

**K to 12 BASIC EDUCATION CURRICULUM
SENIOR HIGH SCHOOL – CORE SUBJECT**

Grade: 11/12

Core Subject Title: Reading and Writing Skills

Semester: 2nd Semester

No. of Hours/ Semester: 80 hours/semester

Pre-requisite:

Core Subject Description: The development of reading and writing skills as applied to a wide range of materials other than poetry, fiction and drama

CONTENT	CONTENT STANDARD	PERFORMANCE STANDARD	LEARNING COMPETENCIES	CODE
<p>RWS11.1. Reading and Thinking Strategies across Text types</p> <p>A. Text as Connected Discourse B. techniques in Selecting and Organizing Information C. Patterns of Development D. Properties of a well-written Text</p>	<p><i>The learner...</i></p> <p>realizes that information in a written text may be selected and organized to achieve a particular purpose.</p>	<p><i>The learner...</i></p> <p>critiques a chosen sample of each pattern of development focusing on information selection, organization, and development.</p>	<p><i>The learner...</i></p> <p>1. Describes a written text as connected discourse</p>	<p align="center">EN11/12RWS-IIIa-1</p>
			<p>2. Distinguishes between and among techniques in selecting and organizing information</p> <ul style="list-style-type: none"> a. brainstorming list b. graphic organizer c. topic outline d. sentence outline 	<p align="center">EN11/12RWS-IIIa-2</p> <p align="center">EN11/12RWS-IIIa-2.1 EN11/12RWS-IIIa-2.2 EN11/12RWS-IIIa-2.3 EN11/12RWS-IIIa-2.4</p>
			<p>3. Distinguishes between and among patterns of development in writing across disciplines</p> <ul style="list-style-type: none"> a. narration b. description c. definition d. exemplification / classification e. comparison and contrast f. cause and effect g. problem - solution h. persuasion 	<p align="center">EN11/12RWS-IIIbf-3</p> <p align="center">EN11/12RWS-IIIbf-3.1 EN11/12RWS-IIIbf-3.2 EN11/12RWS-IIIbf-3.3 EN11/12RWS-IIIbf-3.4 EN11/12RWS-IIIbf-3.5 EN11/12RWS-IIIbf-3.6 EN11/12RWS-IIIbf-3.7 EN11/12RWS-IIIbf-3.8</p>
			<p>4. Identifies properties of a well-written text</p> <ul style="list-style-type: none"> a. organization b. coherence and cohesion c. language use d. mechanics 	<p align="center">EN11/12RWS-IIIgh-4</p> <p align="center">EN11/12RWS-IIIgh-4.1 EN11/12RWS-IIIgh-4.2 EN11/12RWS-IIIgh-4.3 EN11/12RWS-IIIgh-4.4</p>

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RWS11.2. Text and Context Connections (Critical Reading) A. Critical Reading as Looking for Ways of Thinking 1. Explicit and Implicit Claims in a Text 2. Context of Text Development B. Critical Reading as Reasoning 1. Formulating Evaluative Statements 2. Determining Textual Evidence	understands the relationship of a written text and the context in which it was developed.	writes a 1000-word critique of a selected text on the basis of its claim/s, context, and properties as a written material.	1. Explains critical reading as looking for ways of thinking	EN11/12RWS-IIIij-5
			2. Identifies claims explicitly or implicitly made in a written text a. Claim of fact b. Claim of policy c. Claim of value	EN11/12RWS-IIIij-6 EN11/12RWS-IIIij-6.1 EN11/12RWS-IIIij-6.2 EN11/12RWS-IIIij-6.3
			3. Identifies the context in which a text was developed a. Hypertext b. Intertext	EN11/12RWS-IVac-7 EN11/12RWS-IVac-7.1 EN11/12RWS-IVac-7.2
			4. Explains critical reading as reasoning	EN11/12RWS-IVac-8
			5. Formulates evaluative statements about a text read a. Formulates assertions about the content and properties of a text read b. Formulates meaningful counterclaims in response to claims made in a text read	EN11/12RWS-IVac-9 EN11/12RWS-IVac-9.1 EN11/12RWS-IVac-9.2
			6. Determines textual evidence to validate assertions and counterclaims made about a text read	EN11/12RWS-IVac-10
RWS11.3. Purposeful Writing in the Disciplines and for Professions	understands the requirements of composing academic writing and professional correspondence.	produces each type of academic writing and professional correspondence following the properties of well-written texts and process approach to writing.	7. Explains how one’s purpose is a crucial consideration in academic and professional writing	EN11/12RWS-IVdg-11
			8. Identifies the unique features of and requirements in composing texts that are useful across disciplines a. Book Review or Article Critique b. Literature Review c. Research Report d. Project Proposal e. Position Paper	EN11/12RWS-IVdg-12 EN11/12RWS-IVdg-12.1 EN11/12RWS-IVdg-12.2 EN11/12RWS-IVdg-12.3 EN11/12RWS-IVdg-12.4

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			9. Identifies the unique features of and requirements in composing professional correspondence <ul style="list-style-type: none"> a. Resume b. Application for College Admission c. Application for Employment d. Various forms of Office Correspondence 	EN11/12RWS-IVhj-13 EN11/12RWS-IVhj-13.1 EN11/12RWS-IVhj-13.2 EN11/12RWS-IVhj-13.3 EN11/12RWS-IVhj-13.4

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GLOSSARY

- Connected Discourse
- "Connected speech is more than just a string of individual target segments joined together in series, since each segment is liable to influence the segments that surround it. The precise form that these influences take is determined by the particular language in question, and so the [phonology](#) of connected speech is part of the phonology of the language that the child has to master . . ." (Sara Howard, Bill Wells, and John Local, "Connected Speech." *The Handbook of Clinical Linguistics*, ed. by Martin J. Ball, Michael R. Perkins, Nicole Muller, and Sara Howard. Blackwell, 2008)
 - Connected speech, or connected discourse, in [linguistics](#), is a continuous sequence of [sounds](#) forming [utterances](#) or [conversations](#) in [spoken language](#). Analysis of connected speech shows sounds changes affecting linguistic units traditionally described as [phrases](#), [words](#), [lexemes](#), [morphemes](#), [syllables](#), [phonemes](#) or [phones](#).^[1] The words that are modified by those rules will sound differently in connected speech than in [citation form](#) ([canonical form](#) or [isolation form](#)). http://en.wikipedia.org/wiki/Connected_discourse
- coherence
- It is the unifying element in good writing. It refers to the unity created between the ideas, sentences, paragraphs and sections of a piece of writing. Coherence is what gives a piece of writing its flow. It also gives the reader a sense of what to expect and, therefore, makes the reading easier to follow as the ideas appear to be presented in a natural, almost automatic, way. <http://elc.polyu.edu.hk/elsc/material/Writing/coherenc.htm>
 - In Linguistics, it is the property of unity in a written text or a segment of spoken discourse that stems from the links among its underlying ideas and from the logical organization and development of its thematic content. <http://dictionary.reference.com/browse/coherence>
- cohesion
- The use of [repetition](#), [transitional expressions](#), and other devices (*cohesive cues*) to guide readers and show how the parts of a [composition](#) relate to one other. <http://grammar.about.com/od/c/g/cohesionterm.htm>
 - In Linguistics, it is the property of unity in a written text or a segment of spoken discourse that stems from links among its surface elements, as when words in one sentence are repeated in another, and especially from the fact that some words or [phrases](#) depend for their interpretation upon material in preceding or following text, as in the sequence Be assured of this. Most people do not want to fight. However, they [will](#) do so when provoked, where this [refers](#) to the two [sentences](#) that follow, they [refers](#) back to most people, do so substitutes for the preceding [verb](#) fight, and however [relates](#) the clause that follows to the preceding sentence. <http://dictionary.reference.com/browse/cohesion>
- Development is the process by which you support or explain the [central idea](#) of a paragraph, essay, or other piece of writing. Depending on your purpose—what you want to accomplish—you can use several methods of development:
- Patterns of Development
- Narration
 - Definition
 - Description
 - Classification
 - Illustration
 - Cause and Effect

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- Comparison/Contrast
http://highered.mcgraw-hill.com/sites/0070400555/student_view0/writing-999/paragraph_patterns.html
- Hypertext presents a new way to read on-line text that differs from reading standard linear text. Text is typically presented in a linear form, in which there is a single way to progress through the text, starting at the beginning and reading to the end. However, in hypertext, information can be represented in a semantic network in which multiple related sections of the text are connected to each other. A user may then browse through the sections of the text, jumping from one text section to another. This permits a reader to choose a path through the text that will be most relevant to his or her interests.

Hypertext

The features in hypertext supply flexibility to the reader when compared to reading linear text such as books. Clearly some of this flexibility does exist in books (e.g. table of contents and indexes), but it is not as widely used or exploited. Hypertext permits readers to use these features automatically rather than requiring readers to manually refer to them as needed. This provides additional control to the reader in determining the order that the text is to be read, and allows the reader to read the text as if it were specifically tailored to the reader's background and interests. This flexibility does promise an advantage of personalization and eases the burden of finding information, However, is this flexibility actually good or useful to the reader?

- **Intertextuality** is the shaping of a text meaning by another text. Intertextual figures include: [allusion](#), [quotation](#), [calque](#), [translation](#), [pastiche](#) and [parody](#). An example of intertextuality is an author's borrowing and transformation of a prior text or to a reader's referencing of one text in reading another.
<http://en.wikipedia.org/wiki/Intertextuality>
- Derived from the Latin *intertexto*, meaning to intermingle while weaving, intertextuality is a term first introduced by French semiotician Julia Kristeva in the late sixties. In essays such as "Word, Dialogue, and Novel," Kristeva broke with traditional notions of the author's "influences" and the text's "sources," positing that all signifying systems, from table settings to poems, are constituted by the manner in which they transform earlier signifying systems. A literary work, then, is not simply the product of a single author, but of its relationship to other texts and to the structures of language itself. "[A]ny text," she argues, "is constructed of a mosaic of quotations; any text is the absorption and transformation of another" (66).

Inter-text Inter-textuality

Intertextuality is, thus, a way of accounting for the role of literary and extra-literary materials without recourse to traditional notions of authorship. It subverts the concept of the text as self-sufficient, hermetic totality, foregrounding, in its stead, the fact that all literary production takes place in the presence of other texts; they are, in effect, [palimpsests](#). For Roland Barthes, who proclaimed the [death of the author](#), it is the fact of intertextuality that allows the text to come into being:

Any text is a new tissue of past citations. Bits of code, formulae, rhythmic models, fragments of social languages, etc., pass into the text and are redistributed within it, for there is always language before and around the text. Intertextuality, the condition of any text whatsoever, cannot, of course, be reduced to a problem of sources or influences; the intertext is a general field of anonymous formulae whose origin can scarcely ever be located; of unconscious or automatic quotations, given without quotation marks. ("Theory

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of the Text" 39).

Thus [writing](#) is always an iteration which is also a re-iteration, a re-writing which foregrounds the trace of the various texts it both knowingly and unknowingly places and dis-places.

Intertexts need not be simply "literary"--historical and social determinants are themselves signifying practices which transform and inflect literary practices. (Consider, for example, the influence of the capitalist mode of production upon the rise of [the novel](#).) Moreover, a text is constituted, strictly speaking, only in the moment of its reading. Thus the reader's own previous readings, experiences and position within the cultural formation also form crucial intertexts.

The concept of intertextuality thus dramatically blurs the outlines of [the book](#), dispersing its image of totality into an unbounded, illimitable tissue of connections and associations, paraphrases and fragments, texts and con-texts. For many hypertext authors and theorists, intertextuality provides an apt description of the kind of textual space which they, like the figures in Remedio Varo's famous "Bordando el Manto Terrestre," find themselves weaving:

a kind of tapestry which spilled out the slit windows and into a void, seeking hopelessly to fill the void: for all the other buildings and creatures, all the waves, ships, and forests of the earth were contained in this tapestry, and the tapestry was the world. (Pynchon 10)

<http://www2.iath.virginia.edu/elab/hfl0278.html>

- A **literature review** is a text written by someone to consider the critical points of current knowledge including substantive findings, as well as theoretical and methodological contributions to a particular topic. Literature reviews are [secondary sources](#), and as such, do not report any new or original experimental work. Also, a literature review can be interpreted as a review of an abstract accomplishment.

Most often associated with academic-oriented literature, such as a [thesis](#) or peer-reviewed article, a literature review usually precedes a research proposal and results section. Its main goals are to situate the current study within the body of literature and to provide context for the particular reader. Literature reviews are a staple for research in nearly every academic field.

http://en.wikipedia.org/wiki/Literature_Review

- A literature review is an assessment of a body of research that addresses a research question. *A literature review* identifies what is already known about an area of study. It may also identify questions a body of research does not answer and make a case for why further study of research questions is important to a field

Process: *It is a research journey with several steps:*

- Framing a research question
- Searching relevant bodies of literature

Literature Review

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- Managing search results
- Synthesizing the research literature
- Writing an assessment of the literature

The process is *iterative*—as you gain understanding, you'll return to earlier steps to rethink, refine, and rework your literature review.

<http://guides.library.harvard.edu/literaturereview>

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Code Book Legend

Sample: EN11/12RWS-IIIa-1

LEGEND		SAMPLE	
First Entry	Learning Area and Strand/ Subject or Specialization	English	EN11/12
	Grade Level	Grade 11/12	
Uppercase Letter/s	Domain/Content/ Component/ Topic	Reading and Writing Skills	RWS
			-
Roman Numeral <i>*Zero if no specific quarter</i>	Quarter	Third Quarter	III
Lowercase Letter/s <i>*Put a hyphen (-) in between letters to indicate more than a specific week</i>	Week	Week one	a
			-
Arabic Number	Competency	describes a written text as connected discourse	1