Melodrama:**

*The Heiress* is based on Henry James' novel *The Washington Square*. Directed for stage performance by William Wyler, this play shows an ungraceful and homely daughter of a domineering and rich doctor. She falls in love with a young man, Morris Townsend, and wishes to elope with him, but he leaves her in the lurch. The author creates melodrama towards the end, when Catherine teaches a lesson to Morris, and leaves him instead.

### **FUNCTION OF DRAMA**

Drama is one of the best literary forms through which dramatists can directly speak to their readers, or the audience, and they can receive instant feedback of audiences. A few dramatists use their characters as a vehicle to convey their thoughts and values, such as poets do with personas, and novelists do with narrators. Since drama uses spoken words and dialogues, thus language of characters plays a vital role, as it may give clues to their feelings, personalities, backgrounds, and change in feelings. In dramas the characters live out a story

without any comments of the author, providing the audience a direct presentation of characters' life experiences.

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**ACTIVITY 3.3**

**Direction:** Watch the contemporary drama/play entitled “Stop Kiss” by Diana Son and examine the theatrical structure used in the play.

<https://youtu.be/MH6kpLym1Jo>

**After watching the video, answer the following questions.**

1. What can you say about contemporary drama/play you just watch?

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2. Is there some changes or development in contemporary drama/play in the present?

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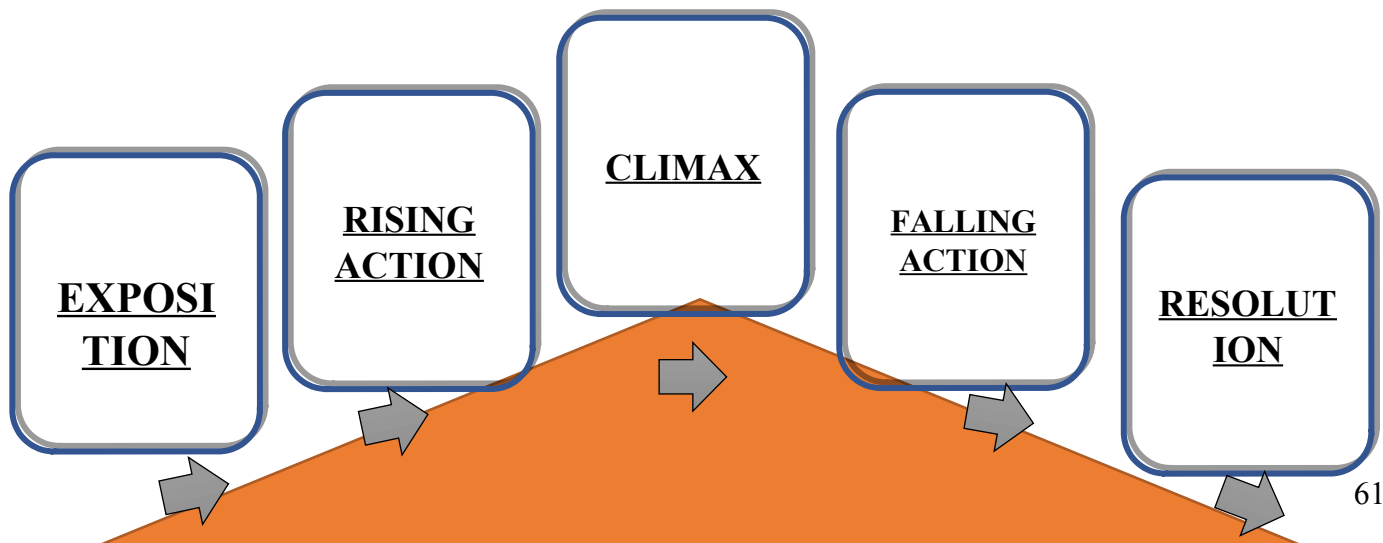
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**ACTIVITY 3.4**

**Direction:** After watching the contemporary drama/play, map the story out using the story mountain planner below.



## **LESSON 4: ISSUES AND CHALLENGES IN CONTEMPORARY LITERATURE**

### **Objectives:**

**At the end of the lesson, the students should be able to:**

- a. Identify issues and challenges in contemporary literature; and**
- b. Explain the development in genres in contemporary literature.**

### **Eighteen Challenges in Contemporary Literature**

1. Literature is language-based and national; contemporary society is globalizing and polyglot.
2. Vernacular means of everyday communication "" cellphones, social networks, streaming video "" are moving into areas where printed text cannot follow.
3. Intellectual property systems failing.
4. Means of book promotion, distribution and retail destabilized.
5. Ink-on-paper manufacturing is an outmoded, toxic industry with steeply rising costs.
6. Core demographic for printed media is aging faster than the general population. Failure of print and newspapers is disenfranchising young apprentice writers.
7. Media conglomerates have poor business model; economically rationalized "culture industry" is actively hostile to vital aspects of humane culture.
8. Long tail Balkanizes audiences, disrupts means of canon-building and fragments literary reputation.
9. Digital public-domain transforms traditional literary heritage into a huge, cost-free, portable, searchable database, radically transforming the reader's relationship to belle-lettres.
10. Contemporary literature not confronting issues of general urgency; dominant best-sellers are in former niche genres such as fantasies, romances and teen books.
11. Barriers to publication entry have crashed, enabling huge torrent of sub literary and/or nonliterary textual expression.
12. Algorithms and social media replacing work of editors and publishing houses; network socially-generated texts replacing individually-authored texts.

13. "Convergence culture" obliterating former distinctions between media; books becoming one minor aspect of huge tweet/ blog/ comics/ games / soundtrack/ television / cinema / ancillary-merchandise pro-fan franchises.

14. Unstable computer and cellphone interfaces becoming world's primary means of cultural access. Compositor systems remake media in their own hybrid creole image.

15. Scholars steeped within the disciplines becoming cross-linked jack-of-all-trades virtual intelligentsia.

16. Academic education system suffering severe bubble-inflation.

17. Polarizing civil cold war is harmful to intellectual honesty.

18. The Gothic fate of poor slain Poetry is the specter at this dwindling feast.

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## CHAPTER TEST!

**I. MATCHING TYPE. Directions: Match the statement in Column A with the corresponding answers in Column B. Write your answers on the space provided.**

### Column A

- \_\_\_\_\_ 1. It is a poem that tells a story.
- \_\_\_\_\_ 2. It is the repetition of consonant sounds within words in a line.
- \_\_\_\_\_ 3. It is a stanza made up of four lines, often containing a rhyme scheme.
- \_\_\_\_\_ 4. It is written with serious artistic intentions by someone who hopes to enable readers to broaden understanding of life and to empathize with others.
- \_\_\_\_\_ 5. It is an unjustified turn in the plot by the situation or the characters.
- \_\_\_\_\_ 6. It is a nonrealistic story and transcends the bounds of known reality.
- \_\_\_\_\_ 7. It is a poem that is 14 lines long, generally written in iambic pentameter.
- \_\_\_\_\_ 8. the sequence of events through which an author constructs a story.
- \_\_\_\_\_ 9. In this genre, a writer's objective is to deliver a story with sustained tension, surprise, and a constant sense of impending doom that propels the reader forward.

### Column B

- A. Plot Manipulation
- B. Fiction Stories
- C. Consonance
- D. Plot
- E. Narrative Poem
- F. Fantasy
- G. Quatrain
- H. Suspense/Thriller
- I. Literary Fiction
- J. Sonnet



# CHAPTER II: POPULAR LITERATURE

## **Introduction**

**Popular literature contains writings that are intended for the masses and those that find favour with large audiences. In this chapter, the students must acquaint themselves with the nature, appeal and social functions of popular literature. It will also talk about the characteristics and the different issues and challenges of popular literature.**

## LESSON 5: Introduction to Popular Literature

### Objectives:

At the end of the lesson, the students should be able to:

- a. Acquaint themselves with the nature, appeal, and social functions of popular literature.

### UNDERSTANDING THE NATURE, FUNCTION, AND VALUE OF LITERATURE

#### HOW DR. ELLIS DESCRIBES 'LITERATURE'



□ Dr. Rod Ellis- known as the “Father of Second Language Acquisition” (ASL)

(1989:30) defines literature as:

1. The verbal expression of human imagination and
2. One of the primary means by which a culture transmits itself.

### I. NATURE

#### WHAT IS THE NATURE OF LITERATURE?

- Literature can be defined as an expression of human feelings, thoughts, and ideas whose medium is language, oral and written.
- It is not only about human ideas, thoughts, and feelings but also about experiences of the authors.
- It can be medium for human to communicate what they feel, think, experience to the readers.

#### 'LITERATURE' BASED ON DIFFERENT POINT OF VIEWS

- Literature is art,
- Literature is language,
- Literature is aesthetic,
- Literature is fictional,
- Literature is expressive, and
- Literature is affective.

- Literature is everything in print.
- It means any writing can be categorized as literature.

### **LITERATURE AS ART FORM**

#### **1. IMAGINATIVE LITERATURE**

- Is highly 'connotative' which means words that used in literary works have feeling and shades of meaning that words tend to evoke.
- Imaginative literature or "literature of power" includes poems, short stories, novels, and plays. It interprets human experience by presenting actual truths about particular events.

#### **2. NON-IMAGINATIVE LITERATURE**

- Means that the words refer to meaning in dictionary.
- Non-Fictional Literature or "literature of knowledge" includes biographies, and essays which presents actual facts, events, experiences and ideas.

### **TWO CATEGORIES OF LITERATURE ACCORDING TO KLEDEN**

- Kleden (2004:7-8) states that literature can be differentiate based on the kind of meanings that exist in a text.

A. LITERARY TEXT consists of textual meaning and referential meaning and;

B. NON-LITERARY TEXT only consists of referral meaning.

The TEXTUAL MEANING is the meaning that is produced by the relationship of text itself.

REFERENTIAL MEANING it is produced by the relationship between internal text and external text (world beyond the text).

### **LITERATURE DIFFER FROM ORDINARY SPOKEN OR WRITTEN LANGUAGE**

- Literature uses special words, structures, and characteristics. Primarily the language of literature differs from ordinary language in three ways:

1.) Language is concentrated and meaningful.

2.) Its purpose is not simply to explain, argue, or make a point but rather to give a sense of pleasure in the discovery of new experience, and

3.) It demands intense concentration from the readers. It indicates that the language of literature has originality, quality, creativity, and pleasure.

## **LITERARY FROM THE USE OF LANGUAGE AND THE EXISTENCE**

□ From the use of language and the existence of meaning in literary works, it can be concluded that poetry, prose and drama are put in literary works article, journalism, news, bibliography, memoir, and so on can be categorized as non-literary works.

### **II. APPEAL**

- Something that makes the viewers or readers attracted and interested in the literary piece.

### **III. SOCIAL FUNCTION**

#### **FUNCTION OF LITERATURE**

#### **ENTERTAINMENT FUNCTION**

Known as, “pleasure reading”. In this function, literature is used to entertain its readers. It is consumed for the sake of one’s enjoyment.

#### **SOCIAL AND POLITICAL FUNCTION**

Literature shows how society works around them. It helps the reader “see” the social and political constructs around him and shows the state of the people and the world around him.

#### **IDEOLOGICAL FUNCTION**

Ideological function shapes our way of thinking based on the ideas of other people. Literature also displays a person’s ideology placed in the text consciously and unconsciously.

#### **MORAL FUNCTION**

Literature may impart moral values to its readers. The morals contained in a literary text, whether good or bad are absorbed by whoever reads it, thus helps in shaping their personality. 70

#### **LINGUISTIC FUNCTION**

Literature preserves the language of every civilization from where it originated. They are also evidences that a certain civilization has existed by recording the language and preserving it through wide spans of time.

## **CULTURAL FUNCTION**

Literature orients us to the traditions, folklore and the arts of our ethnic group's heritage. It preserves entire cultures and creates an imprint of the people's way of living for others to read, hear and learn.

## **EDUCATIONAL FUNCTION**

Literature teaches us of many things about the human experience. It is used to portray the facets of life that we see, and those that we would never dream of seeing. Literature therefore, is a conduit for the chance to experience and feel things where we can learn things about life.

## **HISTORICAL FUNCTION**

Ancient texts, illuminated scripts, stone tablets etc. keep a record of events that happened in the place where they originated. Thus, they serve as time capsules of letters that are studied by scholars and researchers of today.

## **IMPORTANCE OF LITERATURE**

- It entertains you and provides useful occupation in your free time.
- It makes you a wiser and more experienced person by forcing you to judge, sympathize with, or criticize the characters you read about.
- Literature improves your command of language.
- It teaches you about the life, cultures and experiences of people in other parts of the world.
- It gives you information about other parts of the world which you may never be able to visit in your lifetime.
- It helps you compare your own experiences with the experiences of other people.
- It gives information which may be useful in other subjects, for example, in Geography, Science, History, Social Studies and so on.

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## **IMPORTANCE OF LITERARY CRITICISM**

- As a tool in literary studies, criticism plays an important role in doing studies or analysis about literary work.
- Applying criticism makes our focus on certain aspect or element of literary work sharper than reading as usual.

- The reader can focus on an aspect as his interest toward the literary work.

### **UNIVERSAL CHARACTERISTIC OF LITERATURE**

1. Timelessness
2. Eternity
3. Universality
4. Permanence

**LITERATURE** is a permanent expression in words of some thought or feelings or idea about life and the world.

### **LITERARY CRITICISM AND ITS PURPOSE**

- Literary criticism refers to analysis and judgment of works of literature.
- It tries to interpret specific works of literature, and also helps to identify and understand different ways of examining and interpreting them.
- Study of literary criticism contributes to maintenance of high standards of literature.
- It is the study, evaluation, and interpretation of literature.
- Modern literary criticism is often influenced by literary theory, which is the philosophical discussion of literature's goals and methods.

### **FUNCTIONS OF LITERARY CRITICISM**

- The modern understanding of criticism is regarded as having two different functions which helps to achieve the main purposes of criticism. 72
- Criticism is the process of analysis and description and interpretation of literary works for the purpose of increasing understanding and raising appreciation.

### **HOW DO YOU DO LITERARY CRITICISM?**

- Method to Applying Advanced Critical Techniques
- Read the work of literature critically.
- Evaluate as you read.
- Brainstorm which aspect to write about.

- Formulate a thesis statement.
- Create an outline.
- Select quotes and patterns that support your thesis.
- Find other criticism to support your thesis.

### **TYPES OF LITERARY CRITICISM**

- Such analysis may be based from a variety of critical approaches or movements, such as:
  1. Archetypal Criticism
  2. Cultural Criticism
  3. Feminist Criticism
  4. Psychoanalytic Criticism
  5. Marxist Criticism
  6. New Criticism (Formalist/Structuralism)
  7. New Historicism
  8. Post-Structuralism, and
  9. Reader-response Criticism

**ARCHETYPAL CRITICISM** is a critical theory that interprets a text by focusing on symbols, images, and character types in literary works that is used to discuss in plot, character or situation. It recognizes conscious and unconscious symbols that relates to emotions, values, feelings to specific images. It encourages the readers to examine basic beliefs, fear, and anxieties.

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**CULTURAL CRITICISM** focuses on the elements of culture and how they affect one's perceptions and understanding of texts.

#### **FOUR ASSUMPTIONS:**

Ethnicity, religious beliefs, social class, etc. are crucial components in formulating plausible interpretation of text.

While the emphasis is on diversity of approach and subject matter, Cultural Criticism is not the only means of understanding ourselves and our art.

An examination or exploration of the relationship between dominant cultures and the dominated is essential.

When looking at a text through the perspective of marginalized peoples, new understandings emerge.

**FEMINIST CRITICISM** is a product of the feminist movement of the 1960's and 1970's. It is the representation of women in literature as an expression of the social norms about women and their social roles and as a means of socialization. It focused on the images of the women in books by male writers to expose the patriarchal ideology and how women characters are portrayed.

**PSYCHOANALYTIC CRITICISM** based on Sigmund Freud ID, ego and superego, the author's own childhood effects the book and character. It is a type of criticism that uses theories of psychology to analyze literature. It focuses on the author's state of mind or the state of the mind of fictional character. Psychoanalytic criticism uses two different approaches; psychoanalysis of the author and psychoanalysis of the character.

**MARXIST CRITICISM** applies political science and economics to the study of literature. Grew out of writings of Karl Marx, who was highly critical of the capitalist system of economics and politics. It concerned with the issues of class conflict and materialism, wealth, work, and the various ideologies that surrounds these things. It connotes higher class do control arts, literatures, and ideologies.

#### Marxism As Compared To Feminist and New Historicism

Like feminist critics, it investigates how literature can work as a force for social change or as a reaffirmation of existing conditions.

Like New Historicism, it examines how history influences literature; the difference is that Marxism focuses on the lower class.

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#### **How to do Marxist Reading**

1. Look for examples of oppression, bad working conditions, class struggles and other related issues.
2. Search for the "covert" meaning underneath the "overt" which is about class struggles, historical stages, and economic conditions.
3. Relate the context of a work to the social-class status of the author.
4. Relate the literary work to the social conditions of its time period.
5. Explain an entire genre in terms of its social period.
6. Show how literature is shaped by political, economic, labor, and class conditions.

**NEW CRITICISM (FORMALISM/STRUCTURALISM)** New criticism was a formalist movement in literary theory that dominated in American literary criticism in the middle decades of the 20th century which emphasized close reading particularly of poetry, to discover how a work of literature functioned as a self-contained, self-referential aesthetic object.

**FORMALISM** refers to critical approaches that analyze, interpret, or evaluate the inherent features of a text. These features include not only the grammar and syntax but also literary devices such as a meter and figures of speech. It reduces the importance of a text's historical biographical and cultural context.

**NEW HISTORICISM** was first developed in 1980 by the American critic Stephen Greenbelts. It is based on the idea that literature should be studied and interpreted within a wide context examining both how the author's time, in turn recognizing that current cultural contexts color that critic's conclusion.

**POST-STRUCTURALISM** offers a way of studying how knowledge is produced and critiques structuralism premise. It rejects the idea of a literary text having a single purpose, a single meaning, or one singular existence. It argues to understand an object (e.g. a text), it is necessary to study both the object itself and the systems of knowledge that produced the object.

**POST-STRUCTURALISTIC CRITIC** must be able to utilize a variety of perspectives to create a multifaceted interpretation of a text, even if these interpretations conflict with one another.

It is particularly important to analyze how the meanings of a text shift in relation to certain variables, usually the identity of the reader.

**READER-RESPONSE CRITICISM (RR)** critic believes that a reader's interaction with the text give its meaning. The text cannot exist without the reader. It focuses on the reader or audience and the experience of a literary work rather than the author or the context and form of work. If a tree falls in the forest and no one is around to hear, does it make a noise? If a text sits on the shelf in a bookstore and no one is around to read it, does the text have meaning?

#### **ROLE OF THE READER RESPONSE CRITICISM**

The role of the reader is pivotal in the understanding of literature – they can use a psychoanalytical, structural, feminist, etc. approach to formulate their criticism (anything goes).

Readers are active in the reading process. They cannot read literature passively but must react and therefore bring meaning to the text.

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## EXERCISES!

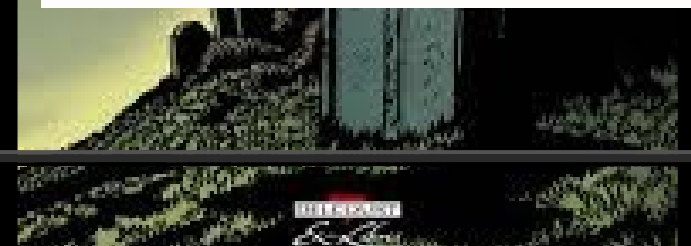
### ACTIVITY 5.1: READ! READ! READ!

#### The summary of... “FRANKENSTEIN”

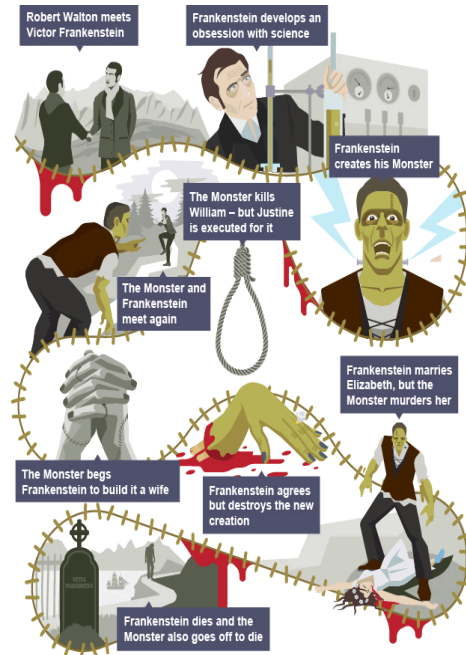
By: Mary Shelley

Robert Walton, the captain of a ship bound for the North Pole, writes a letter to his sister, Margaret Saville, in which he says that his crew members recently discovered a man adrift at sea. The man, Victor Frankenstein, offered to tell Walton his story.

Frankenstein has a perfect childhood in Switzerland, with a loving



family that even adopted orphans in need, including the  
 Victor's closest friend, confidante, and love. Victor's  
 friend, Henry Clerval. Just before Victor turns seventeen  
 Ingoldstadt, his mother dies of scarlet fever. At  
 philosophy" with a passion, studying the secrets of life  
 with his family. He soon rises to the top of his field  
 secret of life. With visions of creating a new and noble  
 But when he animates his first creature, its appearance  
 hopes the monster has disappeared forever, but some  
 youngest brother, William, has been murdered. Though  
 site of the murder and is sure it did the deed, he f  
 silent. Justine Moritz, another adoptee in his family, has  
 crime. She is convicted and executed. Victor is consumed by guilt.



To escape its tragedy, the Frankenstein's go on vacation. Victor often hikes in the mountains, hoping to alleviate his suffering with the beauty of nature. One day the monster appears, and despite Victor's curses begs him incredibly eloquently to listen to its story. The monster describes his wretched life, full of suffering and rejection solely because of his horrifying appearance. (The monster also explains how he learned to read and speak so well.) The monster blames his rage on humanity's inability to perceive his inner goodness and his resulting total isolation. It demands that Victor, its creator who brought it into this wretched life, create a female monster to give it the love that no human ever will. Victor refuses at first, but then agrees.

Back in Geneva, Victor's father expresses his wish that Victor marry Elizabeth. Victor says he first must travel to England. On the way to England, Victor meets up with Clerval. Soon, though, Victor leaves Clerval at the house of a friend in Scotland and moves to a remote island to make his second, female, monster. But one-night Victor begins to worry that the

female monster might turn out more destructive than the first. At the same moment, Victor sees the first monster watching him work through a window. The horrifying sight pushes Victor to destroy the female monster. The monster vows revenge, warning Victor that it will "be with him on [his] wedding night." Victor takes the remains of the female monster and dumps them in the ocean. But when he returns to shore, he is accused of a murder that was committed that same night. When Victor discovers that the victim is Clerval, he collapses and remains delusional for two months. When he wakes his father has arrived, and he is cleared of the criminal charges against him.

Victor returns with his father to Geneva, and marries Elizabeth. But on his wedding night, the monster instead kills Elizabeth. Victor's father dies of grief soon thereafter. Now, all alone in the world, Victor dedicates himself solely to seeking revenge against the monster. He tracks the monster to the Arctic, but becomes trapped on breaking ice and is rescued by Walton's crew.

Walton writes another series of letters to his sister. He tells her about his failure to reach the North Pole and to restore Victor, who died soon after his rescue. Walton's final letter describes his discovery of the monster grieving over Victor's corpse. He accuses the monster of having no remorse, but the monster says it has suffered more than anyone. With Victor dead, the monster has its revenge and plans to end its own life.



**Direction: Read the summary of the novel entitled “FRANKENSTEIN” and determine its nature, appeal and the social function.**

**“Frankenstein”**

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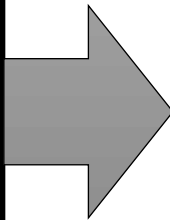
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**NATURE**

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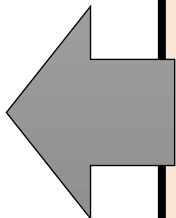
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**APPEAL**

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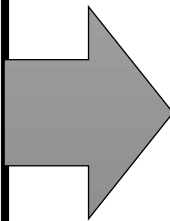
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**SOCIAL  
FUNCTION**

**Genres**

**Objectives:**

**At the end of the lesson, the students should be able to:**

- a. Describe the characteristics of popular literature; and**

**b. Differentiate popular from contemporary literature genres.**

**POPULAR LITERATURE GENRES:**

1. Romance
2. Science Fiction
3. Detective Story
4. Comic Books
5. Comic Strip

**I. ROMANCE**

➤ **WHAT IS A ROMANCE?**

In the strictest academic terms, a romance is a narrative genre in literature that involves a mysterious, adventurous, or spiritual story line where the focus is on a quest that involves bravery and strong values, not always a love interest. However, modern definitions of romance also include stories that have a relationship issue as the main focus.

➤ **EXAMPLES OF ROMANCE**

In the academic sense, an example of a romance is a story in which the main character is a hero who must conquer various challenges as part of a quest. Each challenge could be its own story and can be taken out of the overall story without harming the plot.

**Example 1**

- A knight who wishes to prove himself by recovering a stolen heirloom from an enemy may find himself attempting to make his way through a dangerous wood filled with thieves.
- Once he has accomplished this challenge, he may find himself climbing a tall mountain on which a group of people are in trouble. He would save the group somehow, and then move on.

- Then the final stage: the enemy's kingdom. There may be a fair maiden whom he meets and somehow helps or rescues, or perhaps she helps him.

But the fair maiden is not the focus of the story – his quest is the focus. Each story can be taken out, yet each builds the hero's strength to face his final quest. These stories tend to be serious rather than humorous and touch on strong values.

### **Example 2**

#### **A modern romance would include:**

- The story of a character who keeps meeting the wrong type of people in his or her relationships or has run into a problem with a current love relationship.
- The story would focus on the struggles the character faces while finding Mr. or Mrs. Right. The whole focus would be the relationship, although the character may also be dealing with other struggles, such as losing a job, handling difficult parents, etc.

These stories may be funny, sad, tragic, serious, or a mix. The obvious resolution to the conflict would be finding the right person or saving the present relationship.

### ➤ **TYPES OF ROMANCE**

#### **a. GOTHIC**

In Gothic romance, the settings are usually in distant regions and the stories feature dark and compelling characters. They became popular in the late 19th century and usually had a sense of transcendence, supernatural, and irrationality. Popular Gothic novels still read by many high school students today are classics such as:

- Jane Eyre by Charlotte Bronte
- Wuthering Heights by Emily Bronte
- Frankenstein by Mary Shelley
- The Scarlet Letter by Nathaniel Hawthorne.

#### **b. HISTORICAL**

Historical romance takes place in times long past and appears romantic due to the adventure and wildness of the time. This also provides value and meaning to the lifestyle of the characters. The following novels fit in this sub-genre:

- The Last of the Mohicans by James Fenimore Cooper

- Rob Roy by Sir Walter Scott.

**c. CONTEMPORARY/MODERN**

Contemporary romance focuses on a love relationship and has a happy ending. There are two ways these romance novels are written: as a series or category romance (the author writes a succession of books that fit a theme or follow a storyline) or as a single-title romance.

Even more so, within the sub-genre romance, and as seen in many movies, there can be:

- comedy-romance
- tragic-romance
- satire-romance
- serious romance

Playwrights and poets also treat romance with various tones.

➤ **THE IMPORTANCE OF ROMANCE**

Romance is a natural human emotion. Sad love songs and poems when one is recovering from a broken heart can help express unspoken feelings. Happy romantic movies and plays help people feel optimistic that someday they will also find true love. However, there is some criticism that many modern romantic stories make people develop unrealistic views about real relationships, as they expect love to be like it is in the movies.

Barbara Cartland was a British writer who wrote 723 romance novels before her death in 2000. While her novels were mainly historical in context, Cartland's simple format for love stories and success opened a whole new publishing field, specifically with companies such as Harlequin Romance and Bantam. The plot lines she used focused on a simple model: handsome stranger, innocent and pure female, and a conflict that required trust and dependence. The couple usually didn't get along at first, or they had a misunderstanding. Yet, the stories always ended in marriage and complete happiness. As a result, more modern writers began filling the niche and the romance novel evolved on different levels.

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**II. SCIENCE FICTION**

➤ **WHAT IS A SCIENCE FICTION?**

Science fiction, often called “sci-fi,” is a genre of fiction literature whose content is imaginative, but based in science. It relies heavily on scientific facts, theories, and principles as support for its settings, characters, themes, and plot-lines, which is what makes it different from fantasy.

So, while the storylines and elements of science fiction stories are imaginary, they are usually possible according to science—or at least plausible.

Although examples of science fiction can be found as far back as the Middle Ages, its presence in literature was not particularly significant until the late 1800s. Its true popularity for both writers and audiences came with the rise of technology over the past 150 years, with developments such as electricity, space exploration, medical advances, industrial growth, and so on. As science and technology progress, so does the genre of science fiction.

### ➤ **EXAMPLES OF SCIENCE FICTION**

**Read the following short passage:**

As the young girl opened her window, she could see the moons Europa and Callipso rising in the distance. A comet flashed by, followed by a trail of stardust, illuminating the dark, endless space that surrounded the spacecraft; the only place she had ever known as home. As she gazed at Jupiter, she dreamed of a life where she wasn’t stuck orbiting a planet, but living on one. She envisioned stepping onto land, real land, like in the stories of Earth her father had told her about. She tried to imagine the taste of fresh air, the feel of a cool, salty ocean, and the sound of wind rustling through a tree’s green leaves. But these were only fantasies, not memories. She had been born on the ship, and if they didn’t find a new inhabitable planet soon, she would surely die there too.

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The example above has several prime characteristics that are common in science fiction. First, it is set in the future, when humans no longer live on Earth. Second, it takes place on a spacecraft that is orbiting Jupiter. Third, it features real scientific information—Europa and Callipso are two of Jupiter’s moons, and as Jupiter is a planet made of gas, it would not be possible for humans to live there, explaining why the ship is currently orbiting the planet rather than landing on it.

### ➤ **TYPES OF SCIENCE FICTION**

**Science fiction is usually distinguished as either “hard” or “soft.”**

#### **1. Hard science fiction**

Hard science fiction strictly follows scientific facts and principles. It is strongly focused on natural sciences like physics, astronomy, chemistry, astrophysics, etc. Interestingly, hard science fiction is often written by real scientists, and has been known for making both accurate

and inaccurate predictions of future events. For example, the recent film *Gravity*, the story of an astronaut whose spacecraft is damaged while she repairs a satellite, was renowned for its scientific accuracy in terms of what would actually happen in space.

## 2. **Soft science fiction**

Soft science fiction is characterized by a focus on social sciences, like anthropology, sociology, psychology, and politics— in other words, sciences involving human behavior. So, soft sci-fi stories mainly address the possible scientific consequences of human behavior. For example, the Disney animated film *Wall-E* is an apocalyptic science fiction story about the end of life on Earth as a result of man’s disregard for nature.

In truth, most works use a combination of both hard and soft science fiction. Soft sci-fi allows audiences to connect on an emotional level, and hard sci-fi adds real scientific evidence so that they can imagine the action actually happening. So, combining the two is a better storytelling technique, because it lets audiences connect with the story on two levels. Science fiction also has a seemingly endless number of subgenres, including but not limited to time travel, apocalyptic, utopian/dystopian, alternate history, space opera, and military science fiction.

### ➤ **IMPORTANCE OF SCIENCE FICTION**

Many times, science fiction turns real scientific theories into full stories about what is possible and/or imaginable. Many stories use hard facts and truths of sciences to:

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- suggest what could really happen in the future
- to explore what could happen if certain events or circumstances came to be or
- suggest consequences of technological and scientific advancements and innovation.

Historically it has been a popular form for not only authors, but scientists as well. In the past 150 years, science fiction has become a huge genre, with a particularly large presence in film and television—in fact, the TV network “SciFi” is completely devoted to science fiction media. It is a particularly fascinating and mind-bending genre for audiences because of its connection to reality.

## **III. DETECTIVE STORY**

Detective story, type of popular literature in which a crime is introduced and investigated and the culprit is revealed.

The traditional elements of the detective story are:

- (1) the seemingly perfect crime;

- (2) the wrongly accused suspect at whom circumstantial evidence points;
- (3) the bungling of dim-witted police;
- (4) the greater powers of observation and superior mind of the detective; and (5) the startling and unexpected denouement, in which the detective reveals how the identity of the culprit was ascertained.

Detective stories frequently operate on the principle that superficially convincing evidence is ultimately irrelevant. Usually it is also axiomatic that the clues from which a logical solution to the problem can be reached be fairly presented to the reader at exactly the same time that the sleuth receives them and that the sleuth deduce the solution to the puzzle from a logical interpretation of these clues.

The first detective story was “The Murders in the Rue Morgue” by Edgar Allan Poe, published in April 1841. The profession of detective had come into being only a few decades earlier, and Poe is generally thought to have been influenced by the *Mémoires* (1828–29) of François-Eugène Vidocq, who in 1817 founded the world’s first detective bureau, in Paris. Poe’s fictional French detective, C. Auguste Dupin, appeared in two other stories, “The Mystery of Marie Roget” (1845) and “The Purloined Letter” (1845). The detective story soon expanded to novel length.

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The French author Émile Gaboriau’s *L’Affaire Lerouge* (1866) was an enormously successful novel that had several sequels. Wilkie Collins’ *The Moonstone* (1868) remains one of the finest English detective novels. Anna Katharine Green became one of the first American detective novelists with *The Leavenworth Case* (1878). *The Mystery of a Hansom Cab* (1886) by the Australian Fergus Hume was a phenomenal commercial success.

The greatest of all fictional detectives, Sherlock Holmes, along with his loyal, somewhat obtuse companion Dr. Watson, made his first appearance in Arthur (later Sir Arthur) Conan Doyle’s novel *A Study in Scarlet* (1887) and continued into the 20th century in such collections of stories as *The Memoirs of Sherlock Holmes* (1894) and the longer *Hound of the Baskervilles* (1902). So great was the appeal of Sherlock Holmes’s detecting style that the death of Conan Doyle did little to end Holmes’s career; several writers, often expanding upon circumstances mentioned in the original works, have attempted to carry on the Holmesian tradition.



### **Sherlock Holmes and Dr. Watson**

Sherlock Holmes (right) explaining to Dr. Watson what he has deduced from a pipe left behind by a visitor; illustration by Sidney Paget for Sir Arthur Conan Doyle’s “The Adventure of the Yellow Face,” *The Strand Magazine*, 1893.

Photos.com/Jupiterimages

The early years of the 20th century produced a number of distinguished detective novels, among them Mary Roberts Rinehart's *The Circular Staircase* (1908) and G.K. Chesterton's *The Innocence of Father Brown* (1911) and other novels with the clerical detective. From 1920 on, the names of many fictional detectives became household words: Inspector French, introduced in Freeman Wills Crofts's *The Cask* (1920); Hercule Poirot, in Agatha Christie's *The Mysterious Affair at Styles* (1920), and Miss Marple, in *Murder at the Vicarage* (1930); Lord Peter Wimsey, in Dorothy L. Sayers' *Whose Body?* (1923); Philo Vance, in S.S. Van Dine's *The Benson Murder Case* (1926); Albert Campion, in Margery Allingham's *The Crime at Black Dudley* (1929; also published as *The Black Dudley Murder*); and Ellery Queen, conceived by Frederic Dannay and Manfred B. Lee, in *The Roman Hat Mystery* (1929).

In a sense, the 1930s was the golden age of the detective story, with the detectives named above continuing in new novels. The decade was also marked by the books of Dashiell Hammett, who drew upon his own experience as a private detective to produce both stories and novels, notably *The Maltese Falcon* (1930) featuring Sam Spade. In Hammett's work, the character of the detective became as important as the "whodunit" aspect of ratiocination was earlier. *The Thin Man* (1934), with Nick and Nora Charles, was more in the conventional vein, with the added fillip of detection by a witty married couple. Successors to Hammett included Raymond Chandler and Ross Macdonald, who also emphasized the characters of their tough but humane detectives Philip Marlowe and Lew Archer, respectively. At the end of the 1940s, Mickey Spillane preserved the hard-boiled crime fiction approach of Hammett and others, but his emphasis on sex and sadism became a formula that brought him amazing commercial success beginning with *I, the Jury* (1947).

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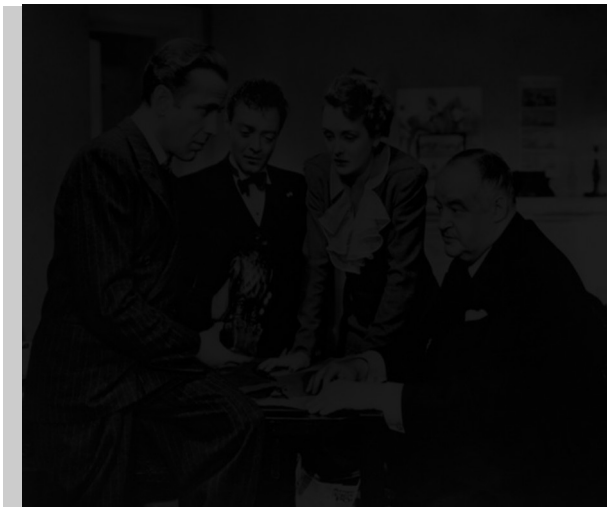
### The Maltese Falcon

(From left) Humphrey Bogart, Peter Lorre, Mary Astor, and Sydney Greenstreet in *The Maltese Falcon* (1941), directed by John Huston.

© 1941 Warner Brothers, Inc.

The introduction of the mass-produced paperback book in the late 1930s made detective-story writers wealthy, among them the Americans Erle Stanley Gardner, whose criminal lawyer Perry Mason unraveled crimes in court; Rex Stout, with his fat, orchid-raising detective Nero Wolfe and his urbane assistant Archie Goodwin; and Frances and Richard Lockridge, with another bright married couple, Mr.

and Mrs. North. In France, Georges Simenon produced novel after novel at a rapid-fire pace, making his hero, Inspector Maigret, one of the best-known detectives since Sherlock Holmes.



Other writers who carried out the tradition of Holmes or broke new ground included Nicholas Blake (pseudonym of the poet C. Day-Lewis), Michael Innes, Ngaio Marsh, Josephine Tey, Carter Dickson (John Dickson Carr), and P.D. James. After 1945, writers such as John le Carré adapted the detective-story format to the spy novel, in which he addressed the mysteries and character of the Cold War.

The Mystery Writers of America, a professional organization founded in 1945 to elevate the standards of mystery writing, including the detective story, has exerted an important influence through its annual Edgar Allan Poe Awards for excellence.

#### **IV. COMIC BOOK**

A magazine that presents a serialized story in the form of a comic strip, typically featuring the adventures of a superhero. 88

A comic is bound collection of comic strips, usually in chronological sequence, typically telling a single story or a series of different stories.

#### **Benefits of a Comic Book:**

##### **Reading**

Comics provide narrative experiences for students just beginning to read and for students acquiring a new language. Students follow story beginnings and endings, plot, characters, time and setting, sequencing without needing sophisticated word decoding skills. Images support the text and give students significant contextual clues to word meaning. Comics act as a scaffold to student understanding.

As Stephen Cary, a second language learner specialist and author of *Going Graphic: Comics at Work in the Multilingual Classroom*, says: “Comics provide authentic language learning opportunities for all students.... The dramatically reduced text of many comics make them manageable and language profitable for even beginning level readers.”

Also, according to Cary, comics motivate reluctant readers. They engage students in a literary format which is their own. Comics speak to students in a way they understand and identify with. Even after students learn to be strong readers comics give students the opportunity to read material which combines images with text to express satire, symbolism, point of view, drama, puns and humor in ways not possible with text alone.

##### **Writing**

Many students read fluently, but find it difficult to write. They complain that they don't know what to write. They have ideas, but they lack the written language skills to create a beginning, follow a sequence of ideas and then draw their writing to a logical conclusion.

Students frequently ask if they may draw a picture when they're writing. They are reaching for images to support their language ideas. Allowed to use words and images they will resolve problems of storytelling which they would not otherwise experience using words alone. Like reading, comics provide a scaffolding so that students experience success in their writing. Students transfer specific elements directly into text-only writing. For example, students learn that whatever text found in a word balloon is put inside quotes in their text-only writing.

Using Comic Life students have a new publishing medium. Comic Life documents can be printed, emailed to parents or posted as a website very easily. 89

### **Key benefits of using comics in education**

- A great visual Representation of Knowledge
- Presents what is essential
- Easier to remember a visual graphic containing key information
- Engaging through thinking, creating and writing.
- Perfect avenue for writing dialogue
- Incites students with low interest in writing
- Helps organization through storytelling and storyboarding
- Using visual images convey meaning to a story or topic
- Develops creative and higher level thought processes
- Develops composition techniques through visual-verbal connections
- Enriches reading, writing, and thinking
- Serves as an assessment and evaluation tool
- Sequencing promotes understanding

**Example of comic strips:**



### **VI. COMIC STRIPS / STORY BOARD**

A sequence of drawings, either in color or black and white, relating a comic incident, an adventure or mystery story, etc., often serialized, typically having dialogue printed in balloons, and usually printed as a horizontal strip in daily newspapers and in an uninterrupted block or longer sequence of such strips in Sunday newspapers and in comic books.

Series of adjacent drawn images, usually arranged horizontally, that are designed to be read as a narrative or a chronological sequence.

From extraordinary superheroes saving the day to everyday adventures with a big orange cat, comic strips can capture the imagination like no other medium. It's a popular art form that not only entertains but also educates because of how it can show or explain complex stories and concepts using images and dialogue.



Comic strips and cartoons are two effective instructional tools to use in class with students from different grades. They are effective because they engage students in meaningful learning experiences where they get to practice key skills such as writing, reading, speaking and communicating. By definition, a comic strip is "an open-ended dramatic narrative about a recurring set of characters told in a series of drawings, often including dialogue in balloons and a narrative text, published serially in newspapers"

Story board is a visual representation of a film sequence and breaks down action into individual panels. It is a series of ordered drawings, with camera direction, dialogue or other pertinent details. It sketches out how a video will unfold, shot by shot.

#### Why use comic strips /story board in your teaching:

Here are some of the reasons why you might want to include comic strips/story board in your classroom instruction (see the list of sources at the bottom of this post to learn more)

- Comics are fun, interesting and motivating.
- Comics promote a wide variety of skills: cognitive, intellectual, social, and cultural.
- Can be used with students in different school grades.
- Can be used to teach different school subjects.
- Can help students develop higher-order thinking skills (sequencing, predicting, inferring, synthesizing, analyzing, evaluating...etc).
- Enhance students engagement with multimodal texts.

- Make students aware of the multimodal means through which meanings are constructed and communicated.
- Ideal teaching tools for teaching a target language
- Visually illustrated content is much easier to process, understand and remember.
- Can be used to teach reading, writing, listening, and speaking skills.

### Uses of comic strips in class

There are different ways you can integrate comic strips in your classroom. Here is an abbreviated list of ideas we put together based on various sources (see list at the bottom of this post).

- **Digital storytelling:** students (in small groups or individually) create a narrative storyline and illustrate it with relevant graphics.
- Students use comic strips to visually retell a story they have read.
- You can use comic strips to introduce a topic and have students brainstorm ideas
- Provide students with pre-designed comic strip with missing panels and ask them to fill in the blanks to complete the story. (writing activity)
- Provide students with blanked out comic strip and ask them to write a story based on the illustrated characters. (writing activity, promote predicting skills)
- Use comic strips to raise students awareness to topics such as racism, bullying, digital citizenship...etc.
- Use comic strips in language learning to teach vocabulary, grammar, communication (use of language in contextual situations), writing, and reading.
- Use comics to improve students speaking skills by asking them to act out comics they created. Alternatively, you can engage students in oral discussions about the content of the comics.

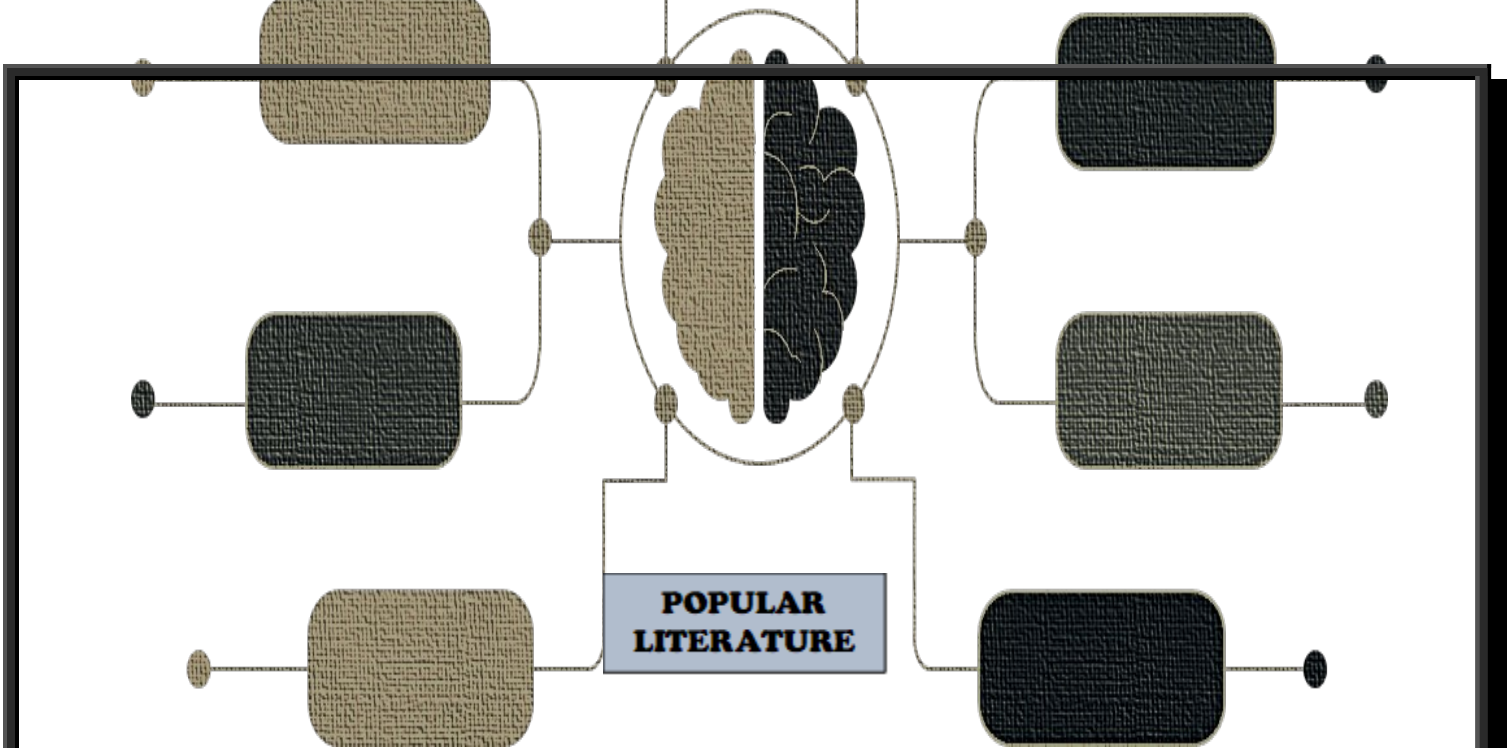
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### **EXERCISES!**

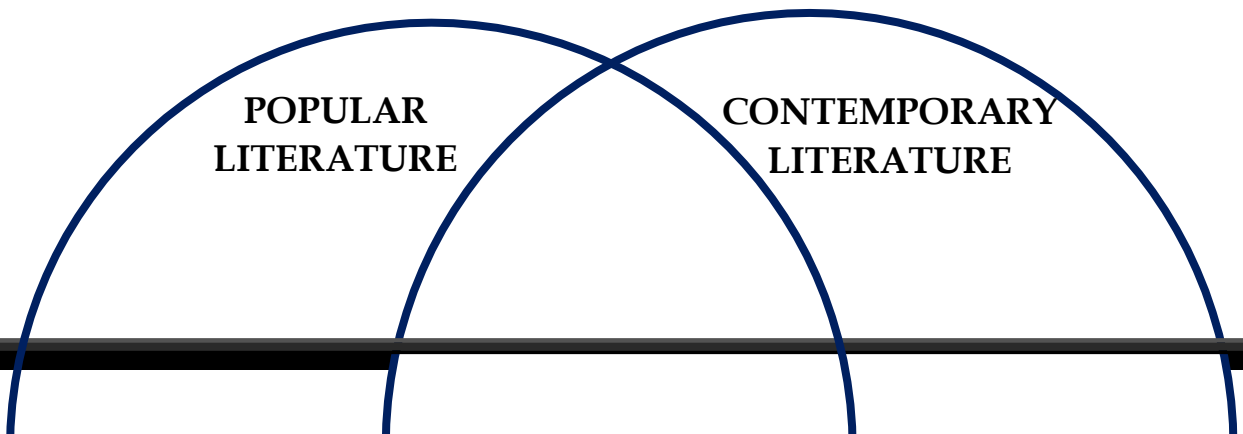
#### **ACTIVITY 6.1:**

**Direction: Write the characteristics of popular literature, use the graphic organizer below.**





**Direction:** Use the Venn Diagram to differentiate popular from contemporary literature genres.



## LESSON 7: Issues and Challenges in Popular Literature

### Objectives:

At the end of the lesson, the students should be able to:

- a. React on issues and challenges in popular literature; and
- b. Conduct a critical analysis between contemporary and popular literature.

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### CHALLENGES FACING POPULAR LITERATURE

Literature is in crisis. Perhaps not many of my Profs would agree with me on this premise, but they are immersed in a literary world where Virginia Woolf conferences are a big deal and debates over the existence of spondees are heated. People don't read anymore. There are a few hangers-on, but even we read less than others used to.

I freely and gladly acknowledge that change is inevitable; the question is, what changes are good, and which are to be fought? Literature is worth fighting for, but the literati are contributing to their own demise in many significant ways. Here are some factors and causes of the literary crisis I've noticed:

#### 1. Post-modernism.

"Whoah, whoah!" the English prof will argue, "if anything, pmism caused a proliferation of texts. There are thousands and millions of works produced in the pm era, many of which have literary merit." Indeed, but that isn't the problem. I assert that pm literature and theory have assisted in its decline mainly because postmoderns argue that text and meaning are inherently separate—can't get there from here. It's all subjective. It doesn't mean. "All writing is lying." Upon hearing these statements made by the very people who study and produce

literature, the common reader will say, “All right, I believe you. Think I’ll watch some TV.”  
Segue...

**2. Mass media.**

There is a lot more to do in our free time than read, most of which is easier than reading. Reading is a task that requires time and effort (usually); you can’t pitch convenience or speed to someone when discussing literature. Movies are more action-packed (though usually watered-down); TV entertains; video games excite; the internet always has a myriad of things to do. Why read? Sure, people in the 1800s and early 20th Century read far more than we do, but they had fewer diversions.

**3. Lots of books are bad.**

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They just are. Sadly, it’s usually the brain candy that sells because it’s so sweet (and that’s fine), but it won’t satisfy. Bad works of literature negatively affect the works that have lasting merit; people who have had a bad experience reading rarely try again to enjoy it.

**4. Rise of other academic subjects.**

English is a major in decline in most places (I don’t have the stats to back this up, but I think I’m right), partly for reason #1, and partly because there are a lot more options for a scholar these days. International Relations, Biology, Art, Poli-Sci, Philosophy, Languages, Women’s Studies, et al. I’m quite pleased that there are so many other courses for people to pursue, but it is taking its toll on lit.

**5. No automatic connection to a job after college.**

This one really troubles me. College, at its core, is NOT JOB-TRAINING!! Go to college to learn, young student, and become a better person. Money is only money. If you graduate and don’t have a job right away, that’s fine. You will find one if you apply yourself during school. The disciplines that have an automatic field ready-made for the graduate are few. Sadly, I would posit that parents play a major role in this category with the obligatory “What are you going to do with that major?” question. If college is not the time in one’s life when one can feel free to explore, learn and grow by trying out a variety of things and find out who one is without worrying about benefits or salary, when is?

**6. Inaccessibility.**

This debate is one I’ve touched on before: if a work of literature is dazzlingly brilliant but no one can understand it, is it good? This is the question raised by books like *Ulysses* (not to mention *Finnigans Wake*), *The Sound and the Fury*, *Gravity’s Rainbow* and lesser works like *The Black Envelope*. I don’t have a good answer—a balance is too much to ask perhaps.

However, when the artist writes above the common reader's ability to comprehend, readers will be alienated.

7. **Overly-academic language.**

This is the sister of problem #6. Academics have invented complicated terminology for everything. This is not necessarily something bad—terminology often aids specificity and education; however, when academic vocabulary gets out of hand (and it can), then a piece loses its utility. I find this all the time in literary criticism. Yes, one must write intelligently and engage the concepts, but what I too frequently find is pedanticism run wild. Critics like to condescend to their readers. The arrogance of this is outrageous and wrong-headed. Critics, your very job is to educate **those few who bother to read the meager words you put down; make it worth their while. Make your points, enlighten where you can, and shut up.**

8. **Death of aesthetics.**

This problem became glaringly obvious thanks to Kyle's post on the Washington Post story about Joshua Bell playing in a Metro station. People—or should I say Americans?—do not appreciate art. We are business people. Straight-forward, earn a buck, get it done, work on the weekends, open 24 hours, overtime, few holidays, work till you die people. Why does art of any kind matter? Well, what else aside from art slows us down? What else shows us beauty, beauty so amazing and alarming that we have to appreciate it? From where do we gain insight into existence? Art does all these things, and its decline will mean the decline of America in one way or many.

Is there a solution to all these problems? Yes, and it's quite simple, as most good answers are: literature itself. The very best thing a literary scholar or professor can do is get out of the way of the works. So many books I've read have changed my life. There are multitudes of brilliant novels, short stories, and poems out there to be read, and not all of them are long or complex. The purpose of the literati is to make literature clearer, more profound, and more able to be grasped.

And for heaven's sake, we ought to make literature fun because...(gasp!)...the reason we like to read is IT'S FUN! It's enjoyable! If it's not these things, one can just as easily find something else that is fun. Perhaps this too is what is happening to literature, but the cure is only one book, story, poem (or even painting, sculpture, musical piece, or song) away.

.....



address the prompt or the topic?	paper is not addressed at all; Fails to stick to the topic therefore fails to meet these criteria.	clearly identify his/her reflections about the topic; may veer from topic.	content relates to the prompt or topic; the student explains his/her reflections about the topic but may take a rereading to understand.	about the topic is explained in clear language; immediately interesting and supported with detail.
Paragraph Organization and Writing Style: Ideas are clearly connected and make sense	Fails to meet this criterion by obvious disregard for the expectations stated in the criteria	Paragraphs are disorganized; ideas are included which do not relate to the main idea; ideas are not connected and have little or no supporting details; one sentence paragraphs	Each paragraph has a central idea that is supported with details; ideas are connected and important points make sense	Each paragraph has a central idea; ideas are connected and paragraphs are developed with details; paper is easy to read and “flows” naturally in an organized pattern
Does this paper show evidence of deep thought about the topic?	Fails to meet this criterion by obvious disregard for the expectations stated in the criteria.	Paper is shallow and does not present detailed evaluation of reflection about the topic; little use of literature to support thought	The paper shows that the student has thought about the topic although the written presentation may appear weak or lack clarity; use of literature to support thought	Paper provides evidence that the student has examined his/her own belief systems and related this to their current views about the topic; use of literature to support thought



**Direction: Create a digital story telling using story board. Use the rubric to be guided for making the given task.**

### RUBRICS

CRITERIA	5	4	3	2
<b>Creativity</b>	Complete originality in composition and delivery. Strong evidence of critical thinking skills.	1 Element is not original in composition and delivery, some evidence of critical thinking skills.	2 Elements are not original in composition and delivery, little evidence of critical thinking skills.	3 or more elements are not original in composition and delivery, no evidence of critical thinking skills.

<b>Story Board</b>	Complete and detailed evidence of planning throughout entire storyboard including sketches, sequencing, pacing, and consistent story telling.	Evidence if planning through 2/3 of storyboard including sketches, sequencing, pacing and storytelling.	Evidence of planning through up to 1/3 of storyboard including sketches., sequencing, pacing and storytelling.	Little no evidence of planning including minimally completed sketches, sequencing, pacing, and storytelling.
<b>Content and Theme</b>	Content is clearly relevant to story and theme, message is distinctly clear.	Content has some relevance to the story and theme, message is clear with some confusing points.	Content has little relevance to story and theme, message is not clear.	Content has no relevance to story and theme, there is no message.
<b>Illustrations</b>	Story board contains one illustration for each required elements.	Story is missing 1 required illustration.	Story board is missing 2 required illustration.	Story board is missing 3 or more required illustration.
<b>Attractiveness</b>	<b>Story board is exceptionally attractive in terms of design, layout and neatness.</b>	<b>Story board is attractive in terms of design, layout and neatness.</b>	<b>Story board is acceptably attractive though it may be a little messy.</b>	<b>Story board is distractingly messy or very poorly designed. It is not attractive.</b>



## CHAPTER TEST!

**I. MODIFIED TRUE OR FALSE.** Direction: Write TRUE if the statement is correct and if false, change the underlined words to make the statement correct.

\_\_\_\_\_ 1. A comic book is a magazine that presents a serialized story in the form of a comic strip, typically featuring the adventures of a superhero.

\_\_\_\_\_ 2. New criticism focuses on the elements of culture and how they affect one's perceptions and understanding of texts.

\_\_\_\_\_ 3. Make-believe stories frequently operate on the principle that superficially convincing evidence is ultimately irrelevant.

\_\_\_\_\_ 4. Textual Meaning is the meaning that is produced by the relationship of text itself.

\_\_\_\_\_ 5. Ideological function shapes our way of thinking based on the ideas of other people.

\_\_\_\_\_ 6. Creative Nonfiction is a genre of fiction literature whose content is imaginative, but based in science.

\_\_\_\_\_ 7. Appeal is something that makes the viewers or readers attracted and interested in the literary piece.

\_\_\_\_\_ 8. Entertainment Function of literature shows how society works around them.

\_\_\_\_\_ 9. Hard science fiction strictly follows scientific facts and principles.

\_\_\_\_\_ 10. Books are permanent expression in words of some thought or feelings or idea about life and the world.



# CHAPTER III: EMERGING LITERATURE

## Introduction

**Emerging literature is an integration of a traditional and technological driven form of literature. This chapter will tackle about the different emerging genres of literature in the 21<sup>st</sup> century, the issues and challenges in emerging literature and the interrelationship of contemporary, popular and emergent literature.**

## Lesson 8: Introduction to Emerging Literature

Objectives:

At the end of the lesson, the students should be able to:

- a. Determine new emerging genres of literature; and
- b. Discuss the elements and characteristics of these genres.

## I. CREATIVE NON-FICTION

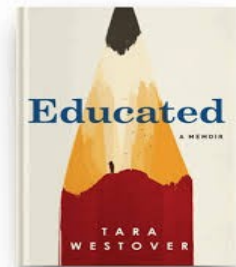
### The New Emerging Genres of Literature

#### I. Creative Nonfiction



Also known as literary non-fiction or narrative non-fiction. It is a genre of writing that uses literary styles and techniques to create factually accurate narratives. Contrasts with other non-fiction, such as technical writing or journalism, which is also rooted in accurate fact, but is not primarily written in service to its craft. As a genre, creative non-fiction is still relatively young, and is only beginning to be scrutinized with the same critical analysis given to fiction and poetry. It is a rich mix of flavors, ideas and techniques, some of which are newly invented and others as old as writing itself. Creative nonfiction can be an essay, a journal article, a research paper, a memoir, or a poem; it can be personal or not.

The creative nonfiction writer produces a personal essay, memoir, travel piece, and so forth, with a variety of techniques, writing tools, and methods. He/she is required to use the elements of nonfiction, literary devices of fiction, and what Lee Gutkind called “the 5 Rs of Creative nonfiction.” The following is a brief explanation of each:



#### Characteristics of Creative Nonfiction

The creative nonfiction writer often incorporates several elements of nonfiction when writing a memoir, personal essay, travel writing, and so on. The following is a brief explanation of the most common elements of nonfiction:

1. **Fact.** The writing must be based on fact, rather than fiction. It cannot be made up.
2. **Extensive research.** The piece of writing is based on primary research, such as an interview or personal experience, and often secondary research, such as gathering information from books, magazines, and newspapers.

3. **Reportage/reporting.** The writer must be able to document events or personal experiences.
4. **Personal experience and personal opinion.** Often, the writer includes personal experience, feelings, thoughts, and opinions. For instance, when writing a personal essay or memoir.
5. **Explanation/Exposition.** The writer is required to explain the personal experience or topic to the reader.
6. **Essay format.** Creative nonfiction is often written in essay format. Example: Personal Essay, Literary Journalistic essay, brief essay.

### **Elements of Creative Non-fiction**

The main elements of creative nonfiction are setting, descriptive imagery, figurative language, plot, and character. The overarching element or requirement that distinguishes creative nonfiction from any other genre of writing is that while other literary genres can spring from the imagination, creative nonfiction is, by definition, true. As you complete the assigned readings in this chapter, keep track of the following elements as they arise in your readings: see if you can identify each of them. Learning these elements now will form a solid foundation for the rest of the class.

#### **1. Setting**

Each story has a setting. The setting is the place where the story takes place. Usually, an effective story establishes its setting early in the story: otherwise readers will have a difficult time visualizing the action of the story. Below is an example of how a writer might establish setting in a way which immerses the reader: by showing rather than telling.

#### **Example:**

I went to the lake. It was cool. My breath escaped in ragged bursts, my quadriceps burning as I crested the summit. The lake stretched before me, aquamarine, glistening in the hot August afternoon sun. Ponderosa pines lined its shores, dropping their spicy-scented needles into the clear water. Despite the heat, the Montana mountain air tasted crisp.

Which of the above lakes would you want to visit? Which one paints a more immersive picture, making you feel like you are there? When writing a story, our initial instinct is usually to make a list of chronological moments: first I did this, then I did this, then I did that, it was neat-o. That might be factual, but it does not engage the reader or invite them into your world. It bores the reader. Ever been stuck listening to someone tell a story that seems like it will never end? It probably was someone telling you a story rather than using the five senses to immerse you. In the example above, the writer uses visual (sight), auditory (sound), olfactory (smell), tactile

(touch), or gustatory (taste) imagery to help the reader picture the setting in their mind. By the final draft, the entire story should be compelling and richly detailed. While it's fine to have an outline or first draft that recounts the events of the story, the final draft should include dialogue, immersive description, plot twists, and metaphors to capture your reader's attention as you write.

## 2. Descriptive Imagery

You have probably encountered descriptive imagery before. Basically, it is the way the writer paints the scene, or image, in the mind of the reader. It usually involves descriptions of one or more of the five senses: sight, sound, smell, touch, or taste. For example, how would you describe a lemon to a person who has never seen one before?

### **Example:**

Imagine you are describing a lemon to someone who has never seen one before. How would you describe it using all five senses?

Sight

Touch

Sound

Taste

Smell

One might describe a lemon as yellow, sour-smelling and tasting, and with a smooth, bumpy skin. They might describe the sound of the lemon as a thump on the table if it is dropped, or squelching if it is squished underfoot. By painting a picture in the reader's mind, it immerses them in the story so that they feel they are actually there.

**Figurative.** Figurative language can also take the form of simile: "aunt Becky's attitude was as sour as a lemon." By comparing an abstract concept (attitude) to an object (lemon), it imparts a feeling/meaning in a more interesting way.

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## 3. Plot

Plot is one of the basic elements of every story: put simply, plot refers to the actual events that take place within the bounds of your narrative. Using our rhetorical situation vocabulary, we can identify "plot" as the primary subject of a descriptive personal narrative. Three related elements to consider are scope, sequence, and pacing.

## 4. Scope

The term scope refers to the boundaries of plot. Where and when does the story begin and end? What is its focus? What background information and details does the story require? I often think about narrative scope as the edges of a photograph: a photo, whether of a vast landscape or a microscopic organism, has boundaries. Those boundaries inform the viewer's perception.

The way we determine scope varies based on rhetorical situation, but I can say generally that many developing writers struggle with a scope that is too broad: writers often find it challenging to zero in on the events that drive a story and prune out extraneous information.

Consider, as an example, how you might respond if your friend asked what you did last weekend. If you began with, "I woke up on Saturday morning, rolled over, checked my phone, fell back asleep, woke up, pulled my feet out from under the covers, put my feet on the floor, stood up, stretched..." then your friend might have stopped listening by the time you get to the really good stuff. Your scope is too broad, so you're including details that distract or bore your reader. Instead, focus on the most exciting or meaningful moment(s) of your day: "I woke up face-down to the crunch of shattered glass underneath me. When I wobbled to my feet, I realized I was in a large, marble room with large windows overlooking the flashing neon lights of the Las Vegas strip. I had no idea how I got there!" Readers can expect this story will focus on how the storyteller arrived in Las Vegas, and it is much more interesting than including every single detail of the day.

## 5. Sequence

The sequence of your plot—the order of the events—will determine your reader's experience. There are an infinite number of ways you might structure your story, and the shape of your story is worth deep consideration. Although the traditional forms for a narrative sequence are not your only options, let's take a look at a few tried-and-true shapes your plot might take.

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### Freytag's Pyramid: Chronological

**A. Exposition:** Here, you're setting the scene, introducing characters, and preparing the reader for the journey.

**B. Rising action:** In this part, things start to happen. You (or your characters) encounter conflict, set out on a journey, meet people, etc.

**C. Climax:** This is the peak of the action, the main showdown, the central event toward which your story has been building.

**D. Falling action:** Now things start to wind down. You (or your characters) come away from the climactic experience changed—at the very least, you are wiser for having had that experience.

**E. Resolution:** Also known as *dénouement*, this is where all the loose ends get tied up. The central conflict has been resolved, and everything is back to normal, but perhaps a bit different.

## 6. Nonlinear Narrative

A nonlinear narrative may be told in a series of flashbacks or vignettes. It might jump back and forth in time. Stories about trauma are often told in this fashion. If using this plot form, be sure to make clear to readers how/why the jumps in time are occurring. A writer might clarify jumps in time by adding time-stamps or dates or by using symbolic images to connect different vignettes.

## 7. Pacing

While scope determines the boundaries of plot, and sequencing determines where the plot goes, pacing determines how quickly readers move through the story. In short, it is the amount of time you dedicate to describing each event in the story.

I include pacing with sequence because a change to one often influences the other. Put simply, pacing refers to the speed and fluidity with which a reader moves through your story. You can play with pacing by moving more quickly through events, or even by experimenting with sentence and paragraph length. Consider how the “flow” of the following examples differ:

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The train screeched to a halt. A flock of pigeons took flight as the conductor announced, “We’ll be stuck here for a few minutes.”

Lost in my thoughts, I shuddered as the train ground to a full stop in the middle of an intersection. I was surprised, jarred by the unannounced and abrupt jerking of the car. I sought clues for our stop outside the window. All I saw were pigeons as startled and clueless as I.

## 8. Characters

A major requirement of any story is the use of characters. Characters bring life to the story. Keep in mind that while human characters are most frequently featured in stories, sometimes there are non-human characters in a story such as animals or even the environment itself. Consider, for example, the ways in which the desert itself might be considered a character in “Bajadas” by Francisco Cantú.

## Characterization

Whether a story is fiction or nonfiction, writers should spend some time thinking about characterization: the development of characters through actions, descriptions, and dialogue. Your audience will be more engaged with and sympathetic toward your narrative if they can vividly imagine the characters as real people.

### **Types of Characters:**

Round characters – are very detailed, requiring attentive description of their traits and behaviors.

Your most important characters should be round: the added detail will help your reader better visualize, understand, and care about them.

**Flat characters** – are minimally detailed, only briefly sketched or named.

Less important characters should take up less space and will therefore have less detailed characterization.

**Static characters** – remain the same throughout the narrative.

Even though all of us are always changing, some people will behave and appear the same throughout the course of your story. Static characters can serve as a reference point for dynamic characters to show the latter's growth.

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**Dynamic characters** – noticeably change within the narrative, typically as a result of the events.

Most likely, you will be a dynamic character in your personal narrative because such stories are centered around an impactful experience, relationship, or place. Dynamic characters learn and grow over time, either gradually or with an epiphany.

## **9. Point of View**

The position from which your story is told will help shape your reader's experience, the language your narrator and characters use, and even the plot itself. You might recognize this from *Dear White People* Volume 1 or *Arrested Development* Season 4, both Netflix TV series. Typically, each episode in these seasons explores similar plot events, but from a different character's perspective. Because of their unique vantage points, characters can tell different stories about the same realities.

This is, of course, true for our lives more generally. In addition to our differences in knowledge and experiences, we also interpret and understand events differently. In our writing,

narrative position is informed by point-of-view and the emotional valences I refer to here as tone and mood.

### **A Non-Comprehensive Breakdown of POV**

**FIRST PERSON POINT OF VIEW** – Narrator uses 1st person pronouns (I/me/mine or us/we/ours)

Can include internal monologue (motives, thoughts, feelings) of the narrator. Limited certainty of motives, thoughts, or feelings of other characters.

#### **Example:**

- I tripped on the last stair, preoccupied by what my sister had said, and felt my stomach drop.

**SECOND PERSON POINT OF VIEW** – Narrator uses 2nd person pronouns (you/you/your).

Speaks to the reader, as if the reader is the protagonist OR uses apostrophe to speak to an absent or unidentified person

#### **Example:**

- Your breath catches as you feel the phantom step.
- O, staircase, how you keep me awake at night.

**THIRD PERSON LIMITED** – Narrator uses 3rd person pronouns (he/him/his, she/her/hers, they/they/theirs).

Sometimes called “close” third person. Observes and narrates but sticks near one or two characters, in contrast with 3rd person omniscient.

#### **Example:**

- He was visibly frustrated by his sister’s nonchalance and wasn’t watching his step.

**THIRD PERSON OMNISCIENT** – Narrator uses 3rd person pronouns (he/him/his, she/her/hers, they/they/theirs).

Observes and narrates from an all-knowing perspective. Can include internal monologue (motives, thoughts, feelings) of all characters.

#### **Example:**

- Beneath the surface, his sister felt regretful. Why did I tell him that? she wondered.

**STREAM-OF-CONSCIOUSNESS** – Narrator uses inconsistent pronouns, or no pronouns at all.

Approximates the digressive, wandering, and ungrammatical thought processes of the narrator.

**Example:**

- But now, a thousand empty—where? —and she, with head shake, will be fine—AHH!

Typically, you will tell your story from the first-person point-of-view, but personal narratives can also be told from a different perspective; I recommend “Comatose Dreams” to illustrate this at work. As you’re developing and revising your writing, try to inhabit different authorial positions: What would change if you used the third person POV instead of first person? What different meanings would your reader find if you told this story with a different tone—bitter instead of nostalgic, proud rather than embarrassed, sarcastic rather than genuine?

Furthermore, there are many rhetorical situations that call for different POVs. (For instance, you may have noticed that this book uses the second-person very frequently.) So, as you evaluate which POV will be most effective for your current rhetorical situation, bear in mind that the same choice might inform your future writing.

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## **10. Dialogue**

The communication between two or more characters.

For example:

"Hate to break it to you, but your story is boring."

"What? Why do you say that?" he stuttered as his face reddened.

"Because you did not include any dialogue," she laughed.

Think of the different conversations you’ve had today, with family, friends, or even classmates. Within each of those conversations, there were likely pre-established relationships that determined how you talked to each other: each is its own rhetorical situation. A dialogue with your friends, for example, may be far different from one with your family. These relationships can influence tone of voice, word choice (such as using slang, jargon, or lingo), what details we share, and even what language we speak.

Good dialogue often demonstrates the traits of a character or the relationship of characters. From reading or listening to how people talk to one another, we often infer the relationships they have. We can tell if they’re having an argument or conflict, if one is experiencing some internal conflict or trauma, if they’re friendly acquaintances or cold strangers, even how their emotional or professional attributes align or create opposition.

Often, dialogue does more than just one thing, which makes it a challenging tool to master. When dialogue isn't doing more than one thing, it can feel flat or expositional, like a bad movie or TV show where everyone is saying their feelings or explaining what just happened. For example, there is a difference between "No thanks, I'm not hungry" and "I've told you, I'm not hungry." The latter shows frustration, and hints at a previous conversation. Exposition can have a place in dialogue, but we should use it deliberately, with an awareness of how natural or unnatural it may sound. We should be aware how dialogue impacts the pacing of the narrative. Dialogue can be musical and create tempo, with either quick back and forth, or long drawn out pauses between two characters. Rhythm of a dialogue can also tell us about the characters' relationship and emotions.

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### **The 5'Rs of Creative Nonfiction**

Lee Gutkind, who is a writer, professor, and expert on creative nonfiction, wrote an essay called "The Five R's of Creative Nonfiction." In this essay, he identified five essential elements of creative nonfiction. These include:

1. Creative nonfiction has a "real life" aspect. The writer constructs a personal essay, memoir, and so forth, that is based on personal experience. He also writes about real people and true events.
2. Creative nonfiction is based on the writer engaging in personal "reflection" about what he/she is writing about. After gathering information, the writer needs to analyze and assess what he/she has collected. He then must evaluate it and expression his thoughts, views, opinions. Personal opinion is permissible and encouraged.
3. Creative nonfiction requires that the writer complete research. The writer needs to conduct research to learn about the topic. The writer also needs to complete research to discover what has been written about the topic. Even if a writer is crafting a personal essay, he will need to complete secondary research, such as reviewing a personal journal, or primary research, such as interviewing a friend or family member, to ensure that the information is truthful and factual.
4. The fourth aspect of creative nonfiction is reading. Reading while conducting research is not sufficient. The writer must read the work of the masters of his profession.
5. The final element of creative nonfiction is writing. Writing creative nonfiction is both an art and craft. The art of creative nonfiction requires that the writer uses his talents, instincts, creative abilities, and imagination to write memorable creative nonfiction. The craft of creative nonfiction requires that the writer learn and deploy the style and techniques of creative nonfiction in his/her work.

### **Types of Creative Nonfiction**

Creative nonfiction is about fact and truth. The truth can be about a personal experience, event, or issue in the public eye. There are many categories or genres to choose from, such as the personal essay, memoir, and autobiography. The following is a list of the most popular types of creative nonfiction:

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1. **Personal Essay.** The writer crafts an essay that is based on personal experience or a single event, which results in significant personal meaning or a lesson learned. The writer uses the first person “I.”
2. **Memoir.** The writer constructs a true story about a time or period in his/her life, one that had significant personal meaning and a universal truth. The writer composes the story using the first person “I.”
3. **Literary journalism essay.** The writer crafts an essay about an issue or topic using literary devices, such as the elements of fiction and figurative language.
4. **Autobiography.** The writer composes his/her life story, from birth to the present, using the first person “I.”
5. **Travel Writing.** The writer crafts articles or essays about travel using literary devices.
6. **Food writing.** The writer crafts stories about food and cuisine using literary devices.
7. **Profiles.** The writer constructs biographies or essays on real people using literary devices.

### **Guidelines for Writing Creative Nonfiction**

Not only must the aspiring writer of creative nonfiction learn the techniques, but he/she also requires a good understanding of the guidelines. The following are 12 guidelines for writing any type of creative nonfiction:

- **Research the topic.** Both primary (interview, personal experience, or participant observation) and secondary research (books, magazines, newspaper, Web)
- **Never invent or change facts.** An invented story is fiction.
- **Provide accurate information.** Write honestly and truthfully. Information should be verifiable.
- **Provide concrete evidence.** Use facts, examples, and quotations.
- **Use humor to make an important point.**
- **Show the reader what happened, don't tell them what happened.** To do this, dramatize the story.
- **Narrate the story.** A story has an inciting incident, goal, conflict, challenges, obstacles, climax, and resolution.

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- **Write about the interesting and extraordinary.** Write about personal experiences, interesting people, extraordinary events, or provide a unique perspective on everyday life.
- **Organize the information.** Two common techniques are chronological or logical order.
- **Use literary devices to tell the story.** Choose language that stimulates and entertains the reader, such as simile, metaphor, imagery.
- **Introduce the essay or other work with a hook.** Its purpose is to grab the readers' attention and compel them to read further. Popular hooks include a quotation, question, or thought-provoking fact.
- **End the creative nonfiction piece with a final, important point.** Otherwise the reader will think, "So what!" "What was the point? It was an interesting story, but how does it apply to me or my life?"

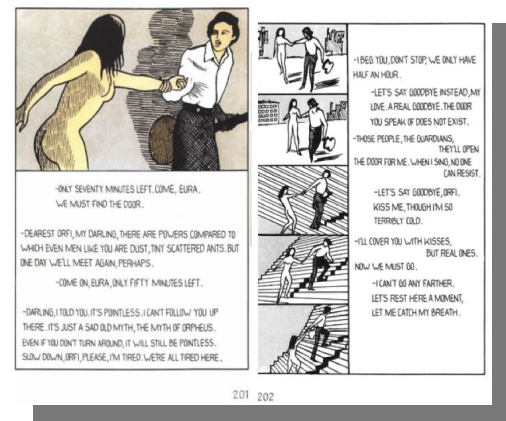
## II. HYPER POETRY

Hyper poetry is a form of digital poetry that uses links using hypertext mark-up. It is a very visual form, and is related to hypertext fiction and visual arts. The links mean that a hypertext poem has no set order, the poem moving or being generated in response to the links that the reader/user chooses. It can either involve set words, phrases, lines, etc. that are presented in variable order but sit on the page much as traditional poetry does, or it can contain parts of the poem that move and / or mutate. It is usually found online, though CD-ROM and diskette versions exist. The earliest examples date to no later than the mid-1980s.

Description:

Hypertext poetry, is a subgenre of digital poetry. Digital poetry is sometimes referred to as e-poetry, electronic poetry, and cyberpoetry. The genre mostly falls into two subgenres: interactive poetry and hypertext poetry (Poetry Beyond Text).

Hypertext poetry utilizes the components of hypertexts. Hyperlinks are embedded, throughout, or in some cases "each word, phrase or line." Each link brings the reader to another page "that defines or expands on the idea represented by the text of the poem" (Hypertext Poetry And Fiction). The links most often stem from the "primary text. However, some hypertext poems that do not have a primary text. In these works, the reader of the poem choose the way he



navigates the poem through the amount and pattern he chooses with the hyperlinks (Montecino).

**Example of Hyper Poetry:**

**Do You Believe?**

I was that kid who has read a lot of fairy tale books  
Princess with glass slippers, peter pan who fights captain hook  
Fascinated, I remember each story my mom read to me  
I believed one day; they will appear for me to see.

We all knew a lady who glows in a white silky dress  
The one with pretty wings and a gentle caress  
I eagerly wait for her looking out my window,  
But she always exchanges my teeth with coins under the pillow.

A big, chubby, good, old man in red  
The one who gives us gifts riding his sled  
Along with the help of his elves and reindeers  
The time for enjoyment is here, let go of your fears!

Now who could've forgotten this man with and hourglass?  
Nope, he doesn't come when we sleep in class.  
He guards us in our sleep to avoid nightmares  
Like the ones with zombies, witches or grizzly bears.

Lastly, the cute little guy who loves a good hunting game  
Colorful eggs, baskets... You know him and his name!

In the time of the year called "Easter"  
He's the first one you will remember.

As the years pass, their story becomes untold  
Sweet old myths that's good as gold  
Tooth fairy, Santa Claus, Sandman, and the Easter bunny  
Do you believe in them? Do you believe like me?

### **Elements of Hyper Poetry:**

#### **1. Kairos**

With the digital revolution, there is a growing number of writers using electronic media to create and publish their works (Kendall). Many writers in using electronic format expanded to include the format of the hypertext, which is interactive in nature. Writers are able to break away from the restrictions of paper (Kendall) and use content and features to create nonlinear poems that are associated with the medium. The hypertext also allows writers to experiment with elements like hyperlinks, images, sounds, and video (Kendall).

#### **2. Audience**

The audience plays an interactive role in the navigating and reading a hypertext poem. Astrid Ennslin argues hypertext poetry, which she terms hyperpoetry, is the "most creative and trans-artistic genre" out of all the hypertext genres because it offers the most "multisensory textual experience." She argues this because it incorporates "nomadism" and brings the reader away from the "verbal narrative" (Ennslin).

Hypertext Poetry is on the trend to become increasingly more popular in the upcoming years, as more and more writers use digital media to create and publish their works. The genre attracts users who want to be involved in the reading experience (Picot).

#### **3. Content**

Hypertext poems can include the traditional components of a poem which are: words, lines, and stanzas. Most are in the form of free verse. However, the genre also includes other multimedia components including: sounds, visual images, and three-dimensional letters, which makes it hard to identify most of the formal poetic conventions (Hypertext Poetry And Fiction).

#### 4. Formal Features

Hypertext poems include "hypertextual features" which are mostly composed of hyperlinks that lead to a nonlinear reading of the text (Ensslin).

Hypertext poetry also includes hypermedia poetry. It moves beyond linking text to other websites, and adds features such as, "image, sound, video and animation" (Millan). An example of these features could be a sound "of a lawn mower" with words like "'mowing', 'stop', 'Sunday' and 'morning'" in succession across the readers screen (Hypertext Poetry And Fiction). These types of features, or multimedia elements, make it hard to link hypertext poetry to any formal poetry conventions (Hypertext Poetry And Fiction).

#### 5. Ancestral Genres

One ancestral genre to hypertext poetry is the hypertext. Hypertexts allow a nonlinear reading of the text in which an audience is able to have an interactive experience with the text through the use of hyperlinks, which when clicked on, bring the reader to another website (Christopher Funkhouser). Hyperlinks, are often referred to as simply links, and utilize URLs, HTTPs, and HTMLs, (What are Hyperlinks?). Usually hyperlinks are in the form of highlighted or "underlined" (Montecino) words within the text, which when clicked bring the viewer to another website that provides an expansion on the concept (What are Hyperlinks?). Christopher Funkhouser expands on the audience's interactive role with the hypertext, and how based on his, "interest, engagement, and curiosity" he can control his navigation of the text.

Hypertext also functions as a collaborative text by blurring the roles of author and reader become (Keep). Hypertexts are seen as electronic texts but Christopher Keep argues that hypertexts are not restricted to "technology, content, or medium" (Keep).

Oral poetry shares the nonlinear shape of hypertext poetry. With each reading of an oral poem it changes shape, which relates to how hypertext poetry changes for each reader that reads the poem because of the nonlinear interactive navigation of the text (Ensslin). 118

#### Notable Examples of Hypertext Poetry:

- **Penetration:** Is a well-known example of a hypertext poem. The poem is from the collection *The Seasons*, which was published in 2000 by Eastgate. The collection consists of two poems: *Dispossession* and *Penetration*. The poem is set up so that the reader has choice to begin the poem through different perspectives. For example, by clicking on "daylight" the poem is in the perspective of the daughter (Di Rosario). Then the path of the poem is dictated by the what the reader chooses after each passage, by clicking on one of the series of choices below the passage (Di Rosario).

- **Low Probability of Racoons:** Is a website set up by Peter Howard, a well-known digital poet, for some of his works, some of which includes hyperlinks his own hypertext poetry.

### **III. CHICK LIT / CHICK LITERATURE**



It consists of heroin-centered narratives that focus on the trials and tribulations of their individual protagonists. It often addresses issues of modern womanhood – from romantic relationships to female friendships to matters in the workplace – in humorous and lighthearted ways.

**There are certain elements all chick lit novels have in common.**

- They all feature a woman in her twenties or thirties as a protagonist
- The novels are mostly set in urban environments, most notably New York or London.
- The protagonists are career-women
- The protagonists are often single although they usually all end up with someone.
- Fashion often plays a big role in a chick-lit novels. The characters can either be obsessed with it or the plot itself can be centered around fashion industry.
- The book covers often reflect this trend - they may feature articles of clothing, martinis, parties and other symbols of a glamorous lifestyle.

### **IV. ILLUSTRATED NOVEL**

Generally, 50% of the narrative is presented without words. The reader must interpret the images in order to comprehend the complete story. Textual portions are presented in traditional form. Some illustrated novels may contain no text at all. Illustrated novels span all genres.

#### **Elements of Illustrated Novel:**

1. **Panel** - A distinct segment of the comic, containing images and text

2. **Frame** - The lines and borders that contain the panels
3. **Gutter** - The space between framed panels
4. **Bleed** - An image that extends to and/or beyond the edge of page
5. **Captions** - Boxes containing a variety of text elements (setting, description)
6. **Speech Balloon** - Enclose dialogue that comes from a specific speaker's mouth and can vary in size, shape and layout
7. **External Dialogue** - Dialogue between two or more characters
8. **Internal dialogue** - Thought enclosed by a balloon that has a series of dots or bubbles leading up to it
9. **Special-effect lettering** - Lettering that draws attention to text; often highlights onomatopoeia and impact words (wow, bang)
10. **Closure** - The reader's completion of meaning between panels
11. **Long shot** - Images that show objects fully from top to bottom
12. **Extreme long shot** - Images that show images or characters in a really small scale
13. **Close-Up** - Images shown in a large view
14. **Extreme close-up** - Image shown in a very large view
15. **Splash page** - A panel that takes up the whole page of a comic
16. **Splash panel** - A panel that takes up the space of several panels in a comic
17. **Palette** - The colors used in a comic
18. **Emanata** - Text or icons that represent what is going on in the character's head
19. **Spread** - Two facing pages in a printed book
20. **Inset** - A panel contained within a larger panel
21. **Speed lines** - Lines that represent motion
22. **Reverse** - Images in the opposite position from the previous panel
23. **Signs** - Text labels written on objects in comics
24. **Voice over** - A narratory block in which a narrator or character shares special information with the reader

## V. GRAPHIC NOVEL



Graphic novels use a sequence of illustrations to tell a story. They use the same text bubble and image panel format that we find in comics, but unlike comics which are serialized, graphic novels are published in book format, and usually tell a stand-alone, complete story. This again makes them different from comic books which are usually just a bound collection of comic strips which were previously published as a periodical serial. Graphic novels, are also very diverse because they are a format – so they can cover any genre and any topic.

In the past, graphic novels in any form were generally dismissed as inferior literature – “not proper reading”! As a school librarian you may come across teachers and parents who still feel this way about them. At best, they regard graphic novels as something to be tolerated in the hope that eventually their child will “move on” to more “quality literature.” But at the end of the day reading is reading and it is a well-known fact that children who read for fun and find pleasure in reading become lifelong readers.

In fact, graphic novels rightfully have a place alongside novels, picture books and audiobooks as they offer a huge range of reading experiences. Their rich and complex texts also require readers to examine, decode and combine multiple elements to acquire meaning.

#### **Elements such as:**

- linguistic (written language)
- visual (mood through colours, shading, composition etc.)
- gestural (body and facial language)
- spatial (panels, layout ...)
- symbolic (icons, balloons, visual representations and emanata).

So, it may actually be argued that the reader of a graphic novel has to work much harder than someone reading a novel! Best of all, studies have shown that readers benefit from greater information retention because they have to decode so many different elements using multiple literacies. This is why graphic novels are increasingly being used in classrooms, and even in tertiary education.

In addition, graphic novels contain precise and rich language. They demand the authors to be concise. They don't have long paragraphs and the constraints of the page demand that the dialogue is kept to a minimum. As with a picture book no word can be wasted, which forces the writer to be incredibly precise with the written word. This models excellent writing and offers rich vocabulary because every word matters. As an English teacher noted, among all the fun and silliness of *Dog Man: Lord of the Fleas*, just one page featured the words ‘shun’, ‘redundancy’, ‘eschew’, ‘reiteration’ and ‘recapitulation’!

### Advantages of reading graphic novels include:

- They engage those readers, particularly reluctant boys, who can read but haven't yet been hooked!
- Provide scaffolding for ESL students.
- Increase reading comprehension and vocabulary.
- Serve as a bridge between low and high levels of reading.
- Provide an approach to reading that embraces the multimedia nature of today's culture
- Serve as an intermediary step to more difficult disciplines and concepts.
- Present complex material in a way that makes it easier to understand
- Develop skills such as inference and deduction which play a vital part in the reading experience
- Develop analytical and critical thinking skills.
- Offer another avenue through which students can experience art

In summary, graphic novels are an excellent resource for use in schools. They attract readers with their visuals and actually encourage reading because they don't seem as daunting as a whole book filled with words. They are generally fast paced, and the word-to-picture correlation provides an easy way for children to expand their vocabularies. The visual elements help early readers to decode text and derive meaning whilst the relative speed and immediate enjoyment that the children receive when reading these books also helps build reading confidence. More importantly, comics extend the reading for advanced readers with the interaction of the written and visual narratives adding complex layers of meaning. Another plus: the number of titles is expanding rapidly every year, so there's something for every child's interests. Last, but not least, graphic novels positively impact on children's visual literacy skills, which are more essential than ever in a digital age.

Consequently, it is possible to build a graphic novel collection which challenges the good reader whilst also supporting those less enthusiastic. This is the key strength of the graphic novel in a school library setting. They can be acquired simply to broaden current leisure reading material, or used to support specific areas within the curriculum. In this way graphic novels and comics have a definite educational role.

### VI. TEXT-TALK NOVELS

The story was told through dialogues in the social network. The information of the whole work can be read at the





websites, and exchange by chat or using any. Stories told almost completely in dialogue simulating social network exchanges.

### **Characteristics of a Text-talk Novel:**

1. Cliff hangers are common.
2. Vowels are not written in SMS slang.
3. Plots are usually about love and passion.
4. There are times that you need to pay for the next episodes.

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## **VII. MANGA**



In Japan, Manga art is highly respected for its ability to create distinctive characters and imaginative stories. It is a pop culture phenomenon that has spun off from simply art and comic stories to Anime fairs, merchandise, and movies. The characteristics of Manga characters have made all this possible. From the faces and hair to the clothing, accessories, and over exaggerated emotions, Manga is in a world all to its own.

### **Types of Manga**

- Shōnen- Boy's Manga (Pronounced Show-Nen)
- Shōjo- Girl's Manga (Pronounced Show-Joe)
- Seinen- Men's Manga (Pronounced Say-Nen)
- Josei- Women's Manga (Pronounced Joe-Say)
- Kodomo- Children's Manga (Kow-Dow-Mow)

### **Elements of a Manga:**

#### **1. Face**

The face is the first characteristic you notice on a Manga character. With oversized eyes, an almond-shaped face, and a very small mouth, the face stands out over the rest of the body. With the rapid switch from distance to close-up shots, the face is key to drawing you into the character and keeping you in the emotion of the story.

## 2. Hair

A Manga character's hair is a key characteristic, and therefore needs to be elaborate and eye-catching. It is not uncommon for the character's hair to be long with many lines and of an abnormal color. This is the look of traditional Japanese Manga characters and creates a visual dynamism that separates these characters from mainstream animation that comes out of the United States.

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## 3. Clothing and Accessories

The way a Manga character dresses and accessorizes represent who and what they are. For example, if the character is of a spiritual nature, then they might wear a cloak or a piece of cloth that floats to represent the spiritual plane. This represents who they are. For Manga warrior characters, accessories are what define the character. Swords, spears and other weapons represent what they are. These details are important and should not be ignored.

## 4. Exaggerated Emotions

Manga characters are known for their over exaggerated emotions. When a cartoon character cries, visible tears fall from their face, but when a Manga character cries, it rains down in buckets. Eyes reduce in size, and the mouth either reduces in pain or expands if the character cries out. The same can be said for anger. Manga evokes intense color in the face and steam coming off the body. Manga characters become consumed by emotion.

## VIII. DIGI FICTION

Digi-fiction is a literary experience that combines three media; book, movie/video, and Internet website. In order to get the full story, students must engage in navigation, reading, viewing, in all three formats.



### **Why did digi-fiction emerge?**

1. People's attention span was becoming shorter and shorter and that it was important to give people more options on how they consumed entertainment and books.

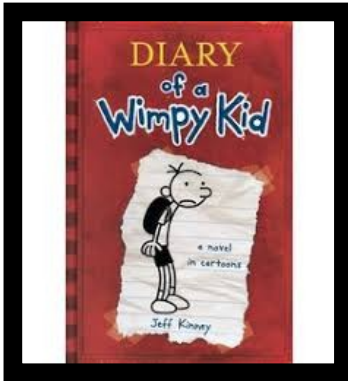
125

2. There has been a technological paradigm shift (from sit back media to lean forward media).

### **What do we need to know?**

1. It can mean that the entire book can only be found online.
2. Sometimes works include passcodes so that there will access to more information.

## **IX. DOODLE FICTION**



A literary presentation where the author incorporates doodle drawings and hand written graphics in place of traditional font. Drawings enhance the story, often adding humorous elements that would be missing if the illustrations were omitted.

### **Characteristics of a Doodle fiction:**

- Simple drawings that can have concrete representational meaning or may just be composed of random and abstract lines.
- Doodling engages the brain's “executive resources” - processes that help us plan, multi-task and concentrate.
- It also acts as a mediator between the spectrum of thinking too much or thinking too little and helps focus on the current situation.

Mathematicians and scientists use doodles to explain complex theories and equations. Business people use doodles to map business plans and strategies. Across the globe, people from all walks of life are doodling to help them communicate – to give visual representation and meaning to their ideas and to help others.

### **Elements of a doodle fiction:**

1. **Plot** – in fiction, the structure of interrelated actions, consciously selected and arranged by the author.
2. **Characters** – is a person in a narrative work of art (such as a novel, play, television series, or movie). The character can be completely fictional or based on a real-life person.
3. **Setting** – the setting is both the time and geographic location within a narrative or within a work of fiction.

4. **Person Point of View** – is essentially the eyes through which a story is told. It is the narrative voice through which readers follow the story's plot, meet its characters, discover its setting, and enter into its relationships, emotions, and conflicts.
5. **Theme** – in works of fiction, a theme is the central idea or ideas explored in the story.
6. **Style** – doodles are simple drawings that can have concrete representational meaning or may just be composed of random and abstract lines, generally without ever lifting the drawing device from the paper, in which case it is usually called a "scribble".

## **X. FLASH FICTION**

Flash fiction goes by many names, including micro-fiction, micro-stories, short-shorts, short-short stories, very short stories, sudden fiction, postcard fiction and nano-fiction. While it can be difficult to pinpoint an exact definition of flash fiction based on word count, consideration of several of its features can help provide clarity, like its brevity, length, background and purpose.



### **What Are the Rules of Flash Fiction?**

Flash fiction is the modern term given to a very short story, usually one under 500 words in length. There is no standard definition and some people argue the term only applies to stories of less than 300 words and others say that any story under 1,000 words qualifies. Whatever the agreed length of flash fiction, it should still contain all the elements that you would expect to find in a longer story.

### **Elements of Flash Fiction Explained:**

- Flash fiction must have a beginning, middle and an end.
- For the story to have impact there should be some change in action or motivation of the protagonist.
- The reader needs to feel that there is some kind of resolution by the end of the story.
- Writing to such a tight brief is difficult. It is a different skill to that of writing a novel. Flash fiction requires brevity.
- An author needs to convey character and plot in a succinct manner and make every word count.

## **The Essentials of Flash or Micro Fiction**

1. The story is short in length. This could be as brief as 6 words, or as long as 1,000.
2. The tale must engage with a reader's emotions. Your characters must be fully developed and not cardboard cut-outs.
3. Good fiction includes a surprise or plot twist. The ending should be unexpected and not predictable.
4. The story should mark a change or epiphany for the main character. This could be a physical change, or a change of mind that has lifechanging impact.

### **Characteristics of a flash fiction:**

If you're writing a flash fiction story, it's important to know how they are similar—and different—to longer stories. Flash fiction is shorter, but it should not feel too short. Here are some traits of strong flash fiction stories.

1. **Story Structure:** A flash fiction story is not the shortened version of a longer story; it still follows the [elements of plot](#), including a beginning, middle and end, as well as a conflict and satisfying resolution.
2. **Setting:** Most flash fiction stories take place in one [setting](#), as moving between locations uses up too much space. It allows the writer and reader to focus on the plot.
3. **Characters and Backstory:** Flash fiction pieces are plot-driven and include no more than three or four [characters](#). They may include some character development, but too much backstory can use valuable space.
4. **Description:** One may think that flash fiction stories are short on [description](#) to save space. However, a strong piece can balance vivid descriptions with a quick-moving plot. Stories that lack description are not satisfying to read, and a flash fiction piece should feel complete.

## **XI. SIX WORD FLASH POETRY**

Six-Word Stories are especially challenging to write. They have no beginning, middle, or end, but tell an entire story in only six words. The most famous example of a six-word story is [attributed to Ernest Hemingway](#): “For sale: Baby shoes, never worn.”



Stared into  
death's eyes.  
I blinked.

With Hemingway’s example, the story structure manages to establish character, conflict, and tone without direct exposition. Readers are left to their own tragic interpretation when it comes to the words that are not present.

There are four elements that every flash fiction piece needs to have if you want it to be good. And if you mix them just right, your flash fiction might even end up great.

### **1. Realistic Characters/Settings**

The obvious concern in flash fiction is “how do I make my characters and setting real in 1,000 words or less?” I have a few suggestions for you.

- Show us things about your characters/settings that make them unique. In other words, skip the boring stuff—your readers can fill that in on their own.
- Keep your number of characters and settings low. One major or supporting character per every 300-500 words is a good metric, and most flash fiction stories only have one setting.
- Stick with one-character point of view if possible, or *maybe* two.
- Whenever possible, write dialogue that both advances the story and reveals character.

### **2. Solid Plot/Structure**

“My story can only be 1,000 words long. Do I even need story structure?” Of course, you do, perhaps now more than ever. A solid percentage of the stories Splickety rejects are for one reason: nothing is happening. Adding story structure and having a recognizable plot can help you get published instead of rejected.

#### **Here are some ideas on how you can do that better:**

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- Establish a recognizable beginning, middle, and end. Your story can begin in the middle of something, but the conflict and characters have to develop in the middle. We also need some kind of resolution at the end, even if it’s somewhat obscure.
- In your beginning, start with a gripping hook (just like in a novel) to pull us into the story.
- Your end line should also pack significant punch.
- Remember: above all else, something has to happen.

### **3. Gripping Conflict/Tension**

If you haven’t heard by now, great fiction of any length needs both conflict and tension in order to drive the characters and the plot. There are two kinds of conflict under which all

other kinds fall: internal and external. Both are useful tools for motivating your characters and moving the story along by creating tension.

**Here's how:**

- In general, conflict means that something opposes your character.
- Internal conflict means that something within your character opposes him. Ask him questions to figure out what it is. Is it a hidden disease? A hurt from his past? A dark secret? Self-doubt?
- External conflict comes from outside the character, usually from one of three sources: other characters (antagonists), the setting, or events.
- Combine the two types of conflict against your character and he's in for a rough ride—which means your readers can expect a compelling story.

Not all conflict in your story has to be resolved in the traditional sense. It's okay to let the reader wonder how things worked out as long as you plant clues that give them an indication. If you've ever seen the movie *Inception*, you know what I mean.

**4. An Excellent Editor**

Yes, you need to pay your flash fiction the same respect you'd pay your novel by ensuring that it is well-edited. Some of us are capable editors on our own, but that doesn't mean we shouldn't get help here.

For example, I run a flash fiction magazine, have written six unpublished novels, and also hawk my own services as a freelance editor. Of anyone in the world, I should be the most likely person to not need an editor for my own flash fiction, right?

Wrong. Though I combed through my most recent flash fiction piece (set to debut in the holiday issue of Splickety Magazine) with unparalleled obsession, I sent it to two authors whom I trust for their review as well.

Guess what? They both found errors and places where I could improve the story.

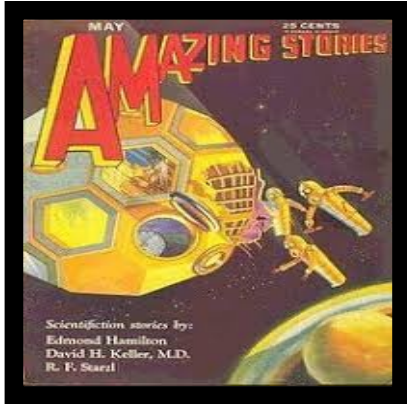
No matter how good of a writer you think you are (or actually may be), you need to have another set of eyes read and edit your piece before you submit it, especially if it's to Splickety. We even included that provision in our submission guidelines.

Here are the practical editing strategies that will help you make sure your piece is virtually perfect:

- Remember that every word cut is to your benefit. You never know when you may have to add more content later on.
- Utilize others: critique groups and partners, test readers, or hire a professional.

- Make sure that you follow all submission guidelines. That’s something that publishers really want you to do.

## XII. SCIENCE FICTION



It is often called “sci-fi,” it is a genre of fiction literature whose content is imaginative, but based in science. It relies heavily on scientific facts, theories, and principles as support for its settings, characters, themes, and plot-lines, which is what makes it different from fantasy.

### Characteristics of a Science fiction:

#### 1. Non-Human Characters

It's a cliché that sci-fi fiction and film are full of aliens. There's a reason that cliché exists—it's because it's *true*. Aliens are among the non-human characters that we'll find in sci-fi. But sci-fi isn't just about aliens. It's about robots, for example, or people who are just a little bit more (or less!) than human, like *Frankenstein's* monster.

Sci-fi, in other words, is very much about exploring the limits of being human. What exists beyond us regular folk living on earth? Suppose there are "extraterrestrial" creatures. Would they be like us or would they be different from us? And what about machines? Can't they have feelings, too? By focusing not only on human, but non-human characters, sci-fi writers force us to consider what we even mean by the "human."

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#### 2. Allegory

Sci-fi works may be set in fantastic locations far away from where we mere mortals live, but that doesn't mean that they have nothing to do with us. That's because even when sci-fi writers write about distant worlds, they're really often writing about our own world.

Sci-fi tends to be allegorical: the best sci-fi works often have a hidden meaning, because they work as a commentary on our own world and our own social and political systems. These sci-fi writers are a pretty sneaky bunch. They transport us to distant worlds only to get us thinking about the way that we live in *this* world.

#### 3. Science and Technology

Maybe it's a bit of a no-brainer to say that science is a big part of science fiction. We'll also add technology to the mix, because science *and* technology are big in this genre. Hey, just because it's obvious (we hear you saying "Technology in sci-fi?! Really, now?!") doesn't mean it's not true.

What makes sci-fi works sci-fi is the fact that their settings, their plots, their characters, their conflicts, all center around science and technology in some sense. After all, we wouldn't have all of those great Sci-fi works set in outer space if it weren't for the fact that science and technology allow characters to travel to outer space in the first place.

#### **4. Time Travel**

Often, the whole plot of a Sci-fi work is set in a distant time, usually in the future. Sci-fi writers are obsessed with exploring times that are very different from ours. This, again, is one of the defining characteristics of the genre. If we're reading a book where things are taking place in the distant future, odds and good that it's a sci-fi book. And, because it's a sci-fi book, the goods are also pretty odd.

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#### **5. Journey**

We'll find lots and lots of journeys in sci-fi. People are traveling all over the place. They might zip from galaxy to galaxy, or from time to time. If the whole universe were your oyster, wouldn't you be jumping from one place to the next too?

So, journeys are another recurring theme in sci-fi. If we pay close attention, we'll find that there's hardly a sci-fi text that *doesn't* include some kind of voyage. This is often one of the structuring devices in works of sci-fi.

#### **6. Dystopia**

Sci-fi writers like talking about our world by pretending to talk about another world. They're sneaky and nuanced like that.

And one of sci-fi writers' favorite ways to do this is to depict dystopia. Some of us may have heard the word before, but for those of us who haven't, dystopia is the opposite of utopia. A utopian society is wonderful: people are free and happy and the sun's shining and everything's just dandy. In a dystopia people are oppressed, they're miserable, and everything they do is controlled by some authority.

Some of the most famous sci-fi works—like Aldous Huxley's *Brave New World* and George Orwell's *1984*—are futuristic depictions of dystopia. Sci-fi writers love warning us: "If we continue down this road our society will look like *this* in a hundred, or a thousand years. And it ain't pretty."

## 7. Age of Reason

The roots of sci-fi really go back—way back—to the Age of Reason. That's the 18th century we're talking about, when the Enlightenment changed the world as we know it.

During this time, philosophers and scientists emphasized the use of reason over superstition. More and more of the world was being explored and mapped, and it was around this time that authors began writing texts speculating about the future, and focusing their stories on scientific endeavor.

## 8. Advances in Science and Technology

The Scientific Revolution, which got going in the 16th century in Europe, had a *huge* (like, phenomenally large) impact on our understanding of the world. Scientists and mathematicians like Galileo and Isaac Newton made discoveries that continue to impact us to this day (heard of calculus? Yeah, we have Newton to thank for that).

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Advances in science and technology really revved up in the late 18th/early 19th century, and these advances made sci-fi possible as a genre. During this time, we learned a lot—and we mean a *lot*—about nature. And thanks to the industrial revolution, beginning at the end of the 18th century, technology also developed at a very speedy pace.

## 9. Sci-Fi Magazines

The golden age of sci-fi coincided with an explosion of magazines that published science fiction. In fact, some of the most popular sci-fi works were first published in magazines that released work in serial format.

### The important elements of science fiction:

#### 1. Speculation

The speculative question "what if?" is the starting point for all science fiction. Many scholars list Mary Shelley's novel "Frankenstein" as one of the first science fiction books. Shelley's book gave an answer to the question of what would happen if a scientist, Victor Frankenstein, used electricity to reanimate a corpse. Other science fiction stories answer questions about what would happen if first contact with aliens occurred or if humans achieved faster-than-light space travel.

#### 2. Science Impacts

Science fiction frequently includes stories about the impact of scientific or technological change on people. For example, H.G. Wells' "The Time Machine" explored the consequences of building a machine that could carry its occupant far into the future. The "Star Trek" television shows and films portray a future "Federation of Planets" that couldn't "boldly go" anywhere without the warp drive that allows the Enterprise to travel between the stars.

### 3. Setting

Science fiction stories often take place in the future or in alternate universes. The "Star Wars" films, for example, contain many futuristic elements, even though they feature events that happened "a long time ago in a galaxy far, far away." If they are set closer to the present day, they include scientific speculation that differs from ordinary daily life -- as in "The Running Man" book and film, which tell the story of a cop framed for a crime he didn't commit who must survive a deadly TV game show.

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### 4. Related Genres

Horror is one of the most closely related genres to science fiction. Most people consider "Frankenstein" to be both a horror and a science fiction story. Zombie stories are one of the most popular current types of horror; some have a supernatural explanation, but others do not. For example, the post-apocalyptic world of the television series "The Walking Dead" is the result of a zombie virus. The "Alien" films include gruesome, horrifying alien monsters alongside less-frightening science fiction elements such as cloning and space travel.

## XIII. BLOG

A blog is an online journal or informational website displaying information in the reverse chronological order, with the latest posts appearing first. It is a platform where a writer or even a group of writers share their views on an individual subject.

### Blogging Sites

- WordPress
- Google Blogger
- TypePad Is
- Movable Type
- Drupal



## **Ten characteristics of a blog:**

### **1. A Blog Must Always Be Dynamic**

A common question about a blog is how it relates to a website – are these two essentially the same, or are there any differences between them? While websites are mainly presentational, blogs are always intended to engage. A website is therefore static, as opposed to a blog that must be dynamic.

The information offered by websites is presented on static pages, in the form of an evergreen content that doesn't require any updates. Blog posts, on the other hand, are like diary entries; they include a publishing date and meta tags. New entries and regular updates are key to running any kind of blog.

### **2. Posts Are Displayed in Reverse Order**

Unlike with a personal diary written in a notebook, blog entries are displayed in reverse chronological order – the newest posts being on top. The latest ones push previously published ones down the list until they completely disappear from the landing page. Older posts are usually archived on the following pages, but they can also be organized by the month or year when they were first published.

### **3. Most Blogs Have the Same Structure**

First comes a header with the menu or navigation bar to declutter the page and make a great first impression. It's followed up by the main content area on which blog posts appear either by order of publishing or by relevance. Down below are contact pages, privacy policies, and relevant links, neatly arranged in a footer. A sidebar highlights favorite entries and displays social profiles and call-to-actions.

### **4. The Blog's Leading Star Is Its Content**

Different blogs publish different types of posts, though a majority of them relies on the power of the written word. Depending on the author's intention, an article is typically an opinion piece, an instructional guide, or a news post. Monotonous chunks of text are separated with images or videos.

A blog post can also be a picture with little or no text. It's a common trend in fashion and [travel blogs](#), though it's also not rare for business-related niches to publish infographics instead of instructional articles. But regardless of the medium, a blog is always defined by the quality of its published content.

### **5. Headlines Should Be Attention Grabbers**

Naming a blog post is an art by itself. There's a whole philosophy behind [writing article headlines](#) – a compelling one can truly silence the noise, instantly generating clicks, driving traffic, and enticing a reader to read on. Nowhere in the online universe are titles given the same kind of attention as here. 136

### **6. One Rule Applies to All Blogs: Relevancy**

Though every engaging content must be relevant, this rule especially applies to blogs posts. They might differ in types, mediums, formats, and styles; in order to arouse interest or evoke debate, they have to be original and unique; but to be read at all, blog posts must always deliver upon their promise.

### **7. Blogs and Links Go Hand in Hand**

As a promotional strategy, [link building](#) is not limited to blog posts, but it definitely is a characteristic that all decent blogs share. Blogs and links go hand in hand even when marketing isn't the goal. Internal linking, for instance, ensures intuitive navigation between mutually relevant posts, thus providing an exceptional reading experience. It's about the flow and facilitation of knowledge transfer.

### **8. A Blog Is Founded on Personal Touch**

The word “blog” derives from an earlier version “weblog”, which initially referred to personal online journals. Before blogs became political in the early 2000s, they were merely means to make private thoughts and opinions public. The personal touch, however, remains their vital characteristic to date.

Even with today's universal topics, the recommended interpretative approach is the one that implies uniqueness. If the subject matter requires utmost objectivity, the personal touch is accomplished through an individualistic writing style. Every blog author has an “About Me” page and a distinct signature mark.

### **9. Posts Should Always Encourage Debate**

The comment section is another mutual characteristic of respectable blogs. It's typically located at the end of every post, as a place for readers to engage in a conversation and leave their honest feedback. The ability to provoke a response and encourage interaction is held in the highest regard by all readers.

## **10. All Blogs Are About Communication**

With or without open debate, communication is still the end purpose of each and every blog post. If the blog is promotional, its goal is to attract the audience and open a dialogue that will hopefully convince them to buy what the owner is selling. If not about sales, then it's about spreading the word.

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Whether it imparts knowledge, provides solutions, or simply entertains, blogging is a brilliant way of reaching out and communicating with the world. Without any question at all, such a transformative power of free expression and exchange is the single most important characteristic of any terrific blog.

### **Characteristics of a quality blog post**

Every blog post requires time and effort. The time spent on creating quality posts translates directly into more clicks and higher site traffic, making the investment worth it.

There are many things that can influence the quality of your blog posts, and it all mostly depends on your niche, style, and audience. However, no matter how diverse the blog posts are, there are still a few things that everyone should pay close attention to if they want to leave an overall good impression on their readers.

#### **1. Thought-out Design**

We've already touched upon the topic of monotonous chunks of text and how undesirable they are in blog posts. The reason behind this being how quickly your readers make a judgment about your post. You have just about 50 milliseconds to make a good first impression.

Blocks of text are often overwhelming, and if the readers cannot scan through the text with ease, they'll move on from your site. So, make sure to use short paragraphs, break up the text with some interesting visuals such as images, GIFs, videos, infographics, etc.

#### **2. Perfect Length**

One of the most common questions about blog posts is how long they should be. The simplest answer is long enough.

Most would believe that because of the shorter attention span of readers, the posts themselves should be shorter.

The fact of the matter is that as long as your post is informative and as long as it answers your audience's questions, it doesn't matter how long it is.

If you have a 500-word limit but have much more to say on the topic, go right ahead. On the other hand, don't spread out 500 words worth of content to 3000 words.

The focus should be on the quality of the content. As long as the blog post offers value to the reader, its length is unimportant.

### **3. Original Content**

Regardless of the niche you choose for your blog, it's more than likely that someone has covered the topic before. Everything's already been said and done, but this doesn't mean you should just copy-paste the content.

Primarily, to stand out from the crowd, you need to offer a new approach to the covered topics. This can be done with your tone of voice, style of writing, or point of view.

Going back to that "personal touch", if you've chosen a niche that you're passionate about, offering your own unique approach to it shouldn't be difficult.

### **4. Great Research**

Every high-quality blog post requires time and effort invested in the research. The more you devote yourself to the research, the easier it becomes to write the post.

Primarily, this will give you insight into other's opinions on the topic, you'll dive deeper into it, making it easier to form your own unique approach to it.

Secondly, the easiest way to lose readers is by being unreliable. Every claim should be backed up by evidence, so links and citations from credible sources are essential.

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## **EXERCISES!**



### **ACTIVITY 8.1**

**Directions: Identify the new emerging genres of literature that is being shown below and give a short description of each.**

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Description:

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1.

Description:



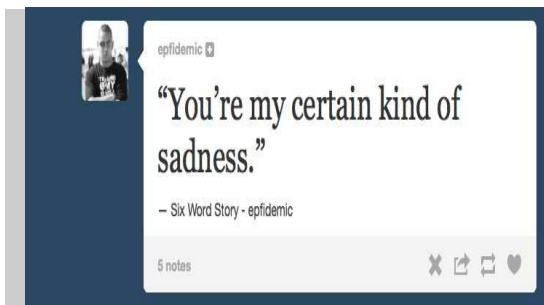
2.



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4. Description:



Description:  
5.



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6.



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### ACTIVITY 8.2

**Directions:** Choose three (3) new emerging genres of literature that you like the most, state the reason why you like those and discuss each elements and characteristics.

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1

Genre of new emerging literature: \_\_\_\_\_

Why do you like it? \_\_\_\_\_

Elements and Characteristics: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2

Genre of new emerging literature: \_\_\_\_\_

Why do you like it? \_\_\_\_\_

Elements and Characteristics: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3

Genre of new emerging literature: \_\_\_\_\_

**Objectives:**

**At the end of the lesson, the students should be able to:**

- a. Examine the characteristics of new emerging genres of new literature; and;**
- b. Discuss issues and challenges in emerging literature.**

Before discussing the emerging trends in English literature, it is a must to understand the meaning of literature. Literature is the mirror of society. In C.S. Lewis' words "Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become." In a simpler way, literature is what we see, feel, observe, and then penned down through different genres like poetry, novel, short story, essay or drama. J. Long beautifully states "Behind every book is a man; behind the man is the race; and behind the race are the natural and social environments whose influence is consciously reflected."

Each age has its own characteristics revealing that particular period and its literature:

1. **The Renaissance Age (1500-1660)** is known for the origin of intellectual liberty, of growing intelligence and comfort among all classes; in Long's words.
2. **The Eighteenth-century literature, known as Neo-Classic Age (1660-1798)** also, demanded that poetry should follow exact rules; and proposed to have discovered its rules in the classics of Horace and Virgil and Ovid.
3. **The Age of Romanticism (1785-1830)** verbalized love for Nature in different ways like Wordsworth showing divine element in nature; S.T. Coleridge pen-portraying supernaturalism; Lord Byron ferociousness; Keats presenting sensuous beauty and Shelley abstract ideas.
4. **Victorian Age (1837-1901)** is an era of transition. In the later part of the nineteenth century and in the beginning of the twentieth century, the growth of industrialization, urbanization and the advent of the First World War brought the loss of faith in the traditional values and morals, and caused the colossal wastage of human lives. A time period marked by peace, progress, sensibility on one hand and massacre of spiritual and religious feelings on the other. Materialism and scientific attitude brutally murdered human faith in God.

It is difficult to define one typical characteristic of 20th and 21st century. This age is full of experimentation and it is discussed in different genres. The literary canon of 20th and 21st century foregrounds an aesthetic shift which is more transitional; experimental, more anxious, more liberal and self-interrogating too.

In pre-world war era, mostly writers remained loyal to the trends of Victorian age. Darwin's *Origin of Species* (1859) led the world towards mourning over the loss of God. But a change could be noticed with H.G. Wells' *Utopian Study of A Modern Utopia* that captured optimistic mood and gave an expression that science and technology would transform the world.

Meanwhile, Aesthetic Movement gained popularity due to its being in favor of Catholicism and mysticism. Aesthetes believed in the idea that the art is useless if it is in commitment with the ideas of morality and standard of conduct. For them "art for art's sake" has been the motto of the movement. Oscar Wilde is considered to be the mentor of the movement and he believed that the motive of art is to provide sensual pleasure only. His plays *The Importance of Being Earnest*, *A Woman of No Importance*, and *An Ideal Husband* are some applauded examples of aestheticism. W.B. Yeats' prose "The Secret Rose" (1897), "The Tables of the Law"; poems "The Rose", "Crossways" are some of the finest examples.

As a result of all this, Post-world war literature faced constant changes in literary trends. No particular school of thought or movement ruled 20th and 21st century. Some literary artisans believed in imitation while others did translation of classics and regional literature. Ted Hughes translated Ovid's Aeschylus and Euripides' works. Christopher Fry's translated works enhanced their already considerable reputation. Works of Munsri Prem Chand, Rabindra Nath Tagore, Mahasweta Devi have been translated into English and other languages too.

Another trend in 20th and 21st century is Modernism which has its origin in the early 20th century. Modernists explored and experimented with literary form and expression. They adhered to Ezra Pound's maxim "to make it new." It was the outcome of drastic efforts to change traditional representation styles into new ways of expressing sensibilities of the time. Some prominent writers and poets of this movement are Ezra Pound, Marcel Proust and Virginia Woolf. Pound's poems "Cathay", "Umbra", "Lustra" and "Canto"; Woolf's novels *Mrs. Dalloway*, *To The Lighthouse* and *The Waves* are examples of modernist experiment.

Modernism has arisen from two movements: "symbolism" and "imagism" which highly affected the poetic creation of the time. Symbolism is a reaction against naturalism and realism. Imagism finds its roots in the aesthetic philosophy of T.E. Hulme. The poets believed in utilizing common speech; in creating new rhythms and moods; infinite choice of subject matter; excessive use of symbols and images; yet providing clarity in style. Charles Baudelaire's poetry volume *Les Fleurs Du Mal* marks the beginning of symbolism. Amy Lowell is an American Imagist who promoted the works of imagists in England. Ezra Pound is renowned name in Imagism and he published an anthology under the title *Des Imagists* to promote the works of the imagists. All of the modernists worked very hard to free themselves from the shackles of traditional monopoly of writing form and content.

Sigmund Freud and Karl Marx are the two who questioned human rationality leading to a change in dealing of characters. Instead of dealing with characters as action figures, modernist writers started handling them as someone with thought and soul. This gave birth to another trend of Psycho-analysis. It gave a real life to the characters in novel and drama. James Joyce is the first writer to fully understand the importance of a character's insight. In his novels *Ulysses*

and *A Portrait of the Artist as a Young Man*, he introduced his characters with monologues. Virginia Woolf coined “Stream-of-Consciousness” to let the readers have a look in the psyche of her characters. This term denotes an endless flow of consciousness and it means that consciousness includes the entire area of mind from illogical, pre-conscious and pre-speech level to rational and conscious speech level, including thoughts, memories, associations and reflections. There are many other terms linked with the stream of consciousness novel like “interior monologues”, “stream of thoughts”, all denoting that the subject matter of this kind of novel is the inner psyche of man.

“Stream-of-consciousness” technique in a novel is better known as expressionistic technique in drama; Arthur Miller employs this technique with perfection in plays like *Death of a Salesman* (1949). Jean Paul Sartre also focused on the value of a character as an individual and made existentialism a famous movement of the time. They fought for the existence of human being as an individual; as a free person in literary work. The one who is responsible for his own actions. They believed that an individual is responsible for his life as he acts and reacts according to his own free will and this determines his nature and directs his life. Concept of existentialism is fully employed by Fyodor Dostoevsky in his novel *Crime and Punishment* and by Franz Kafka in his novel *The Trial*.

When philosophers talk about the value of individual, then Feminist writers restate gender in association with other categories such as race and class. These writers use literature as a strong medium to fight for the rights of women and especially of women writers. Toril Moi through her book *Sexual/Textual Politics and What is a Woman?* fought for equal rights and understanding for women. Helene Cixous’ text *The Laugh of the Medusa* warns readers, especially women, either to read it fully or remain trapped in the language barriers created by men. Julia Kristeva and Simon de Beauvoir also raised their voices to fight for women and their rights through the podium of literature.

Post-colonial Literature outshined the International arena of fight for the rights of “Third-World”. Emergence of the writers or poets or playwrights from “Black or Dark continent” or “Orients” stunned the English literary world. 145  
Aboriginals from different colonies throughout the world came up with themes and plots unveiling the brutal deeds committed under the mask of “Christian Burden”. Not only local artists like Chinua Achebe in his novel *Things Fall Apart* or Wole Soyinka in his play *Lion and the Jewel* but also white writers like Joseph Conrad in his novella *Heart of Darkness* reflected their strong unhappiness towards Imperial government’s hypocrisy. Many British writers believed that it is the responsibility of ruling government to look after the people being ruled.

With emergence of artists from once-colonized countries, a new trend emerged too, i.e. use of vernacular and colloquial language in English literature. Writers like Mulk Raj Anand in his novels *Untouchable* and *Gauri*; Chinua Achebe in the novel *Things Fall Apart*; Bapsi Sidhwa in her novel *Ice Candy Man*; Kamala Markandya in her novels *Nectar in a Sieve* and *A Handful of Rice* have devised regional languages like Hindi, Punjabi, Parsi etc. with standardized English. The major reason has been the dire need of introducing the First Nations with the Idea that the nations once being ruled, are not at all without literature and culture. Also, to show them how

they mistreat people with different skin color and race in their countries. V.S. Naipaul's *A House for Mr. Biswas* and Saul Bellow's "The Victim" are the novels that portrayed the struggle of migrants in foreign lands: how alienated and isolated they feel, how they long for the feeling of belongingness and how indifferently they are treated.

This indifference is a part of all the countries. People not only misbehave with outsiders but with insiders as well. Dalit literature is the outcome of such ill-treatment. The so called "twice-borns" always misbehaved with Dalits or harijans or untouchables. Unfortunately, India has been a fertile ground for such discrimination since ages. Mulk Raj Anand's *Untouchable* gives a detailed account of it. A boy with calibre of becoming an officer remains a sweeper because of his low birth. Omprakash Valmiki's *Joothan*, Narendra Jadhav's *Untouchables* and Baby Kemble's *The Prisons We Broke* have emerged as popular texts depicting issues of racial segregation and injustice.

In Realist Movement, authors attempted to represent familiar things as they were. They chose to reflect every day and banal activities and experiences instead of using a romantic story line with exaggeration. Muriel Spark combined satirical realism with implications of an extra-realist and spiritual dimension in her novels like *Robinson*, *The Bachelors* etc. Samuel Clemens better known as „Mark Twain“ also was equipped with realism in his works as in *The Adventures of Huckleberry Finn*.

G.B. Shaw, Arthur Miller, Sean O'Casey, E.M. Forster etc. gave accounts of their time's social, political and economic issues. G.B. Shaw in his plays *Saint Joan*, *The Apple Cart* underlined the satire on the political reality of Britain from time to time. Arthur Miller through his dramas *All My Sons* and *Death of a Salesman* pointed out economic and social failures in the times of American economic depression. Sean O' Casey's play *Juno and the Paycock* also presents the failure of society in Ireland to provide social security to a family during war. Marxist movement began in early 20th century with Karl Marx's idea of utopian world; a classless society. Many writers after Industrialization felt the requirement of a society without class-struggle and clashes. John Galsworthy in his work *Strife* dealt with the conflict between proletariat and capitalists. W.H. Auden was also a believer of communism in his early days and he projected this through plays like *The Dog Beneath the Skin* and *On the Frontier*. Stephen Spender also participated in communist flow but for a very short span of time.

Science fiction is a trend which is the outcome of totally opposite realms i.e. facts and imagination. H.G. Wells is one of the renowned fiction writers. He remained fascinated by the prospects that science offered to man. His fantasies *The Time Machine* and *The Invisible Man* show his interest in technology which attracted him to write the science fiction. *Kitchen Sink Drama* is a product of 20th century theatre. It's a way of writing where the protagonist is projected as an „angry young man“. John Osborne's play *Look Back in Anger* is considered to be the first play to present the angry young man of contemporary drama. Shelagh Delaney's play *A Taste of Honey* is another great example of such theatre. *Comedy of Menace* is a unique trend in which playwrights focused on providing fun out of painful and tense situation. Harold Pinter's play *The Birthday Party* is a fine example where humor has been created out of terror.

David Campton, Nigel Dennis and N.F. Simpson are some authors producing comedy from horror.

Another style of play writing is “Theatre of the Absurd” where the action and reaction in the plot fails to deliver any proper meaning. Samuel Becketts play *Waiting for Godot* projects this theatre as no one knows anything about Godot: who he is, why others have been waiting for him, why he has failed to come, etc.

Moral Degradation, sexuality and homosexuality are openly discussed by authors in 20th and 21st century. They have boldness in dealing with these topics. D.H. Lawrence skillfully deals with mother-son relationship or Oedipus complex in his novel *Sons and Lovers*. T.S. Eliot’s *The Wasteland* is a sermon on degrading system of moral and spiritual values. Tennessee Williams’ play *A street Car Named Desire* focuses on sexual urges. William Golding’s novel *Lord of the Flies* deals with moral corruption of the society portrayed through kids. Literary artists have become quite bold and liberal in dealing with hetro as well as homosexuality.

After medievalism, in 21st century magic and mythology are again trending. J.K. Rowling’s series *Harry Potter* novels, C.S. Lewis’ *The Chronicles of Narnia*, Dan Brown’s Novels *The Da Vinci Code*, *Inferno*, *Angles and Demons* are a few examples of use of mythology in modern literature.

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Pop or popular fiction is plot-driven work written with the intention of fitting into currently famous literary sub-genre. It is created in order to attract majority of audiences or readers already familiar with the genre. It is also known as Genre fiction. Famous novelist Chetan Bhagat is a pop-fiction writer. His works are *2 States: The story of Marriage*, *Half Girlfriend* etc. The focus remains on becoming best seller and for that the story could be taken to any level.

Digital or Cyber literature is the latest trend in which works of creation are exclusively on and for digital devices. In this trend of literature, the writer relies on cyber medium like website, blogs or social media pages. *Pry* is a novella from collaboration of Danny Cannizzaro and Samantha Gorman also known as *Tender Claws*. Jason Nelson is another digital poet and net-artist. Michael Joyce’s *12 Blue* and Jim Andrew’s *Stir Fry Texts* are some more examples of digital literature.

Multiple trends have emerged and are emerging in 21st century. Some are like adaptations of traditional movements and techniques while others are the outcome of science and technology. Hence, these ages depict modern literature through social/political/religious milieus with different genres of poetry, novel and drama.

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**Direction: Choose one of the issues, challenges and trends of the emerging literature below and write an essay about your insights about it. Note that a perfect score will be given to those who have the following criteria:**

	<b>4 Excellent</b>	<b>3 Proficient</b>	<b>2 Fair</b>	<b>1 Beginning</b>
Main Idea	Clearly states the overall main idea of the text.	Clearly states the main idea of the text.	Main idea of the text is present.	The main idea of the text is not present.
Supporting Details	Includes only essential and relevant details.	Includes important details but some might be missing.	Includes some relevant details but critical information is missing.	Contains irrelevant details.
Understanding	Demonstrates clear understanding of information in the text.	Demonstrates adequate understanding of information in the text.	Demonstrate basic understanding of information in the text.	Demonstrates little or no understanding of information in the text.

### Issues, challenges and trends of Emerging Literature:

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**Aesthetic Movement** gained popularity due to its being in favor of Catholicism and mysticism. Aesthetes believed in the idea that the art is useless if it is in commitment with the ideas of morality and standard of conduct. For them “art for art’s sake” has been the motto of the movement.

**Feminist** writers restate gender in association with other categories such as race and class. These writers use literature as a strong medium to fight for the rights of women and especially of women writers.

**Science fiction** is a trend which is the outcome of totally opposite realms i.e. facts and imagination.

**Digital or Cyber literature** is the latest trend in which works of creation are exclusively on and for digital devices. In this trend of literature, the writer relies on cyber medium like website, blogs or social media pages.

**Existentialism** is a famous movement of the time. They fought for the existence of human being as an individual; as a free person in literary work. The one who is responsible for his own actions. They believed that an individual is responsible for his life as he acts and reacts according to his own free will and this determines his nature and directs his life.

**Realist Movement**, authors attempted to represent familiar things as they were. They chose to reflect every day and banal activities and experiences instead of using a romantic story line with exaggeration.

**Use of vernacular and colloquial language in English literature** basically means the





## ACTIVITY 9.2

**Direction: Choose one among the emerging genres in literature and then create your own piece (e.g. stories, poems), your work will be graded based on the criteria below.**

CRITERIA / SCALE	3 Exceeds Expectations	2 Meets Expectations	1 Needs Improvement	0 Inadequate
<ul style="list-style-type: none"> <li>• Structure</li> <li>• Organization</li> <li>• Flow of thought</li> <li>• Transitions</li> <li>• Format</li> </ul>	<ul style="list-style-type: none"> <li>• Paper is logically organized</li> <li>• Easily followed</li> <li>• Effective, smooth, and logical transitions</li> <li>• Professional format</li> </ul>	<ul style="list-style-type: none"> <li>• Paper has a clear organizational structure with some digressions, ambiguities or irrelevances</li> <li>• Easily followed</li> <li>• Basic transitions</li> <li>• Structured format</li> </ul>	<ul style="list-style-type: none"> <li>• There is some level of organization though digressions, ambiguities, irrelevances are too many</li> <li>• Difficult to follow</li> <li>• Ineffective transitions</li> <li>• Rambling format</li> </ul>	<ul style="list-style-type: none"> <li>• There is no apparent organization to the paper.</li> <li>• Difficult to follow</li> <li>• No or poor transitions</li> <li>• No format</li> </ul>
<ul style="list-style-type: none"> <li>• Language</li> <li>• Vocabulary; use of vocabulary</li> <li>• Tone</li> </ul>	<ul style="list-style-type: none"> <li>• Vocabulary is sophisticated and correct as are sentences which vary in structure and length</li> <li>• Uses and manipulates subject specific vocabulary for effect</li> <li>• Writer's tone is clear, consistent and appropriate for intended audience</li> </ul>	<ul style="list-style-type: none"> <li>• Vocabulary is varied, specific and appropriate</li> <li>• Frequently uses subject specific vocabulary correctly</li> <li>• <b>Writer's tone emerges and is generally appropriate to audience.</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Vocabulary is used properly though sentences may be simple</b></li> <li>• <b>Infrequently uses subject specific vocabulary correctly</b></li> <li>• <b>Writer's tone exhibits some level of audience sensitivity</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Vocabulary is unsophisticated, not used properly in very simple sentences.</b></li> <li>• <b>Uses subject specific vocabulary too sparingly</b></li> </ul>

<p>Content/information</p> <ul style="list-style-type: none"> <li>• Clarity of purpose</li> <li>• Critical and original thought</li> <li>• Use of examples</li> </ul>	<ul style="list-style-type: none"> <li>• Central idea is well developed and clarity of purpose is exhibited throughout the paper</li> <li>• Abundance of evidence of critical, careful thought and analysis and/or insight</li> <li>• Evidence and examples are vivid and specific, while focus remains tight.</li> </ul>	<ul style="list-style-type: none"> <li>• Central idea and clarity purpose is generally evidence essay</li> <li>• Evidence of critical, careful thought and analysis and/or insight</li> <li>• There are good, relevant supporting</li> </ul>	<ul style="list-style-type: none"> <li>• The central idea is expressed though it may be vague or too broad; Some sense of purpose is main essay</li> <li>• Some evidence of critic careful thought and analysis and/or insight</li> <li>• There are some exam and evidence, though general</li> </ul>	<ul style="list-style-type: none"> <li>• Central idea and clarity purpose is absent or incompletely expressed and maintained</li> <li>• Little or no evidence of critical, careful thought analysis and/or insight</li> <li>• There are too few, no examples and evidence or they are mostly relevant</li> </ul>
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## Lesson 10: The Interrelationship of Contemporary, Popular and Emergent Literature

### Objectives:

At the end of the lesson, the students should be able to:

- a. Discuss the relationship among contemporary, popular and emergent literature; and
- b. Analyze the interconnectedness among literatures like contemporary, popular and emergent literature.

## The Contemporary Literature (1940s – 1960s)

Contemporary literature is a vast group of written works produced from a specific time in history through the current age. This literary era defines a time period, but it also describes a particular style and quality of writing. Some see this period as an extension of postmodern literature, but most refer to it as a literary era of its own.

A few scholars claim this period started at the end of World War II, and this is where the era's pairing with postmodern literature comes in. The postmodern era began after WWII, in the 1940s, and lasted through the 1960s. The contemporary period extends to the current day.

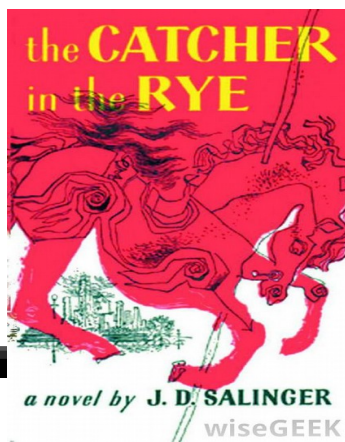
Although there are a few disagreements about the beginning of this literary period, the biggest dispute surrounds what qualifies a written work as literature. The word refers to both poetry and prose, where prose includes works of fiction such as novels and novellas, essays, and dramatic works. This term also refers to the quality of writing. In order to be considered literature, a written work must uphold the highest writing standards and contain a particular beauty and style. Many literary works become socially relevant and have the power to influence the public.

Much of contemporary literature comes from Western authors; however, the term is not synonymous with English or American literature, and this literary period can apply to written works from anywhere in the world. In fact, globalization opened the door to include contemporary works written by many literary figures in the Middle East, Africa, and Asia.

Genres included in this literary period span a variety of writing forms in addition to novels and poetry. Flash fiction, short stories, slam poetry, plays, memoirs, and autobiographies can all be included in this category. Nonfiction is usually not classified as literature, but this era sometimes includes works of creative nonfiction, which tell a true story using literary techniques.

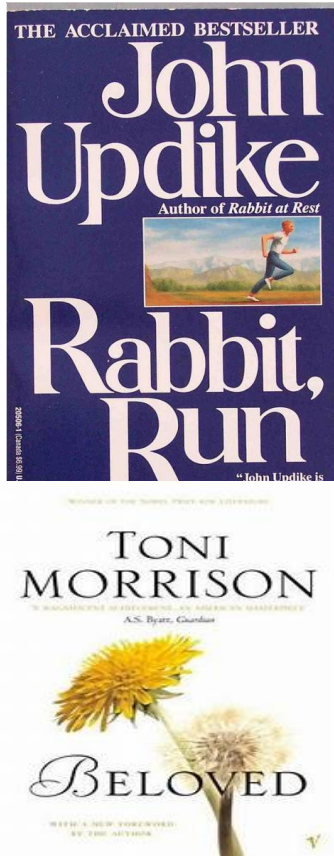
Typical characteristics of the contemporary period include reality-based stories with strong characters and a believable story. Settings usually keep to the current or modern era, so futuristic and science fiction novels are rarely included in this category. Well-defined, realistic, and highly developed characters are important in classifying a written work as contemporary, and most writing in this category features stories that are more character driven than plot driven.

Contemporary literature features a somewhat modern narrative, but it also contains a harsher reality. Contemporary written works tend to be influenced by the prosperous lifestyle that followed WWII, but this literary class is rooted in the devastation that war brought to the world. A new reality blossomed in the post-war mind, and it included a personal cynicism, disillusionment, and frustration that is common to this literary period.



**The Catcher in the Rye** is set around the 1950s and is narrated by a young man named Holden Caulfield. Holden is not specific about his location while he's telling the story, but he makes it clear that he is undergoing treatment in a mental hospital

or sanatorium. The events he narrates take place in the few days between the end of the fall school term and Christmas, when Holden is sixteen years old.



**Rabbit, Run** is the book that established John Updike as one of the major American novelists of his—or any other—generation. Its hero is Harry “Rabbit” Angstrom, a onetime high-school basketball star who on an impulse desert his wife and son. He is twenty-six years old, a man-child caught in a struggle between instinct and thought, self and society, sexual gratification and family duty—even, in a sense, human hard-heartedness and divine Grace. Though his flight from home traces a zigzag of evasion, he holds to the faith that he is on the right path, an invisible line toward his own salvation as straight as a ruler’s edge.

**BeLoved**, novel by **Toni Morrison**, published in 1987. The work examines the destructive legacy of slavery as it chronicles the life of a Black woman named Sethe, from her pre-Civil War days as a slave in Kentucky to her time in Cincinnati, Ohio, in 1873. Although Sethe lives there as a free woman, she is held prisoner by memories of the trauma of her life as a slave.

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### The Popular Literature (19th – 20th Century)

Most of us have spent at least one delightful and lazy day reading at the beach or at the park, in a hammock at home or at a mountain camp site. Usually, the books we choose for such a delicious interlude are ones that have a vivid and exciting plot, lots of sensory imagery, and one or two engaging characters. We refer to these books casually as Beach Reading or Escape Reading - and sometimes we even say "junk" reading. But book lovers of all stripes (from those who love the literary to those who never venture beyond the dime novel) will often have favorites among the more "popular" books. Sometimes, even, very difficult and sophisticated literary books are found in Beach Bags and on Lounge Chairs!

Jane Austen was, and continues to be a widely-read author. \*Pride and Prejudice\* has been read by many, many people. Despite its universal appeal, this book is considered "literary" and is not counted as a piece of "Popular Fiction."

Contrast that with Mary Shelley's *Monster*. One of the most "popular" books of all time in terms of overall readership, movie adaptation, and general icon recognition is Mary Shelley's *\*Frankenstein.\** It is considered "Popular Fiction." And yet, Shelley was a serious writer, and this story is an acknowledged literary masterpiece in many ways. (We will be reading this great book in our class!)

On the other hand, Marie Belloc Lowndes' *\*The Lodger\** (another text we will be reading) was a raving success in late Victorian times but is less well known today - even though the subject matter, Jack the Ripper, continues to inspire retellings!

I use these three examples to illustrate that "popular" fiction does not necessarily mean "junk" fiction or badly written prose! On the contrary! Much of the literature that we have loved over the years is truly fine fiction and contains excellent writing. Of course, there are thousands of pieces of fiction that were once popular that don't hold up so well - and may have been rather indifferently written, as well. The sheer volume of the fiction that has been published in the last 200 years leads us, sometimes, to assume that if a work was enormously popular, it had to necessarily be inferior, too. In this class, I will argue that key pieces of "popular" fiction are still both fun to read and important to literary study!

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So how, then, you might ask, DO we distinguish between real "literary" fiction and "popular" fiction, if some of the popular ones are also important literature? We can't, really; to a large extent there are overlaps and special cases and so forth in these classifications.

But in general terms, we can always include in Popular Fiction works that can be categorized as "Genre" works. [You will note that our study curriculum is organized by genre.] If a novel fits the criteria of Horror, Crime, Detective, Romance, Western, Science Fiction, or Fantasy, then we usually can include it in Popular Fiction (even if it also has all the traits of Literary Fiction). Beyond the large-scale genres that we easily recognize, publishers also define genre books by very specific sub-genres. British novels, for instance, in which we never see the murder are called "Tea Cozy Crime Novels"

### **WHEN DOES POPULAR FICTION BEGIN?**

The formal, publishing category of "Popular Fiction" begins in the 19th Century - a time when wider literacy and cheaper printing make books available to middle-and-lower-class readers. But, if we just look at the phenomena of popular stories, genre literature goes back to the earliest folk tales and continues in privately-circulated manuscripts throughout history. We think of "Tarzan" as being a creature of the 20th Century - a "popular" hero. Still and all, the concept of the "wild man of the forest" shows up in tales from our earliest beginnings. Enkidu, the friend of Gilgamesh (in the epic tale of Gilgamesh), was a rough and wild outsider, raised in the forest. The oldest surviving manuscripts that tell this story are from a couple of eons ago, but we know they came originally from ancient Sumerian times - 3000 BC or thereabouts! (This epic also includes an account of "The Flood" - another popular tale!)

So we do know that stories which engage the attention of many people over time have always existed and continue to inspire popular literature. We have always been fascinated with Romances, with Adventures, with Ghosts and Monsters and Crimes. However, once the "book" became a part of entertainment options for the masses, though, we had a flowering of new stories and themes. Some of these themes (the Science Fiction aspects of \*Frankenstein\*, for example) would not have been possible in the world before 1800. The same is true of the Cowboy/Western genre. It was the rather new and unexplored territory of American expansion that gave rise to the legends and novels about cowpunchers.

And, after 1900, when American Literature came to be appreciated and American writers challenged the dominance of British writers in English, the categories, and the differences between "literature" and "dime fiction" became muddier. Also, after 1900, a wider readership and better distribution of books encouraged the recognition of even more new movements, genres, and writers.

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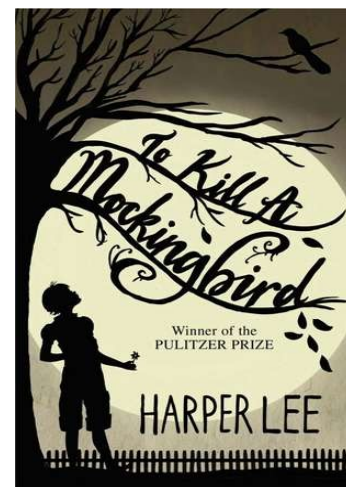


### **Jack the Ripper in the London Fog**

Infamous murderer Jack the Ripper killed at least five London female prostitutes in 1888. Never captured, his identity is one of English's most famous unsolved mysteries.

**The Great Gatsby** is a story about the impossibility of recapturing the past and also the difficulty of altering one's future.

**To Kill a Mockingbird**, novel by Harper Lee, published in 1960. Enormously popular, it was translated into some 40 languages and sold more than 30 million copies worldwide. In 1961 it won a Pulitzer Prize. The novel was praised for its sensitive treatment of a child's awakening to racism and prejudice in the American South.



## The Emergent Literature (21<sup>st</sup> century – present)

In the modern parlance, the term is associated with its academic context, referring to the enduring works of fiction, philosophy, history, etc. that have been studied for generations and shaped the foundations of our thought. Yet literature by its definition includes any and all written works, a fact that has never been more relevant than in our current Internet age, when the written word is more accessible and democratic than ever before.

The “death of print” has been much heralded over the past decade, precipitated by the rising accessibility of devices like tablets and smartphones that have made the electronic medium cheaper and more universal. Book sales, as well as magazine and newspaper subscriptions, have diminished, but our appetite for information has grown larger and more impetuous.

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Major journalistic sources, which have always thrived off a mixture of concision and theatrics, have adapted to this shift. Twitter has created something of its own literary form, offering the use of hash tags to help convey a message within 160 characters. Blogs have afforded both individual writers and organizations, established or not, the opportunity of free publication. The hyper-textual nature of the Internet, aided by now ubiquitous social media, helps keep discussion flowing both around the world and around the clock. Online forums, which once belonged to a niche of dedicated computer enthusiasts, have been incorporated by most major news sites.

More “traditional” forms of literature, including novels, plays, and poetry, have been less successful in conforming to new technology. Various forms of “electronic literature,” including hypertext (interactive fiction), animated poetry, and even SMS (text-message) fiction have grown yet still exist within a small niche.

The dynamics commanded by the continuous change of technological progress, the incredible rate of advancement and the rapid shift of values which run *pari passu* with it, have *kinesis* as their key characteristic: a circulation of information and people where almost everything is dissolvable and dispensable.

But we have lost the optimism of the unifying potential of this *kinesis*. It has altered any notions of romanticism. Such a literary exercise is seen most in how authors have dealt with a post-9/11 world. Terrorism, clash and binding factors between civilizations or populist and cheap criticism have dominated these early years of the 21<sup>st</sup> century.

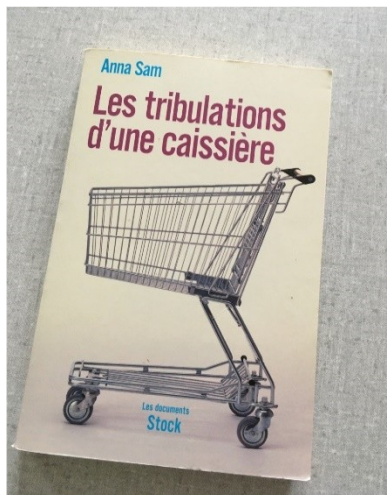
Science fiction, therefore, has been rising in all its glory. This is because the dialectic between the world and the materiality of language which “describes” it centers its attention on the multiple fragmentation of a cultural “I”. The actant and his metamorphoses, in parallel with technological advancement, become a decanted discourse. It fights against its obsolescence by swapping our economic and social fabric with the unfamiliar. This destiny has actually been weaved since the 1950s.

The rise of science fiction is not disconnected from what the Theatre of the Absurd had already implemented. Entangled between the boundaries of modernism and post-modernism, Camus's concept of Absurd, Beckett and Ionesco, among others, depart from the promises of a better man, his axiomatic language, and run through existential discourses on his failure and consequent world view. Kerouac's "Beat Generation", along with William S. Burroughs, dealt precisely with the roots of this fragmentation.

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The internet has made it possible for students to take these non-traditional texts as revisit them so that they may analyze them. We are transcending the limitations of print-based texts into this incredible realm of possibility through advancing technology.

Therefore, although literature has to change with society, authors are still trying to address immutable human questions in new ways and reconcile them with the ever-changing technology that surrounds us.

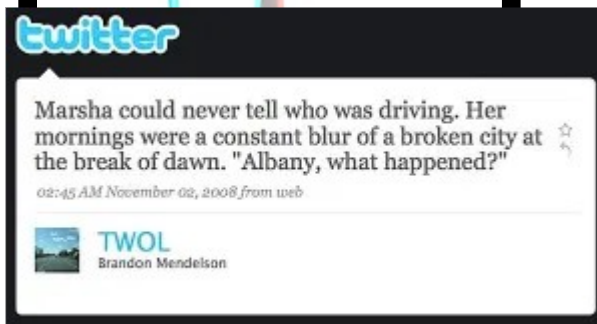


### Tribulation of a Cashier by Anna Sam

*Tribulations of a Cashier* is a sociological study of the grocery store world from the viewpoint of the checkout girl. In a kind of supermarket Cinderella story, a cashier in France has become a literary sensation. Anna Sam has turned her ungratifying job into a humorous memoir. Now, her book has been translated into 16 languages and turned the 29-year-old into the author she has always wanted to be.



*Indie film Spork, about a female-identified intersexed person trying to deal with mean girls in junior high, isn't just a smart comedy with posthuman overtones. It represents the birth of a new subgenre: Bitpunk.*



Brandon J. Mendelson, author of *The Falcon Can Hear The Falconer*

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### **ACTIVITY 10.1**

**Direction: As we have tackled the Contemporary, Popular and Emergent Literature. Group the students into 5 groups and discuss or explain what is being ask below.**

**1. How will you describe the relationship of Contemporary, Popular and Emergent Literature? Explain how they are related with each other.**



## CHAPTER TEST!

### I. DEFINITION OF TERMS

**Direction: Define the following terms based on your understanding. Write your answer on the space provided.**

1. Literature

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2. Contemporary Literature

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3. Popular Literature

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4. Emergent Literature

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5. Interconnectedness of the three literature

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