TITLE: DEVELOPMENT OF INSTRUCTIONAL MATERIALS USING THE READER-RESPONSE THEORIES FOR TEACHING WORLD LITERATURE TO TECHNICAL STUDENTS IN THE TERTIARY LEVEL
The study sought to do the following:

1. conduct needs analysis of the reading skills and literary competence of the technical students in World Literature class;

2. prepare instructional materials using the reader-response theories;

3. try-out the instructional materials in real classroom context, and

4. revise the instructional materials integrating the reader-response theories based on the suggestions and feedback given during the evaluation stage.
PHASE 1: needs analysis of students and teachers

syllabus examination

survey of literature on reader-response

preparation of instructional materials

determining the parts and content of each lesson/module
Church (1997) describes the teaching of literature at present as competing with the “world of instant communication and virtual reality for students’ interest in creating meaning…some of which represent the unfathomable worlds of pre-TV, pre-wireless, even pre-printing press experiences.”

Lualhati (2001) holds a similar perspective and recommends that teachers of literature should take stock of their competence in teaching literature since the students presently are reflectively apathetic to literature.
Morgan (1991) specified that a number of researchers and teachers of literature have veered away from the traditional text-centered fashion and have supported an essentially reader-based technique.

Murfin and Ray (1998) noted that the students in reader-response based classrooms become active learners and they read more and make richer personal connections with texts than those that are oriented in traditional methods.
READER-RESPONSE THEORISTS AND THEIR PERSPECTIVES

Stanley Fish \textit{(interpretive community)}- community of interpreters

Louise Michelle Rosenblatt \textit{(transactional theory)}- interconnects reader and text

Norman Holland \textit{(psychological dynamics of reading)}- combination of text and personal association

David Bleich \textit{(subjective criticism)}- reflects subjective individuality of a personal association
Literary skills and competencies in the application of the reader-response theories in the instructional materials:

1. definition of literary terms

2. interpret symbols, author’s intentions and character’s views

3. judgment based on the character’s actions and speech

4. infer by examining the technique/s employed by the author

5. synthesize by putting all parts of the text together

6. create and perform an activity to extend understanding of the text
Summary of the literary competencies, lessons and lesson objectives shown and reflected in the materials.

<table>
<thead>
<tr>
<th>Literary competencies</th>
<th>Lessons</th>
<th>Lesson objectives</th>
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</thead>
<tbody>
<tr>
<td>1. define/identify</td>
<td>Stopping by Woods on a Snowy Evening</td>
<td>identify the foot and measure of the poem</td>
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<tr>
<td>literary terms</td>
<td>Faces</td>
<td>define tone, identify the rhyme scheme of the poem, point out the speaker in the poem</td>
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<td></td>
<td>In The Animal’s Court</td>
<td>explain personification, define a fable</td>
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<td>The Moth and the Star</td>
<td>distinguish point of view of narration</td>
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<td></td>
<td>The House of the Spirits</td>
<td>define magic realism, actively participate in the storytelling</td>
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<td></td>
<td>The Little Prince</td>
<td>extract the theme of the novelette, point out the perspective on how the novelette is narrated</td>
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<tr>
<td>Title</td>
<td>Task</td>
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<td>The Death of a Salesman</td>
<td>define irony, illustrate the parts of a plot</td>
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<tr>
<td>The Father</td>
<td>define epiphany</td>
<td></td>
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<tr>
<td>Stopping by Woods on a Snowy</td>
<td>discuss the representation of the symbols mentioned</td>
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<td>Evening</td>
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<td>Faces</td>
<td>examine the attitude and feeling of the speaker in the poem towards strangers</td>
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<tr>
<td>The Moth and the Star</td>
<td>reveal what the star represents</td>
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<tr>
<td>In the Animals’ Court</td>
<td>mention the human qualities/attributes personified by the characters</td>
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<tr>
<td>The Moth and the Star</td>
<td>point out the human characteristics that are personified by the moth</td>
<td></td>
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<tr>
<td>Oedipus the King</td>
<td>draw out the theme of the drama</td>
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</tbody>
</table>
| 5. synthesize by putting all parts of the text together | **Stopping by Woods on a Snowy Evening** | examine the influence of the setting of the poem in figuring out the thoughts of the speaker  
identify the conflict in the drama  
apply knowledge of setting, foreshadowing, and flashback when responding to given questions  
identify the theme of the story |
<table>
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<tbody>
<tr>
<td><strong>The Death of a Salesman</strong></td>
<td></td>
<td></td>
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<tr>
<td><strong>Vanka</strong></td>
<td></td>
<td></td>
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<tr>
<td><strong>The Father</strong></td>
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</tr>
</tbody>
</table>
| 6. create and perform an activity to extend understanding of the text | **Stopping by Woods on a Snowy Evening** | show understanding and appreciation of the poem by creating a graphic representation  
create a photomontage  
actively participate in staging a documentary program  
design a collage  
make a movie trailer  
actively participate on making an animated version of the novelette  
design a Greek stage, create a newspaper lay-out for the sequel to the drama |
| **Faces** |  |  |
| **In the Animals’ Court** |  |  |
| **The Moth and the Star** |  |  |
| **The House of the Spirits** |  |  |
| **The Little Prince** |  |  |
| **Oedipus the King** |  |  |
Criteria used for the choice of texts

1. representativeness of the texts as they are written by reputable writers in World Literature

2. level of language proficiency of students and appropriateness of themes based on students’ age, background, and interest

3. richness of potential source/s for the application of the reader-response approach
PHASE2:  writing the materials where Price and Nelson’s activity plan was used

face validation by Literature teachers and experts of the materials
Price and Nelson’s components of an activity plan

1. **pre-planning tasks** - teacher decides how the present activity is connected to significant learning outcomes

2. **activity beginning** - prepares the students to take part and learn in new activity

3. **activity middle** - points out what the students and the teacher will perform during the activity

4. **activity closing** - described as the students helping to tie it all together where they can draw conclusions, recount their problem-solving process or demonstrate what they created or made
READER-RESPONSE THEORISTS HIGHLIGHTED IN THE LESSONS USED IN THE MATERIALS

1. Norman Holland
   - The Father (Björntjerne Björnson)
   - The Death of a Salesman (Arthur Miller)

2. David Bleich
   - Stopping by Woods on a Snowy Evening (Robert Frost)
   - The Moth and The Star (James Thurber)
   - The Little Prince (Antoine de Saint Exupéry)

3. Louise Michelle Rosenblatt
   - Vanka (Anton Chekhov)
   - Oedipus the King (Sophocles)
   - The House of the Spirits (Isabel Allende)

4. Stanley Fish
   - The Animal’s Court (Mark Twain)
   - Faces (Sara Teasdale)
READER-RESPONSE THEORIES

- Stanley Fish
  - Interpretative Community
  - Community of Interpreters

- Louise Michelle Rosenblatt
  - Transactional Theory
  - Interconnects Reader and text

- Norman Holland
  - Psychological Dynamics of Reading
  - Combination of text and personal association

- David Bleich
  - Subjective Criticism
  - Reflects subjective individuality of a personal association

ACTIVITY PLANS
PHASE 3: try-out

evaluation

revision

final form

development of instructional materials

2. There were 295 college students from seven sections and seven teachers at Far Eastern University-East Asia College who participated in the study.

3. The study was conducted in the first term of school year 2008-2009.
Modified Sample Criteria Patterned After Simbulan’s:

1. outcome objectives were clearly stated

2. the materials/audio-visual aids appropriate for the lesson presentation

3. steps in the lesson in order

4. instructions to teachers on how to proceed with the lesson clear

5. the exercises given were appropriate and related to the lesson

6. materials included activities that were capable of doing

7. teachers would find the teaching strategy tested useful

8. could help students improve their performance in World Literature
## Understanding a Poem

### Lesson Title: FACES by Sara Teasdale

### Focused Activity: CREATING A PHOTOMONTAGE

### PREPLANNING TASKS

**Lesson objectives**

In this poem, the students are expected to:

1. define tone;
2. identify the rhyme scheme of the poem;
3. point out the speaker in the poem;
4. examine the attitude and feeling of the speaker in the poem towards strangers; and
5. create a photomontage.

### BEGINNING ACTIVITY

**Opening**

The teacher begins by asking the class these questions:

1. What do you look at when you do people watching?
2. What do you usually notice in people?
3. Do you look at their body, hair, face, eyes, etc.?

This is to prepare the students for the situation that they will find in the poem.

### MIDDLE ACTIVITY

1. The class will answer the question in the Introduction. Selected students and volunteers are called to share their answers.

   **A.** *Rhyme* is the repetition of sounds at the ends of words. Rhyming words have identical vowel sounds in their final accented

### CLOSING ACTIVITY

1. The class will rewrite a poem to change its original tone.
2. Afterwards, some students will be asked to read their work in the class.
**Activity objective**
The students will form a group to create a photomontage. The photomontage will be presented via the computer.

**Activity description**
There are three members required to create a photomontage. The photomontage will be presented via the computer. The students can choose from the tools found in the computer in doing the photomontage. They will use pictures as background for a central picture they will put in the middle of the screen. The members of the group will take turns in explaining the photomontage during the presentation.

- **End rhyme** occurs when rhyming words are repeated at the ends of lines.
- **Internal rhyme** occurs when rhyming words fall within a line.
- **Approximate, or slant, rhyme** occurs when the rhyming sounds are similar, but not exact, as in *prove* and *glove*.

B. A *rhyme scheme* is a regular pattern of rhyming words in a poem. To describe a rhyme scheme, one uses a letter of the alphabet to represent each rhyming sound in a poem or stanza.

Consider how letters are used to represent the rhymes in the following example:

With innocent wide penguin’s eyes, three  a  
Large fledgling mocking-birds below  b  
The pussywillow tree,  a  
stand in a row.  b

Marianne Moore, “Bird-Witted”
### Activity rationale

The activity taps the potential of the students to bring out their skills in generating computer designs while correlating the design to the lesson. Creativity is encouraged in this activity and working with other members of the class enables the students to interact and collaborate with others.

- The rhyme scheme of this section on Moore’s poem is abab.
- B. The tone of a literary work is the writer’s attitude towards his or her subject, characters, or audience. A writer’s tone may be formal or informal, friendly or distant.
- The tone of a work of literature is revealed through the writer’s choice of words and portrayal of characters and events. For example, in a work with a humorous tone a writer might use witty language and include descriptions of characters and events. (The teacher presents a familiar poem as example like Trees by Joyce Kilmer)
- Tone can be dramatically affect the way a reader responds to a literary work especially in a poem.
- Ask the class to identify the rhyme scheme of the poem.
- Afterwards, let the class point out the tone prevalent in the poem.
Understanding a Poem

Objectives

In this poem, you are expected to:
1. define tone;
2. identify the rhyme scheme of the poem;
3. point out the speaker in the poem;
4. examine the attitude and feeling of the speaker in the poem towards strangers; and
5. create a photomontage.

Introduction

What is your personal impression on strangers?

__________________________________________________________________________________________________________
__________________________________________________________________________________________________________

Description

Read the poem, FACES. Your knowledge of the poem will enable you to answer the questions that follow and in making a photomontage.

Lesson Title
FACES
by
Sara Teasdale

Activity
CREATING A PHOTOMONTAGE
### Discussion

1. Who is speaking in the poem?

2. How does the speaker in the poem describe the faces of the people in the city?

3. What does the speaker of the poem mean by line 16?

4. Which line or part of the poem is clearest to you?
Group Activity

Form a group with three members. Design a photomontage based on the discussion and meanings derived from the poem. Take turns in explaining your work in class during the presentation.

Conclusion

Among the faces of family, friends, neighbors and classmates that surround you, who is your favorite? Why

_______________________________________________________________________________________________

_______________________________________________________________________________________________

_______________________________________________________________________________________________
CONCLUSIONS

1. The instructional materials developed improved the performance and interest of the technical students in World Literature in Far Eastern University-East Asia College.

2. The modified activity plan patterned after Price and Nelson proved to be functional.

3. The reader-response perspectives of Stanley Fish, Louise Michelle Rosenblatt, Norman Holland and David Bleich offer sound principles to revitalize the teaching of World Literature to technical students.

4. The instructional materials serve as a better alternative to traditional teacher-centered teaching style.

5. Specialization of students must be considered when assigning activities to maximize student participation and potentials.
BIBLIOGRAPHY


