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SENIOR HIGH SCHOOL

21st Century Literatures from the Philippines and the World

**Quarter 1 - Module 1
Understanding the Literary History
and Appreciating the 21st Century
Literatures of the Philippines**



Department of Education • Republic of the Philippines

21st Century Literatures from the Philippines and the World
Alternative Delivery Mode
Quarter 1 – Module 1: Understanding the Literary History and Appreciating the
21st Century Literatures of the Philippines
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This instructional material was collaboratively developed and reviewed by educators from public and private schools, colleges, and/or universities. We encourage teachers and other education stakeholders to email their feedback, comments, and recommendations to the Department of Education at action@deped.gov.ph.

We value your feedback and recommendations.

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WHAT I NEED TO KNOW

This first learning module contains 21st Century Literatures from the regions in various genres and forms in consideration of the various dimensions of Philippine literary history from pre-colonial to contemporary; canonical authors and works of Philippine National Artists in Literature; names of authors and their works, and the backgrounds of the literature from the region where the high school is located.

In this module, the students understand and appreciate the elements and contexts of 21st century Philippine literature from the regions through: a written close analysis and critical interpretation of a literary text in terms of form and theme, with a description of its context derived from research; and an adaptation of a text into other creative forms using multimedia.

After studying this module, you will be able to:

1. define literature from various writers;
2. identify the geographic, linguistic, and ethnic dimensions of Philippine literary history from pre-colonial to the contemporary;
3. make graphical timeline on how literatures of literary periods proliferated;
4. identify representative texts and authors from each region (e.g. engage in oral history research with focus on key personalities from the students' region, province, town);
5. appreciate and internalize the meaning of the texts;
6. value the contributions of local writers to the development of regional literary traditions;
7. compare and contrast the various 21st century literary genres and the ones from the earlier genres/periods citing their elements, structures and traditions; and
8. present a creative presentation through multimedia.

THINGS TO REMEMBER TO GET THROUGH

To learn and benefit from this module, follow the following steps:

1. Read the module title and the module introduction to get an idea of what the module covers. Specifically, read the first two sections of this module carefully.

The first section tells you what this module is all about while the second section tells you of what you are expected to learn.

2. Never move on to the next page unless you have done what you are expected to do in the previous page. Before you start each lesson, read first the INSTRUCTIONS.
3. Work on the activities. Take note of the skills that each activity is helping you to develop.
4. Take the Post-Test after you are done with all the lessons and activities in the module.
5. Meet with your teacher. Ask him/her about any difficulty or confusion you have encountered in this module.
6. Finally, prepare and gather all your outputs and submit them to your teacher.
7. Please write all your answers of the tests, activities, exercises, and others in your separate activity notebook.



REMEMBER THIS

The most basic skill that a good student in literatures has is a clear understanding of the development and the canonical authors' contributions to the literatures of the Philippines.

GOOD LUCK AS YOU BEGIN THIS MODULE!

LESSON

1

GRAPHIC, LINGUISTIC, AND ETHNIC DIMENSIONS OF PHILIPPINE LITERARY HISTORY

Competency 1A: Identify the geographic, linguistic, and ethnic dimensions of Philippine literary history from pre-colonial to the contemporary, EN12Lit-Ia-21 (2 hours)

WHAT I NEED TO KNOW

At the end of this lesson, the learners are expected to:

1. define literature from various writers; and
2. understand literature from pre-colonial to contemporary periods.
3. make a graphical timeline focusing on how the literatures for each literary period proliferated.

WHAT I KNOW

Instructions: Recall what you learned about the literature of the past. Read and answer the following statements. Write the letter of your answer in your activity notebook.

1. The “putong” is a pre -colonial ornament which may signify that the wearer has killed someone.

- a. True b. False

2. The early Filipinos live in scattered barangay governed by a chieftain which they call rajah or datu.

- a. True b. False

3. It is a body of work, either written, oral, or visual, containing imaginative language that realistically portrays thought, emotions, and experiences of the human condition.

- a. Pre-colonial Literature
- b. Philippine Literature
- c. Literature
- d. World Literature

4. The period of time before colonization of a region or territory.

- a. Colonial
- b. Pre-Colonial
- c. Pre-history
- d. Post-Colonial

5. Identify the two classifications of folk literature:

- a. Local and Global
- b. Dynamic and Static
- c. Flat and Round
- d. Floating and Oral

6. Literatures during pre-colonial period were handed down to us through

- a. word of mouth
- b. paper and pen
- c. multimedia

7. Which of the following is true about Philippine pre-colonial texts?

- a. Most of the pre-colonial dramas were held in the sambahan or places of worship.
- b. They revolve around the illiteracy of early Filipinos.
- c. Only the concept of death is used as a subject for narratives.
- d. All of the above

8. It is a rhythmical type of literary composition that usually serves to excite the readers.

- a. Poetry
- b. Prose

9. Which of the following is a theme of pre-colonial texts?

- a. Karma
- b. Reincarnation
- c. Ideals
- d. War

10. It is the ordinary form of spoken or written language, without metrical structure

- a. Poetry
- b. Prose

11. It is a war song which evolved into a love song.

- a. Uyayi
- b. Talindaw
- c. Hele
- d. Kumintang

12. It is a song of revelry

- a. Epiko
- b. Uyayi
- c. Diyuna
- d. Sabi

13. These are sacred narrative explaining how the world and man came to be in their present form.

- a. Legends
- b. Myths
- c. Epics
- d. Fables

14. Philippine myths show that ancient Filipinos believed in one supreme god and in a number of lesser gods and goddesses

- a. True
- b. False

15. These are myths that seek to explain natural phenomenon like rainbows, thunder and lightning.

- a. Early concept of the universe
- b. The Sun, Moon and Stars
- c. Establishment of Natural Order



WHAT IS IT

What is literature?

The word literature is derived from the Latin term *litera* which means **letter**. It has been defined differently by various writers. These are the following:

1. **Literature** expresses the feelings of people to society, to the government, to his surroundings, to his fellowmen, and to his Divine Creator. (**Brother Azurin**)
2. **Literature** is anything that is printed as long as it is related to the ideas and feelings of the people, whether it is true, or just a product of one's imagination. (**Webster**)
3. “**True literature** is a piece of written work which is undying. It expresses the feelings and emotions of people in response to his everyday efforts to live, to be happy in his environment and, after struggles, to reach his Creator” (**PANITIKANG FILIPINO**)

Some loosely interpret literature as any printed matter written within a book, a magazine or a pamphlet. Others define literature as a faithful reproduction of man's manifold experiences blended into one harmonious expression. Because literature deals with ideas, thoughts and emotions of man, literature can be said to be the story of man. Man's loves, griefs, thoughts, dreams and aspirations coached in beautiful language is literature.

In **Panitikang Pilipino** written by Atienza, Ramos, Salazar and Nazal, it says that “true literature is a piece of written work which is undying. It expresses the feelings and emotions of people in response to his everyday efforts to live, to be happy in his environment and, after struggles, to reach his Creator.”

Philippine Literature is a diverse and rich group of works that has evolved side-by-side with the country's history. Literature had started with fables and legends made by the ancient Filipinos long before the arrival of Spanish influence. The main themes of Philippine literature focus on the country's pre-colonial cultural traditions and the socio-political histories of its colonial and contemporary traditions.

Literary History/Evolution of the Philippines

1. Pre-Colonial Period

- The evolution of Philippine literature depended on the influences of colonization and the spirit of the age.
- The first Filipino alphabet called **ALIBATA** was replaced by the Roman alphabet.
- Indigenous Philippine literature was based on traditions and customs of a particular area of the country.
- Philippines is an archipelago country, consisting several islands, (7,107 islands to be exact), and each of those islands has its specifications of cultures and traditions, bearing different set of native literature.
- Ancient literatures were written on the perishable materials like dried leaves, bamboo cylinder, and bark of the trees.
- Literatures were handed down to us through the word of mouth.

There were two literary forms during the pre-colonial period:

A. Written literatures

Examples:

- a. Riddles or bugtong. These are effective ways to inculcate the ability of logical thinking of a child.
- b. Epigrams or salawikain. It reflects the hidden meaning through the good lines. It provides good values.
- c. Poems or tanaga – These are common forms of poetry which has a quatrain with 7 syllables each with the same rhyme at the end of each line. It also expresses insights and lessons in life.

B. Oral literatures

Examples:

- a. Chant. It is used in witchcraft and enchantment. While, ambahan is a traditional poetry of Hanunoo Mangyans of Oriental Mindoro which teaches lesson about life. It is recited by parents to educate their children by the youth expressing their love, by the old to impart experiences, or by the community in tribal ceremony. (slideshare.net/mobile/jessacerbito...)
- b. Balagtasan .This is a Filipino form of debate done in verse. The term is derived from the surname of *Francisco Balagtas* the author of Filipino epic *Florante at Laura*.

2. The Spanish Colonial Period (1565-1897)

Sixteenth Century was the start of the deprivation of the indigenous Philippine literature. Spanish colonial government finally got in the scene. They were able to manipulate literature by monopolizing it under the religious orders. Literature evolves mainly on the themes of Spanish/ European culture and of course, the Roman Catholic religion.

Literary Influences during Spanish colonization

- a. *Christian Doctrine or Doctrina Christiana* was the first book ever printed in the Philippines in 1593 by the Dominican press.
- b. *Libro de la Lengua Tagala* by Fernando Bagongbanta .Tagalog translations to the Spanish lines, still the superiority of the Spanish language.
- c. *Pasyon* influenced by the Spanish contexts of Christianity, at least they embodied several Filipino sentiments and values (the feeling of Filipino mother towards a suffering son).

Filipino writers in Spanish became conscious for the search for freedom

- a. *Pasyon Dapat Ipag-alab ng Puso* by Marcelo H. del Pilar expressed his rebellious writing style was identified.
- b. Pascual Poblete's *Patnubay sa Binyagan* associated Filipinos' struggle for independence with Jesus' life.
- c. Jose Rizal's *Noli Me Tangere* and *El Filibusterismo* made very powerful contributions among the Filipinos the introduction of rejecting Spanish rule. He also influenced the succeeding writers.
- d. The narrative poems *Awit* and *Corrido* talked about world of royals, warriors and lovers (the basic concept in *Florante at Laura*).
- e. *Komedya*. Francisco Baltazar's *Florante at Laura* embodied the concept of colonization and oppression which gave voice to their revolutionary action towards freedom.

3. The American Colonial Period (1898-1945)

- Philippine literature in Spanish was starting to lose its track on the first decade.
- The poems of Fernando Ma. Guerrero (*Crisalidas*), Balmori's *Se deshojo la Flor* novel, and many others discussed revolution and sentiments for patriotism and reform proved that Philippine literature was used to claim freedom from the colonizers.
- Even if Philippine literature was in English, the preservation of the content for Filipino experiences was achieved.

- Short story writers in English like Manuel Arguilla in his “*A Son is Born*,” was one of the foundations of the Philippine literature, not in Tagalog or in Spanish, but during this time, in English. Poetry in English was also founded.
- *Sarzuela* was overpowered by English drama.

4. The Contemporary Period (1946 to present)

This period started during the rebirth of freedom in (1946-to present). The Americans returned in 1945. Filipinos rejoiced and guerrillas that fled to the mountain joined the liberating American Army. On July 4, 1946, the Philippines regained its freedom and the Filipino flag waved joyously alone. The chains were broken.

The State of Literature during this Period

The early post-liberation period was marked by a kind of “struggle of mind and spirit” posed by the sudden emancipation from the enemy, and the wild desire to see print.

- a. *Heart of The Islands* (1947) – a collection of poems by Manuel Viray
- b. *Philippines Cross Section* (1950) – a collection of prose and poetry by Maximo Ramos and Florentino Valeros
- c. *Prose and Poems* (1952) – by Nick Joaquin
- d. *Philippine Writing* (1953) – by T.D. Agcaoili
- e. *Philippine Havest* – by Amador Daguio
- f. *Horizons Least* (1967) – a collection of works by the professors of UE, mostly in English (short stories, essays, research papers, poem and drama) by Artemio Patacsil and Silverio Baltazar. The themes of most poems dealt with the usual love of nature, and of social and political problems. Toribia Maño’s poems showed deep emotional intensity.
- g. *Who Spoke of Courage in His Sleep* – by NVM Gonzales
- h. *Speak Not, Speak Also* – by Conrado V. Pedroche
- i. Other poets were Toribia Maño and Edith L. Tiempo, Jose Garcia Villa’s *Have Come, Am Here* has won acclaim both here and abroad

The New Filipino Literature during this Period

Philippine literature in Tagalog was revived during this period. Most themes in the writings dealt with Japanese brutalities, of the poverty of life under the Japanese government and the brave guerilla exploits.

a. Period of Activism (1970-1972)

Many young people became activists to ask for changes in the government. In the expression of this desire for change, keen were the writings of some youth who were fired with nationalism in order to emphasize the importance of their petitions.

The Literary Revolution

The youth became completely rebellious during this period. This was proven not only in the bloody demonstrations and in the sidewalk expressions but also in literature. Campus newspapers showed rebellious emotions. The once aristocratic writers developed awareness for society. They held pens and wrote on placards in red paint the equivalent of the word MAKIBAKA (To dare!).

Writing During the Period of Activism

The irreverence for the poor reached its peak during this period of the mass revolution. It was also during this period that Bomba films that discredit our ways as Filipinos started to come out.

b. Period of the New Society (1972-1980)

The period of the New Society started on September 21, 1972. The Carlos Palanca Awards continued to give annual awards. Almost all themes in most writings dealt with the development or progress of the country –like the Green Revolution, family planning, proper nutrition, environment, drug addiction and pollution. The New Society tried to stop pornography or those writings giving bad influences on the morals of the people. All school newspapers were temporarily stopped and so with school organizations.

Filipino Poetry during the Period of the New Society

Themes of most poems dealt with patience, regard for native culture, customs and the beauties of nature and surroundings.

The Play under the New Society

The government led in reviving old plays and dramas, like the *Tagalog Zarzuela*, *Cenaculo* and the *Embayoka of the Muslims* which were presented in the rebuilt Metropolitan Theater, the Folk Arts Theater and the Cultural Center of the Philippines.

Radio and Television

Radio continued to be patronized during this period. The play series like *Si Matar*, *Dahlia*, *Ito Ang Palad Ko*, and *Mr. Lonely* were the forms of recreation of those without television

Filipino Films

A yearly Pista ng mga Pelikulang Pilipino (Yearly Filipino Film Festival) was held during this time. During the festival which lasted usually for a month, only Filipino films were shown in all theaters in Metro Manila.

1. *Maynila...Sa Mga Kuko Ng Liwanag* written by Edgardo Reyes and filmed under the direction of Lino Brocka. Bembol Roco was the lead role.
2. *Minsa'y Isang Gamu-Gamu*, Nora Aunor was the principal performer here.
3. *Ganito Kami Noon...Paano Kayo Ngayon* led by Christopher de Leon and Gloria Diaz.
4. *Insiang*: by Hilda Koronel
5. *Aguila*: led by Fernando Poe Jr., Jay Ilagan and Christopher de Leon

Comics, Magazines and other Publications

In this period of the New Society, newspapers donned new forms. News on economic progress, discipline, culture, tourism and the like were favored more than the sensationalized reporting of killings, rape and robberies.

c. Period of the Third Republic (1981-1985)

After ten years of military rule and some changes in the life of the Filipino which started under the New Society, Martial Rule was at last lifted on January 2, 1981.

1. *Filipino Poetry* • Poems during this period of the Third Republic were romantic and revolutionary. Writers wrote openly of their criticism against the government. The supplications of the people were coached in fiery, colorful, violent, profane and insulting language.
2. *Filipino Songs* • Many Filipino songs dealt with themes that were really true-to-life like those of grief, poverty, aspirations for freedom, love of God, of country and of fellowmen.

Philippine Films during the Period

The yearly Festival of Filipino Films continued to be held during this period. The people's love for sex films also was unabated. Below is the table of the list of Philippine Films during the Third Republic.

Film	Director	Cast	Genre
Kontrobersyal (1981)	Lino Brocka	Philip Salvador, Gina Alajar, Charo Santos	Drama
Relasyon (1982)	Ishmael Bernal	Vilma Santos, Christopher de Leon	Drama
Dugong Buhay (1983)	CarloJ. Caparas	Ramon Revilla, Bong Revilla, Imelda Ilanan	Action
Ang Panday (1984)	Ronwaldo Reyes	Fernando Poe, Jr, Marianne dela Riva, Max Alvarado	Action/Fantasy
Tinik sa Dibdib (1985)	Leroy Salvador	Nora Aunor, Dina Bonnevie, Phillip Salvador	Drama

d. Rebirth of Freedom (1986-present)

History took another twist. Once more, the Filipino people regained their independence which they lost twenty years ago. In the span of four days from February 21-25, 1986, the so-called People Power (Lakas ng Bayan) prevailed. Together, the people barricaded the streets petitioning the government for changes and reforms.

Newspapers and other Publications

Newspapers which were once branded crony newspapers became instant opposition papers overnight. This was true of BULLETIN TODAY which became the opposition paper.

Books

The Philippine revolution of 1986 and the fire of its spirit that will carry the Filipinos through another epoch in Philippine history is still being documented just as they have been in the countless millions who participated in body and spirit in its realization.

WHAT'S IN

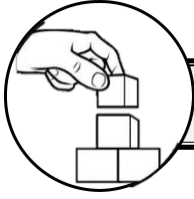
In your notebook, answer the following questions.

- 1.) Explain in three (3) sentences why literature is considered as the story of a man?
- 2.) How did Philippine Literatures develop from ancient time to present?

Note to the teacher:

Have your own assessment on the above What's In activity. You Also decide the scoring of this activity.

Thank you.



WHAT'S MORE

ACTIVITY 1

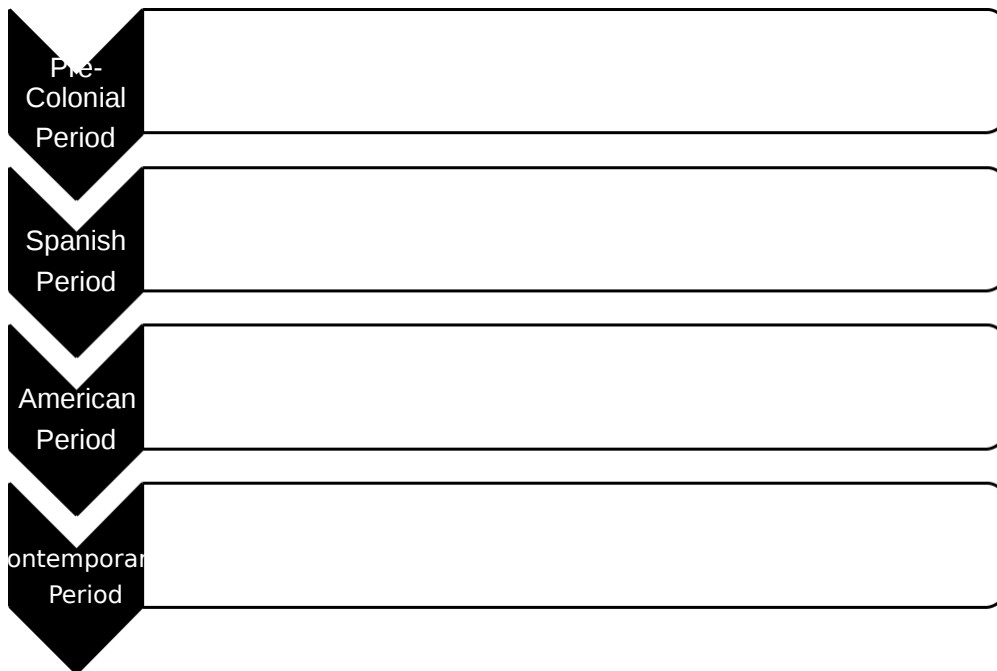
Make a graphical timeline in your notebook focusing on how the literatures for each literary period (from Pre-colonial to Contemporary) proliferated. (Note: Limit 5 timelines only and you can have your own graphical design)

Note to the teacher:

You can vary the instructions such as:

1. Vary the number of timelines – events, genres, and their structures.
2. You can have your own graphical design.
3. Opt to have another activity as long as it has something to do with the tracing of the literary evolution of the Philippines.

Thank you.



ASSESSMENT

Instructions: Match each statement in Column A with what it describes in Column B. Write the letter of the answer in your notebook.

Column A	Column B
<ol style="list-style-type: none"> 1. It is the first alphabet which was replaced by Roman Alphabet. 2. It defines as anything that is printed as long related to ideas etc. 3. It is the first book written by Fr. Juan de Placencia. 4. A Filipino form of debate done in verse. 5. It is a word derived from a Latin term <i>litera</i> 6. <i>Tagalog Zarzuela, Cenaculo</i> and the <i>Embayoka of the Muslims</i> were presented in what period? 7. Narrative poems talked about world of royals, warriors and lovers. 8. A literature influenced by the Spanish contexts of Christianity, at least they embodied several Filipino sentiments and values. 9. Literatures were handed down to us through the ---. 10. An awarding organization continued to recognize the efforts of the Filipino writers. 	<ol style="list-style-type: none"> a. Letter b. Alibata c. Doctrina Christiana d. Webster e. Balagtasan f. Riddles g. New Society h. word of mouth i. Awit and Corrido j. Palanca Memorial Award k. Pasyon l. Spanish Colonial Period m. Literature

Now, Let's Proceed to Lesson 2.

LESSON

TEXTS AND AUTHORS FROM EACH REGION

Competency 1B: Identify representative texts and authors from each region (e.g. engage in oral history research with focus on key personalities from the students' region, province, and town, EN12Lit-Ib-22 (2 hours).

WHAT I NEED TO KNOW

At the end of this lesson, you will be able to:

1. enumerate Filipino authors across the regions; and
2. appreciate their contributions on the development of Philippine literature.

WHAT I KNOW

Instruction: Write T if the statement is true and F if it is false. Write your answer in your notebook.

1. Due to diverse environment, our ancestors developed separate cultures and beliefs.
2. Good number of performances can be found in video-sharing site like YouTube.
3. Rich biodiversity of the Philippines has made through archipelagic nature.
4. Our study of literature can help us understanding different cultures across the country.
5. Ilocos Region belongs to Region 2.
6. CAR Region stands for Cordillera Administrative Region.
7. Jose Ayala is a writer who comes from Region 10.
8. CARAGA Region is the same as CAR Region.
9. Our topography allows us to enjoy endemic flora and fauna.
10. Western Visayas region is part of NCR region.

WHAT'S IN

In the previous lesson, you have already identified the geographic, linguistic, and ethnic dimensions of Philippine literary history from pre-colonial to the contemporary. Now, you are ready to move forward and learn more.

WHAT'S NEW

During a 2014 conference in Cebu City, Senator Alan Peter Cayetano remarked that the national government should stop giving the bulk of its national budget to Metro Manila alone. He said “Let us remember that Metro Manila is not the Philippines, and the Philippines is not Metro Manila. We should not always build in Manila. Other provinces and regions should share in the resources such as Clark, Zamboanga, Peninsula, Caraga and etc.” Providing equal resources to all regions of the country has been a continuous problem in more than a century of our independence as nation.

The archipelagic nature of the Republic of the Philippines has made the country enjoy a rich biodiversity. Our topography, which consists of mountainous terrains, dense forests, plains, and coastal areas, allow us to enjoy endemic flora and fauna. As a result of this diverse environment, our ancestors developed separate cultures and languages.

Our country has a total of **182 living languages**. With these languages our ancestors communicated, built their communities, and created unique cultural products. Separated by seas, cultures, and languages, the Filipinos of today must consciously choose to maintain a united front in order for all of us to be truly equal and free as a people in one nation. How can we do this? Perhaps our study of literature can help point us toward the direction of understanding different cultures across the country, and hopefully this would provide the opportunity for a true sense of pride to grow within us for being part of this nation.

21st century technology can help propel this goal into something obtainable. With the help of the **Internet**, many contemporary authors from the regions are publishing their work online. Whether they are using their regional language, Filipino, or English, these young authors are beginning to speak a national audience about their reality. Some 21st century literature of the Philippines can be found in blogs, online newspapers, online magazines, online journals, etc. Also, a good number of performances of songs, skits, and amateur films showcasing regional works can be found in video-sharing sites like YouTube.

Motivation questions. From the article that you have read, answer the following questions:

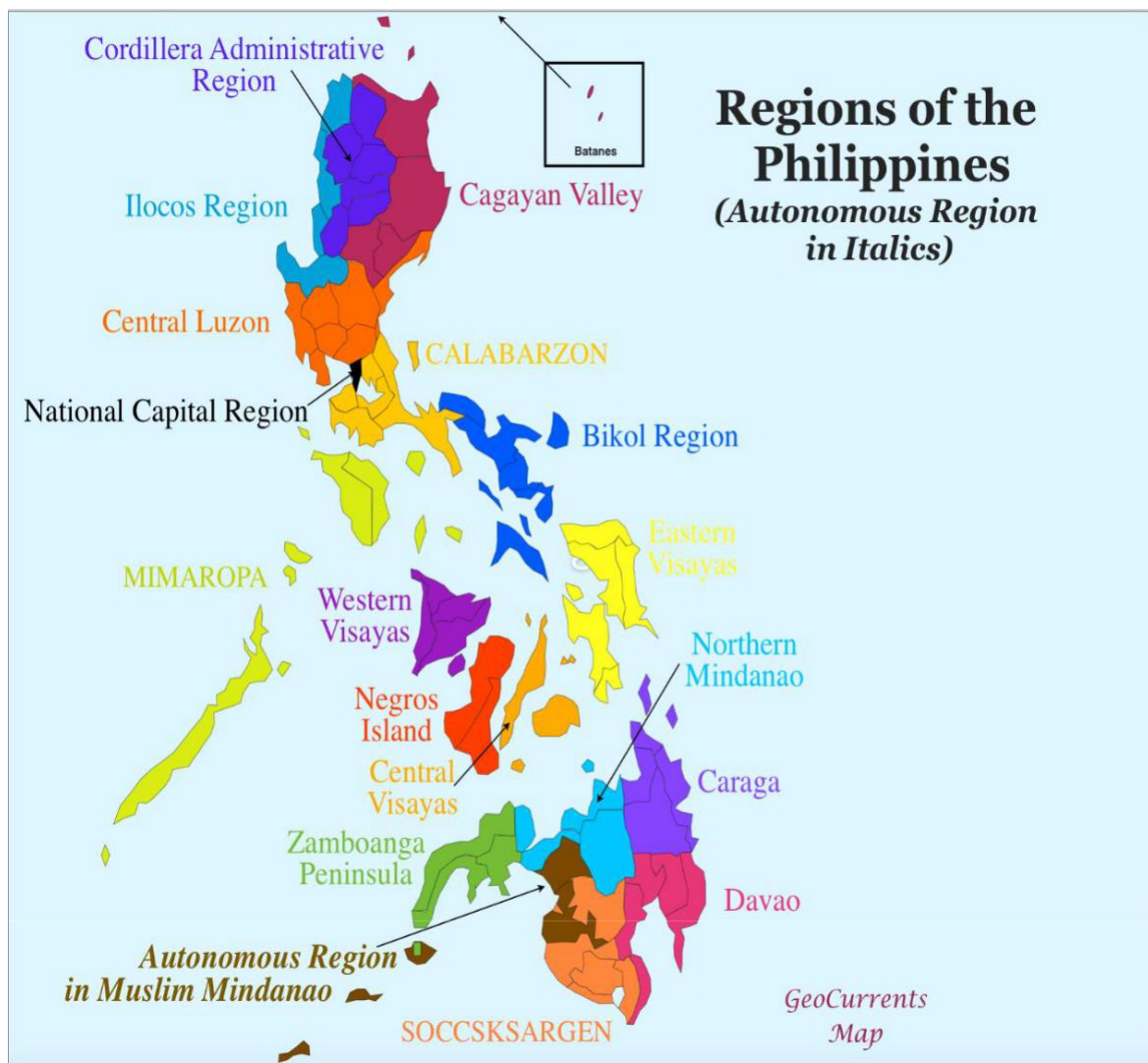
1. What are the 5 important points that Senator Alan Peter Cayetano emphasized?
2. How do you describe the geographical location of the Philippines?
3. How do these contribute to the development of our literature?



WHAT IS IT

Texts and Authors from each Region

This part shows you the various texts and authors from different regions in the country.



The table below presents the current regional division of the Philippines. Samples of 21st century Filipino authors associated with each region are listed. The writer's association with that region is established in two ways: it is the writer's birthplace or the writer settled in that region. Be reminded that the names of writers here are merely a fraction of 21st century Filipino writers. Many of our new writers are still waiting to have their works published.

<p>NCR-National Capital Region-Metro Manila is made up of the following cities: Manila, Caloocan, Las Pinas, Makati, Malabon, Mandaluyong, Marikina, Muntinlupa, Navotas, Quezon City, Pasay, Pasig, Paranaque, San Juan, Taguig, Valenzuela, and Pateros</p> <ul style="list-style-type: none"> □ Writers associated with this region: Michael M. Coroza, Jessica Zafra, Charlson Ong, Norman Wilwayco, Ana Maria Villanueva-Lykes, Janet B. Villa, Naya Valdellon, Rosmon Tuazon, Lourde de Veyra
<p>Region 1- Ilocos Region-Ilocos Norte, Ilocos Sur, La Union, Pangasinan and Dagupan City</p> <ul style="list-style-type: none"> □ Writers associated with this region: Paul B. Zafaralla, Santiago B. Villafania, Cles B. Rambaud, Jan Marc Austria, Ariel S. Tabag, Manuel Arguilla
<p>Region 2-Cagayan Valley Region - Batanes, Cagayan, Isabela, Nueva Viscaya, and Quirino</p> <ul style="list-style-type: none"> □ Writers associated with this region: Jun Lisondra, Lovella G. Velasco
<p>CAR (Cordillera Administrative Region) - Abra, Apayao, Benguet, Ifugao, Kalinga-Apayao, and Mountain Province</p> <ul style="list-style-type: none"> □ Writers associated with this region: Ma. Luisa Aguillar-Carino, Dion Michael Fernandez, Rachel Pitlogay, Chinee Sanchez Palatino, Charisse Acquisio
<p>Region 3 - Central Luzon Region Aurora, Bataan, Bulacan, Nueva Ecija, Pampanga, Tarlac, and Zambales</p> <ul style="list-style-type: none"> □ Writers associated with this region; Virgilio Almario, Rolando F. Santos, D.M. Reyes, Danton Remote, Marl Anthony Cayanan
<p>Region 4-A-CALABARZON - Cavite, Laguna, Batangas, Rizal, and Quezon</p> <ul style="list-style-type: none"> □ Writers associated with this region: Joel M. Toledo, Frank G. Rivera, Jimmuel C. Naval

Region 4-B - MIMAROPA (Occidental Mindoro and Oriental Mindoro),
Marinduque, Romblon, and Palawan

- Writer associated with this region: Jose Dalisay Jr.

Region 5-Bicol Region - Camarines Norte, Camarines Sur, Albay, Catanduanes,
Masbate, and Sorsogon

- Writers associated with this region: Merlinda Bobis, Ricardo Lee, Victor
Dennis Tino Nierva

Region 6- Western Visayas Region - Aklan Antique, Capiz, Guimaras, and Iloilo

- Writers associated with this region: Felino Garcia Jr., John Iramil, Isidro Cruz

NIR-Negros Island Region - Negros Occidental and Negros Oriental

- Writers associated with this region: Isabel D. Sibullen, Marianne Villanueva

Region 7- Central Visayas Region - Bohol, Cebu, Siquijor

- Writers associated with this region: Michael Obenieta, Jeneen R. Garcia

Region 8 - Eastern Visayas region - Samar, Leyte, and Biliran

- Writers: Voltaire Oyzon, Timothy R. Montes

Region 9 - Zamboanga Peninsula - Zamboanga del Norte, Zamboanga del Sur,
Zamboanga Sibugay, Zamboanga City, and Isabela

- Writers: Mig Alvarez Enriquez, Servando D. Halili Jr. Antonio R. Enriquez

Region 10- Northern Mindanao Region- Bukidnon, Camiguin, Lanao del Norte,
Misamis Oriental, Misamis Occidental

- Writers: Ralph Semino Galan, Judith R. Dharmdas, Anthony Tan

Region 11- Davao Region or Southern Mindanao Region-Compostela Valley,
Davao del Norte, Davao del Sur, Davao Oriental, and Davao Occidental

- Writers: Candy Gourlay, Salud M. Carrido

Region 12 - SOCCSKSARGEN or Central Mindanao Region- South Cotabato, Cotabato, Sultan Kudarat, Sarangani, and General Santos

□ Writers: Christine Godines-Ortega, Jaime An Lim

Region 13 - CARAGA Region- Agusan del Sur, Agusan del Norte, Surigao del Norte, Surigao del Sur, and Dinagat Islands

□ Writers: Joey Ayala, Tita Lacambra-Ayala

ARMM (Autonomous Region in Muslim Mindanao) - Asila (except Isabela City), Lanao del Sur, Maguindanao, Sulu, and Tawi-Tawi

□ Writers: Steven Prince Patrick C. Fernandez, Mehol K. Sadain

Source: *Beyond Borders (Reading Literature in the 21st century)* by MARIA GABRIELA P MARTIN et.al.

SOME NOTABLE WRITERS FROM DIFFERENT REGIONS AND THEIR CONTRIBUTIONS TO PHILIPPINE LITERATURES



Source:

panitikan.ph

Retrieved: May 20, 2020

Michael M. Coroza writes poetry, fiction, critical essays and is engaged in literary translation. The writer's works have been published in national and international literary magazines: *Kritika Kultura*, *Philippine Studies*, *Unitas*, *Tomas*, *Bulawan Journal of Arts and Culture*, *Daluyan*, *Loyola Schools Review*, and the *Malay Indonesian Studies*. He is famous for promoting the traditional poetic genre of the Philippines "*Balagtasan*". He participated in international poetry readings "Kuala Lumpur-10" (2004) and the Second literary festival "Korea-ASEAN" in Jakarta (2011). Among his works are: *ASEANO: An Anthology of Poems from Southeast Asia* (1995), *Dili't Dilim* (1997), *Sounds of Asia* (2011), *Ang mga Lambing ni Lolo Ding* (2012), and *Nawawala si Muningning* (2015).

Source: panitikan.ph

Retrieved: May 20, 2020



MANUEL E. ARGUILLA (1911-1944) was an Ilocano who wrote in English. He was best known for his short story, "*How My Brother Leon Brought Home a Wife*", which received first prize in the Commonwealth Literary Contest in 1940. Most of his stories depict life in Barrio Nagrebcan, Bauang, La Union, where he was born in 1911.

Source:
<http://pinoylit.hypermart.net>
Retrieved:
May 20, 2020

Source: <http://pinoylit.hypermart.net>
Retrieved: May 20, 2020








Anthony Tan was born on 26 August 1947, Siasi [Muddas],

Sulu. His degrees AB English, 1968, MA Creative Writing, 1975, and Ph.D. English Lit., 1982 were all obtained from the Silliman University where he edited *Sands and Coral*, 1976. For more than a decade, he was a member of the English faculty at SU and regular member of the panel of critics in the Silliman Writers Workshop. He taught briefly at the DLSU and was Chair of the English Dept. at MSU-Iligan Institute of Technology where he continues to teach. A member of the Iligan Arts Council, he helps Jaime An Lim and Christine Godinez-Ortega run the Iligan Writers Workshop/Literature Teachers Conference. He also writes fiction and children's stories. He has won a number of awards, among them, the *Focus Award* for poetry, the Palanca 1st prize for *Poems for Muddas* in 1993; also, the Palanca for essay. Among his works are *The Badjao Cemetery and Other Poems*, 1985 and *Poems for Muddas*, Anvil, 1996.

Source:
<https://www.xu.edu.ph/xavier-news>
Retrieved:
May 25, 2020

Source:
https://www.xu.edu.ph/images/Kinaadman_Research_Center/doc
Retrieved: May 25, 2020

 <p>Source: songhits.ph Retrieved: May 28, 2020</p>	<p>José Iñigo Homer Lacambra Ayala or also known as Joey Ayala was born on June 1, 1956 in Bukidnon, Philippines. He was known for his folk and contemporary pop music artist in the Philippines, he is also known for his songs that are more on the improvement of the environment. He is a finalist of Philippine Popular Music Festival 2013.</p> <p>Source: songhits.ph Retrieved: May 28, 2020</p>
 <p>Source: philstar.com Retrieved: May 25, 2020</p>	<p>Merlie M. Alunan graduated from Silliman University with an MA in Creative Writing in 1974. She teaches at the Creative Writing Center, University of the Philippines Visayas Tacloban College. She lives in Tacloban City. She received various awards like Lillian Jerome Thornton Award for Nonfiction, Don Carlos Palanca Memorial Award for Literature, National Book Award, Sunthorn Phu Literary Awards, and Ani ng Dangal. Among her works are Heartstone, Sacred Tree, Amina among the angels, Selected poems, Kabilin: 100 Years of Negros Oriental, Fern Garden: An Anthology of Women Writing in the South, Songs of ourselves: writings by Filipino women in English, and many other</p> <p>Source: philstar.com Retrieved: May 25, 2020</p>
 <p>Source: https://en.wikipedia.org/wiki/Ivy_Alvarez Retrieved: May 20, 2020</p>	<p>Ivy Alvarez is a New Zealand-based Filipino Australian poet, editor, and reviewer. Alvarez has had her work featured in various publications in Australia, Canada, England, the Philippines, New Zealand, Ireland, Russia, Scotland, Wales, the US, South Africa, and online. Alvarez was born in the Philippines and grew up in Tasmania, Australia. While reading English at the University of Tasmania, she published in various literary journals and anthologies, and subsequently became the reviews editor of <i>Cordite Poetry Review</i>, an Australian online poetry journal.</p> <p>Source: https://en.wikipedia.org/wiki/Ivy_Alvarez Retrieved: May 20, 2020</p>

 <p>Source: https://en.wikipedia.org/wiki/Suzette_Doctolero Retrieved: June 1, 2020</p>	<p>Suzette Severo Doctolero (born December 16, 1968 Calabanga, Camarines Sur) is a Filipino screenwriter for film and television. She is best known for being the creator of Encantadia in 2005 and the succeeding related television series including the Encantadia 2016 reboot. She is mostly credited as screenwriter, series creator and creative consultant for GMA Network. Her other works include Amaya, Indio and My Husband's Lover. She also wrote the story for the film Let the Love Begin and became the creative consultant for the television series Alyas Robin Hood and Destined to be Yours.</p> <p>Source: https://en.wikipedia.org/wiki/Suzette_Doctolero Retrieved: June 1, 2020</p>
 <p>Source: panitikan.ph Retrieved: May 24, 2020</p>	<p>Aida Rivera-Ford was born in Jolo, Sulu. She became the editor of the first two issues of Sands and Coral, the literary magazine of Silliman University. In 1949, she graduated with an AB degree, major in English, Cum Laude. In 1954, she obtained an MA in English Language and Literature at the University of Michigan and won the prestigious Jules and Avery Hopwood for fiction. In 1980, she founded the first school of Fine Arts in Mindanao – the Learning Center of the Arts, now known as the Ford Academy of the Arts.</p> <p>Source: panitikan.ph Retrieved: May 24, 2020</p>

SAMPLE OF THEIR WORKS:

Sample 1

Midsummer

By: Manuel Arguilla
(American Colonial Literature)

He pulled down his hat until the wide brim touched his shoulders. He crouched lower under the cover of his cart and peered ahead. The road seemed to writhe under the lash of the noon-day heat; it swum from side to side, humped and bent itself like a feeling serpent, and disappeared behind the spur of a low hill on which grew a scrawny thicket of bamboo.

There was not a house in sight. Along the left side of the road ran the deep, dry gorge of a stream, the banks sparsely covered by sun-burned cogon grass. In places, the rocky, waterless bed showed aridly. Farther, beyond the shimmer of quivering heat waves rose ancient hills not less blue than the cloud-palisaded sky. On the right stretched a land waste of low rolling dunes. Scattered clumps of hardy ledda relieved

the otherwise barren monotony of the landscape. Far away he could discern a thin indigo line that was the sea.

The grating of the cartwheels on the pebbles of the road and the almost soundless shuffle of the weary bull but emphasized the stillness. Now and then came the dry rustling of falling earth as lumps from the cracked sides of the gorge fell down to the bottom.

He struck at the bull with the slack of the rope. The animal broke into a heavy trot. The dust stirred slumbrously. The bull slowed down, threw up his head, and a glistening thread of saliva spun out into the dry air. The dying rays of the sun were reflected in points of light on the wet, heaving flanks.

The man in the cart did not notice the woman until she had rounded the spur of land and stood unmoving beside the road, watching the cart and its occupant come toward her. She was young, surprisingly sweet and fresh amidst her parched surroundings. A gaily striped kerchief covered her head, the ends tied at the nape of her neck. She wore a homespun bodice of light red cloth with small white checks. Her skirt was also homespun and showed a pattern of white checks with narrow stripes of yellow and red. With both hands she held by the mouth a large, apparently empty, water jug, the cool red of which blended well with her dress. She was barefoot.

She stood straight and still beside the road and regarded him with frank curiosity. Suddenly she turned and disappeared into the dry gorge. Coming to where she had stood a few moments before, he pulled up the bull and got out of the cart. He saw where a narrow path had been cut into the bank and stood a while lost in thought, absently wiping the perspiration from his face. Then he unhitched his bull and for a few moments, with strong brown fingers, kneaded the hot neck of the beast. Driving the animal before him, he followed the path. It led up the dry bed of the stream; the sharp fragments of sun-heated rocks were like burning coals under his feet. There was no sign of the young woman.

He came upon her beyond a bed in the gorge, where a big mango tree, which had partly fallen from the side of the ravine, cast its cool shade over a well.

She had filled her jar and was rolling the kerchief around her hand into a flat coil which she placed on her head. Without glancing at him, where he had stopped some distance off, she sat down on her heels, gathering the fold of her skirt between her wide-spread knees. She tilted the brimful jar to remove part of the water. One hand on the rim, the other supporting the bottom, she began to raise it to her head. She knelt on one knee resting, for a moment, the jar onto her head, getting to her feet at the same time. But she staggered a little and water splashed down on her breast. The single bodice instantly clung to her bosom molding the twin hillocks of her breasts warmly brown through the wet cloth. One arm remained uplifted, holding the jar, while the other shook the clinging cloth free of her drenched flesh. Then not once having raised her eyes, she passed by the young man, who stood mutely gazing beside his bull. The animal had found some grass along the path and was industriously grazing.

He turned to watch the graceful figure beneath the jar until it vanished around a bend in the path leading to the road. Then he led the bull to the well, and tethered it to a root of the mango tree.

"The underpart of her arm is white and smooth," he said to his blurred image on the water of the well, as he leaned over before lowering the bucket made of half a petroleum can. "And her hair is thick and black." The bucket struck with a rattling impact. It filled with one long gurgle. He threw his hat on the grass and pulled the bucket up with both hands.

The twisted bamboo rope bit into his hardened palms, and he thought how... the same rope must hurt her.

He placed the dripping bucket on a flat stone, and the bull drank. "Son of lightning!" he said, thumping the side of the bull after it had drunk the third bucketful, "you drink like the great Kuantitao!" A low, rich rumbling rolled through the cavernous body of the beast. He tied it again to the root, and the animal idly rubbed its horns against the wood. The sun had fallen from the perpendicular, and noticing that the bull stood partly exposed to the sun, he pushed it farther into shade. He fanned himself with his hat. He whistled to entice the wind from the sea, but not a breeze stirred.

After a while he put on his hat and hurriedly walked the short distance through the gorge up to the road where his cart stood. From inside he took a jute sack which he slung over one shoulder. With the other arm, he gathered part of the hay at the bottom of the cart. He returned to the well, slips of straw falling behind him as he picked his way from one tuft of grass to another, for the broken rocks of the path has grown exceedingly hot.

He gave the hay to the bull, its rump was again in the sun, and he had to push it back. "Fool, do you want to broil yourself alive?" he said good-humoredly, slapping the thick haunches. It switched its long-haired tail and fell to eating. The dry, sweet-smelling hay made harsh gritting sounds in the mouth of the hungry animal. Saliva rolled out from the corners, clung to the stiff hairs that fringed the thick lower lip, fell and gleamed and evaporated in the heated air.

He took out of the jute sack a polished coconut shell. The top had been sawed off and holes bored at opposite sides, through which a string tied to the lower part of the shell passed in a loop. The smaller piece could thus be slipped up and down as a cover. The coconut shell contained cooked rice still a little warm. Buried on the top was an egg now boiled hard. He next brought out a bamboo tube of salt, a cake of brown sugar wrapped in banana leaf, and some dried shrimps. Then he spread the sack in what remained of the shade, placed his simple meal thereon, and prepared to eat his dinner. But first he drew a bucketful of water from the well, setting the bucket on a rock. He seated himself on another rock and ate with his fingers. From time to time he drank from the bucket.

He was half through with his meal when the girl came down the path once more. She had changed the wetted bodice. He watched her with lowered head as she

approached, and felt a difficulty in continuing to eat, but went through the motions of filling his mouth nevertheless. He strained his eyes looking at the girl from beneath his eyebrows. How graceful she was! Her hips tapered smoothly down to round thighs and supple legs, showing against her skirt and moving straight and free. Her shoulders, small but firm, bore her shapely neck and head with shy pride.

When she was very near, he ate more hurriedly, so that he almost choked. He did not look at her. She placed the jar between three stones. When she picked up the rope of the bucket, he came to himself. He looked up--straight into her face. He saw her eyes. They were brown and were regarding him gravely, without embarrassment; he forgot his own timidity.

"Won't you join me, Ading?" he said simply. He remained seated.

Her lips parted in a half smile and a little dimple appeared high upon her right cheek. She shook her head and said: "God reward you, Manong."

"Perhaps the poor food I have is not fit for you?"

"No, no. It isn't that. How can you think of it? I should be ashamed. It is that I have must eaten myself. That is why I came to get water in the middle of the day--we ran out of it. I see you have eggs and shrimps and sugar. Why, he had nothing but rice and salt."

"Salt? Surely you joke."

"I would be ashamed..."

"But what is the matter with salt?"

"Salt...salt...Makes baby stout," he intoned. "My grandmother used to sing that to me when I complained of our food."

They laughed and felt more at ease and regarded each other more openly. He took a long time fingering his rice before raising it to his mouth, the while he gazed up at her and smiled for no reason. She smiles back in turn and gave the rope which she held an absent-minded tug. The bucket came down from its perch of rock in a miniature flood. He leaped to his feet with a surprised yell, and the next instant the jute sack on which he lay his meal was drenched. Only the rice inside the coconut shell and the bamboo of tube of salt were saved from the water.

She was distressed, but he only laughed.

"It is nothing," he said. "It was time I stopped eating. I have filled up to my neck."

"Forgive me, Manong," she insisted. "It was all my fault. Such a clumsy creature

I am."

"It was not your fault," she assured him. "I am to blame for placing the bucket of water where I did."

"I will draw you another bucketful," he said. "I am stronger than you."

"No, you must let me do it."

But when he caught hold of the bucket and stretched forth a brawny arm for the coil of rope in her hands, she surrendered both to him quickly and drew back a step as though shy of his touch. He lowered the bucket with his back to her, and she had time to take in the tallness of him, the breadth of his shoulders, the sinewy strength of his legs. Down below in the small of his back, two parallel ridges of rope-like muscle stuck out against the wet shirt. As he hauled up the bucket, muscles rippled all over his body. His hair, which was wavy, cut short behind but long in fronts fell in a cluster over his forehead.

"Let me hold the bucket while you drink," she offered.

He flashed her a smile over his shoulders as he poured the water into her jar, and again lowered the bucket.

"No, no, you must not do that." She hurried to his side and held one of his arms

"I couldn't let you, a stranger..."

"Why not?" He smiled down at her, and noticed a slight film of moisture clinging to the down on her upper lip and experienced a sudden desire to wipe it away with his forefinger. He continued to lower the bucket while she had to stand by.

"Hadn't you better move over to the shade?" he suggested, as the bucket struck the water.

"What shall I do there?" she asked sharply, as though the idea of seeking protection from the heat were contemptible to her.

"You will get roasted standing here in the sun," he said, and began to haul up the bucket.

But she remained beside him, catching the rope as it fell from his hands, coiling it carefully. The jar was filled, with plenty to drink as she tilted the half-filled can until the water lapped the rim. He gulped a mouthful, gargled noisily, spewed it out, then commenced to drink in earnest. He took long, deep draughts of the sweetish water, for he was more thirsty than he had thought. A chuckling sound persisted in forming inside his throat at every swallow. It made him self-conscious. He was breathless when through, and red in the face.

"I don't know why it makes that sound," he said, fingering his throat and laughing shamefacedly.

"Father also makes that sound when he drinks, and mother always laughs at him," she said. She untied the headkerchief over her hair and started to roll it.

Then sun had descended considerably and there was now hardly any shade under the tree. The bull was gathering with its tongue stray slips of straw. He untied the animal to lead it to the other side of the girl who spoke; "Manong, why don't you come to our house and bring your animal with you? There is shade and you can sleep, though our house is very poor."

She had already placed the jar on her head and stood, half-turned to him, waiting for his answer.

"I would be troubling you, Ading."

"No. You come. I have told mother about you." She turned and went down the path.

He sent the bull after her with smart slap on its side. Then he quickly gathered the remains of his meal, put them inside the jute sack which had almost dried, and himself followed. Then seeing that the bull had stopped to nibble the tufts of grass that dotted the bottom of the gorge, he picked up the dragging rope and urged the animal on into a trot. They caught up with the girl near the cart. She stopped to wait.

He did not volunteer a word. He walked a step behind, the bull lumbering in front. More than ever he was conscious of her person. She carried the jar on her head without holding it. Her hands swung to her even steps. He drew back his square shoulders, lifted his chin, and sniffed the motionless air. There was a flourish in the way he flicked the rump of the bull with the rope in his hand. He felt strong. He felt very strong. He felt that he could follow the slender, lithe figure to the end of the world.

Sample 2

LOVE IN THE CORNHUSKS

By: Aida Rivera-Ford

Tinang stopped before the Señora's gate and adjusted the baby's cap. The dogs that came to bark at the gate were strange dogs, big-mouthed animals with a sense of superiority. They stuck their heads through the hogfence, lolling their tongues and straining. Suddenly, from the gumamela row, a little black mongrel emerged and slithered through the fence with ease. It came to her, head down and body quivering.

"Bantay! Ay, Bantay!" she exclaimed as the little dog laid its paws upon her shirt to sniff the baby on her arm. The baby was afraid and cried. The big animals barked with displeasure.

Tito, the young master, had seen her and was calling to his mother. "Ma, it's Tinang. Ma, Ma, it's Tinang." He came running down to open the gate.

"Aba, you are so tall now, Tito." He smiled his girl's smile as he stood by, warding the dogs off. Tinang passed quickly up the veranda stairs lined with ferns and many-colored bougainvillea. On landing, she paused to wipe her shoes carefully. About her, the Señora's white and lavender butterfly orchids fluttered delicately in the sunshine. She noticed though that the purple waling-waling that had once been her task to shade from the hot sun with banana leaves and to water with mixture of charcoal and eggs and water was not in bloom.

"Is no one covering the waling-waling now?" Tinang asked. "It will die."

"Oh, the maid will come to cover the orchids later."

The Señora called from inside. "Tinang, let me see your baby. Is it a boy?"

"Yes, Ma," Tito shouted from downstairs. "And the ears are huge!"

"What do you expect," replied his mother; "the father is a Bagobo. Even Tinang looks like a Bagobo now."

Tinang laughed and felt warmth for her former mistress and the boy Tito. She sat self-consciously on the black narra sofa, for the first time a visitor. Her eyes clouded. The sight of the Señora's flaccidly plump figure, swathed in a loose waistless housedress that came down to her ankles, and the faint scent of agua de colonia blended with kitchen spice, seemed to her the essence of the comfortable world, and she sighed thinking of the long walk home through the mud, the baby's legs straddled to her waist, and Inggo, her husband, waiting for her, his body stinking of tuba and sweat, squatting on the floor, clad only in his foul undergarments.

"Ano, Tinang, is it not a good thing to be married?" the Señora asked, pitying Tinang because her dress gave way at the placket and pressed at her swollen breasts. It was, as a matter of fact, a dress she had given Tinang a long time ago.

"It is hard, Señora, very hard. Better that I was working here again."

"There!" the Señora said. "Didn't I tell you what it would be like, huh? . . . that you would be a slave to your husband and that you would work a baby eternally strapped to you. Are you not pregnant again?"

Tinang squirmed at the Señora's directness but admitted she was.

"Hala! You will have a dozen before long." The Señora got up. "Come, I will give you some dresses and an old blanket that you can cut into things for the baby."

They went into a cluttered room which looked like a huge closet and as the Señora sorted out some clothes, Tinang asked, "How is Señor?"

"Ay, he is always losing his temper over the tractor drivers. It is not the way it was when Amado was here. You remember what a good driver he was. The tractors

were always kept in working condition. But now . . . I wonder why he left all of a sudden. He said he would be gone for only two days”

“I don’t know,” Tinang said. The baby began to cry. Tinang shushed him with irritation.

“Oy, Tinang, come to the kitchen; your Bagobito is hungry.”

For the next hour, Tinang sat in the kitchen with an odd feeling; she watched the girl who was now in possession of the kitchen work around with a handkerchief clutched in one hand. She had lipstick on too, Tinang noted. The girl looked at her briefly but did not smile. She set down a can of evaporated milk for the baby and served her coffee and cake. The Señora drank coffee with her and lectured about keeping the baby’s stomach bound and training it to stay by itself so she could work. Finally, Tinang brought up, haltingly, with phrases like “if it will not offend you” and “if you are not too busy” the purpose of her visit—which was to ask Señora to be a madrina in baptism. The Señora readily assented and said she would provide the baptismal clothes and the fee for the priest. It was time to go.

“When are you coming again, Tinang?” the Señora asked as Tinang got the baby ready. “Don’t forget the bundle of clothes and . . . oh, Tinang, you better stop by the drugstore. They asked me once whether you were still with us. You have a letter there and I was going to open it to see if there was bad news but I thought you would be coming.”

A letter! Tinang’s heart beat violently. Somebody is dead; I know somebody is dead, she thought. She crossed herself and after thanking the Señora profusely, she hurried down. The dogs came forward and Tito had to restrain them. “Bring me some young corn next time, Tinang,” he called after her.

Tinang waited a while at the drugstore which was also the post office of the barrio. Finally, the man turned to her: “Mrs., do you want medicine for your baby or for yourself?”

“No, I came for my letter. I was told I have a letter.”

“And what is your name, Mrs.?” He drawled.

“Constantina Tirol.”

The man pulled a box and slowly went through the pile of envelopes most of which were scribbled in pencil, “Tirol, Tirol, Tirol. . . .” He finally pulled out a letter and handed it to her. She stared at the unfamiliar scrawl. It was not from her sister and she could think of no one else who could write to her.

Santa Maria, she thought; maybe something has happened to my sister. “Do you want me to read it for you?”

"No, no." She hurried from the drugstore, crushed that he should think her illiterate. With the baby on one arm and the bundle of clothes on the other and the letter clutched in her hand she found herself walking toward home.

The rains had made a deep slough of the clay road and Tinang followed the prints left by the men and the carabaos that had gone before her to keep from sinking mud up to her knees. She was deep in the road before she became conscious of her shoes. In horror, she saw that they were coated with thick, black clay. Gingerly, she pulled off one shoe after the other with the hand still clutching to the letter. When she had tied the shoes together with the laces and had slung them on an arm, the baby, the bundle, and the letter were all smeared with mud.

There must be a place to put the baby down, she thought, desperate now about the letter. She walked on until she spotted a corner of a field where cornhusks were scattered under a kamansi tree. She shoved together a pile of husks with her foot and laid the baby down upon it. With a sigh, she drew the letter from the envelope. She stared at the letter which was written in English.

My dearest Tinay,

Hello, how is life getting along? Are you still in good condition? As for myself, the same as usual. But you're far from my side. It is not easy to be far from our lover.

Tinay, do you still love me? I hope your kind and generous heart will never fade. Someday or somehow I'll be there again to fulfill our promise.

Many weeks and months have elapsed. Still I remember our bygone days. Especially when I was suffering with the heat of the tractor under the heat of the sun. I was always in despair until I imagine your personal appearance coming forward bearing the sweetest smile that enabled me to view the distant horizon.

Tinay, I could not return because I found that my mother was very ill. That is why I was not able to take you as a partner of life. Please respond to my missive at once so that I know whether you still love me or not. I hope you did not love anybody except myself.

I think I am going beyond the limit of your leisure hours, so I close with best wishes to you, my friends Goding, Sefarin, Bondio, etc.

Yours forever,

Amado

P.S. My mother died last month.

Address your letter:

Mr. Amado Galauran

Binalunan, Cotabato

It was Tinang's first love letter. A flush spread over her face and crept into her body. She read the letter again. "It is not easy to be far from our lover. . . . I imagine your personal appearance coming forward. . . . Someday, somehow I'll be there to fulfill our promise. . . ." Tinang was intoxicated. She pressed herself against the kamansi tree.

My lover is true to me. He never meant to desert me. Amado, she thought. Amado.

And she cried, remembering the young girl she was less than two years ago when she would take food to Señor in the field and the laborers would eye her furtively. She thought herself above them for she was always neat and clean in her hometown, before she went away to work, she had gone to school and had reached sixth grade. Her skin, too, was not as dark as those of the girls who worked in the fields weeding around the clumps of abaca. Her lower lip jutted out disdainfully when the farm hands spoke to her with many flattering words. She laughed when a Bagobo with two hectares of land asked her to marry him. It was only Amado, the tractor driver, who could look at her and make her lower her eyes. He was very dark and wore filthy and torn clothes on the farm but on Saturdays when he came up to the house for his week's salary, his hair was slicked down and he would be dressed as well as Mr. Jacinto, the school teacher. Once he told her he would study in the city night-schools and take up mechanical engineering someday. He had not said much more to her but one afternoon when she was bidden to take some bolts and tools to him in the field, a great excitement came over her. The shadows moved fitfully in the bamboo groves she passed and the cool November air edged into her nostrils sharply. He stood unmoving beside the tractor with tools and parts scattered on the ground around him. His eyes were a black glow as he watched her draw near. When she held out the bolts, he seized her wrist and said: "Come," pulling her to the screen of trees beyond. She resisted but his arms were strong. He embraced her roughly and awkwardly, and she trembled and gasped and clung to him. . . .

A little green snake slithered languidly into the tall grass a few yards from the kamansi tree. Tinang started violently and remembered her child. It lay motionless on the mat of husk. With a shriek she grabbed it wildly and hugged it close. The baby awoke from its sleep and cries lustily. Ave Maria Santisima. Do not punish me, she prayed, searching the baby's skin for marks. Among the cornhusks, the letter fell unnoticed.

Sample 3 (poetry)

Crossing the River Anthony Tan

Came upon a river shrouded in mist.

Too early for bird call, or wing beat,
Too early even for wind.
A giant conch shell on a beaded string
Hung on the branch of a leafless tree.
It belonged to the boatman of the river.
With little energy I blew it long and thin,
Remembering what I had been taught,
Cupping it between my delicate hands.
On the edge of that feeble call
An apparition darkened the thick mist.
Slowly the bow emerged in the hush of dawn.
Beckoned me to his boat. Didn't tell him
Where to and he didn't ask, as if
My destination were already foreknown.
He didn't paddle. He hesitated.
He waited as if he had forgotten something.
Looked me straight in the eye.
When I didn't respond immediately,
He opened one bony hand,
The white palm trembling with greed.
The other hand gripped the head of a long pole.
Then I remembered what I had been taught:
I dropped a silver coin into his open palm.
He gripped it, dropped it into a bulging purse
That was tightly sewn to his leather belt.
The drop of silver on silver
Was the only sound in the soundless mist.
Only then did a fugitive grin light up his face.
Only then did he strike
The murky water with the pole.
There was no one to say goodbye to.
No friends. No kinsmen. No lovers.
The gurgle in the wake took the place of words.
The boat moved toward the other bank, where
He had unloaded his boat of so many strangers.

Sample 4

Karaniwang Tao
Joey Ayala

Ako po'y karaniwang tao lamang
Kayod-kabayo, 'yan ang alam
Karaniwang hanap-buhay
Karaniwan ang problema
Pagkain, damit at tirahan

'Di ko kabisado 'yang siyensya
Ako'y nalilito sa maraming salita
Alam ko lang na itong planeta'y
Walang kapalit at dapat ingatan
Kapag nasira, sino ang kawawa

Chorus

Karaniwang tao, saan ka tatakbo
Kapag nawasak iisang mundo
Karaniwang tao, anong magagawa
Upang bantayan ang kalikasan

Karaniwang bagay ay 'di pansin
Kapag naipon ay nagiging suliranin
Kaunting basura ngayo'y bundok
Kotseng sira ay umuusok
Sabong panlaba'y pumapatay sa ilog

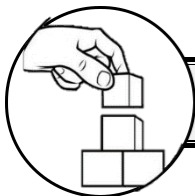
May lason na galing sa industriya
Ibinubuga ng mga pabrika
Ngunit 'di lamang higante
Ang nagkakalat ng dumi
May kinalaman din ang tulad natin

[Repeat chorus twice]

Karaniwang tao [4x]

[Repeat chorus]

Karaniwang tao
[Repeat till fade]



WHAT'S MORE

Activity 1. In your notebook, enumerate at least 3 contributions of literature of each of the following writers:

1. Michael M. Coroza
2. Ivy Alvarez
3. Suzette Severo Doctolero
4. Anthony Tan
5. Manuel Arguilla

Activity 2. Appreciating literary pieces.

A. Noting Details. In your notebook, write the letter of your answer.

FROM THE STORY "MIDSUMMER" BY MANUEL ARGUILLA

1. The two contrasting images in the story are__
 - a. aridity and freshness
 - b. love and hate
 - c. hope and despair
2. Manong came upon Ading beyond a bend in the gorge where a big __tree cast a cool shade
 - a. bamboo
 - b. atis
 - c. mango
3. Ading brought with her a __ when she met Manong.
 - a. jug
 - b. coconut shell
 - c. pail
4. The story "Midsummer" effectively depicts the _____.
 - a. rural setting
 - b. urban setting
 - c. city life
5. The presence of Ading amidst the parch surrounding added the sense of _____.
 - a. beauty
 - b. freshness
 - c. hope
6. The man showed his machismo to the woman by _____.
 - a. inviting her to eat
 - b. helping her to draw water
 - c. looking at her intently
7. Ading showed that she also liked Manong when she ____
 - a. invited him to come to their house to rest
 - b. went back to the gorge to fetch water again
 - c. gave him water to drink
8. The author of the story was _____.
 - a. Aida Rivera-Ford
 - b. Manel Arguilla
 - c. Ivy Alvarez
9. "Son of lightning!" is referred to
 - a. pig
 - b. bull
 - c. horse
10. The narrator of the story is _____.
 - a. writer himself
 - b. Ading
 - c. Manong

FROM THE STORY "LOVE IN THE CORNHUSK" by Aida Rivera-Ford

1. Tinang was married to a ____
 - a. Manobo
 - b. Bagobo
 - c. Muslim
2. The post office of the barrio was the _____.
 - a. school
 - b. drugstore
 - c. barangay hall
3. Amado left the señora's house because his __was sick.
 - a. mother
 - b. sister
 - c. father

4. The purpose of Tinang’s visit was to ask the señora to be the madrina in her son’s__
 - a. wedding
 - b. confirmation
 - c. baptism
5. “Love in the Cornhusks” was written by__.
 - a. Aida Rivera-Ford
 - b. Manuel Arguilla
 - c. Joey Ayala
6. The story was entitled “Love in the Cornhusks” because___.
 - a. Tinang received her first love letter
 - b. Tinang remebered her lost love when she read the letter amidst the cornhusks
 - c. Tinang and Amado fell in love in the cornhusks.
7. At what point in her life did Tinang make a serious mistake?
 - a. When she married a Bagobo without waiting for Amado’s return.
 - b. When she allowed herself to fall in love with Amado.
 - c. When she left the señora’s house.
8. The main theme of the story is___.
 - a. Making impulsive decisions in life can cause misery.
 - b. The consequences of one’s action is irreparable.
 - c. In making life’s important decision, it is better to think twice.
9. What did Amado say in his letter that made Tinang intoxicated?
 - a. “It is not easy to be far from our lover. . .
 - b. I imagine your personal appearance coming forward. . .
 - c. Someday, somehow I’ll be there to fulfill our promise...
 - d. all of the above
10. What do these mean, “*Ave Maria Santisima. Do not punish me*”?
 - a. Tinang realized that she should not have thought intensely about Amado.
 - b. Tinang should not put her baby on the cornhusk to sleep
 - c. both a and b

B. Essay. Answer generously the following questions:

1. How did the man and the young lady cross each other’s path?
2. Describe the young girl. What makes her attractive to the man?
3. How did the man show his machismo to the young lady?
4. Did the meeting of the couple end well? Prove your answer.
5. Do you know of other typical rural stories like this? If so, share to the class.

WHAT I HAVE LEARNED

Reflect on the learning that you have gained after taking up this lesson by completing the given chart.

What were your misconceptions about literature prior to taking up this lesson?	What new or additional learning have you had after taking up this lesson in terms of contributions of the writers to literatures?
--	---

I thought.....	I learned that...
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ASSESSMENT

Instructions: What word in the box that corresponds to each of the following statements below. Write the letter of your choice in your notebook.

- | | |
|---|---|
| <ul style="list-style-type: none"> a. Lourd de Veyra b. Ralph Semino Galan c. Internet d. blogs e. Sen. Alan Peter Cayetano f. magazines g. Suzette Severo Doctolero | <ul style="list-style-type: none"> h. Anthony Tan i. Joey Ayala j. Aida Rivera Ford k. Ivy Alvarez l. Manuel Arguilla m. Merlie M. Alunan |
|---|---|

- | | |
|--|---|
| <ul style="list-style-type: none"> 1. Through its existence, many contemporary authors publishing their work online. 2. He is a writer associated in National Capital Region. 3. An example of 21st Century Literature of the Philippines. 4. He remarked that government should stop giving the bulk of its national budget to Metro Manila alone. | <ul style="list-style-type: none"> i. Joey Ayala j. Aida Rivera Ford k. Ivy Alvarez l. Manuel Arguilla m. Merlie M. Alunan |
|--|---|
- 5. A writer who comes from Northern Mindanao.
 - 6. She is a Filipino screenwriter for film and television.
 - 7. He is a writer and Chair of the English Dept. at MSU-Iligan Institute of Technology where he continues to teach.
 - 8. He is a singer and composer of “Karaniwang Tao” song.
 - 9. The writer of “Midsummer”
 - 10. The writer of “Love in the Cornhusks”

WHAT I CAN DO

You are the editor of a literary section of a newspaper. You need to write a 500-word feature article on a Filipino contemporary (21st century) author from outside your region. Do a library or an online search on a noteworthy writer. Do not limit yourself to those cited in the table of authors above, but be on the lookout for a lesser-known author you believe to be promising. Make sure that your feature provides the following information: background of the author, a short overview of the author's literary works (books, online or print publications, etc.), a short sampling of the author's work/s together with your commentary. End the article by highlighting what are the author's contributions to contemporary Philippine literatures.

(Note: have this activity written in your notebook)

RUBRIC FOR WRITING COMPOSITION

Performance Areas	Very Good 10-8	Good 7-5	Needs Improvement 4-1
Content	Article has specific central idea that is clearly stated in the opening paragraph, appropriate, concrete details.	Central idea is vague; non-supportive to the topic; lacks focus	Unable to find specific supporting details
Organization	Article is logically organized and well-structured	Writing somewhat digresses from the central idea	Central point and flow of article is lost; lacks organization and continuity
Research	Cited research information, introduced personal ideas to enhance article cohesiveness	Some research of the topic was done but was inconclusive to support topic; cited information was vague	Did little or no gathering of information on the topic, did not cite information
Style	Writing is smooth, coherent and consistent	Sentences are varied and inconsistent with central idea	Lacks creativity and focus. Unrelated word choice to central idea
Mechanics	Written work has no errors in word selection and use sentence structure, spelling, punctuation, and capitalization	Written work is relatively free of errors in word selection and use, sentence structure, spelling, punctuation and capitalization (some have errors)	Written article has several errors in word selection and use.

ADDITIONAL ACTIVITIES

Other suggested activities for you to explore:

1. Go online and read Butch Dalisay's essay "Building the National" (2010) <<http://www.gmanetwork.com/news/story/184020/opinion/building-the-national>>.
2. Write a short paragraph summarizing Dalisay's argument.
3. Form a small group and discuss the following: Is Dalisay's essay convincing? Why or why not? How does Dalisay use evidence?

Congratulations! You are done. Now, let's move on to lesson 3.

21ST CENTURY LITERARY GENRES

LESSON 3 ELEMENTS, STRUCTURES AND TRADITIONS

Competency 2: Compare and contrast the various 21st century literary genres and the ones from the earlier genres/periods citing their elements, structures and traditions, EN12Lit-Id-25 (2 hours).

WHAT I NEED TO KNOW

At the end of this lesson, the learners are expected to:

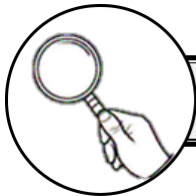
1. define what literary genre is;
2. identify the different literary genres of the 21st century and the earlier periods in Philippine history; and

3. use a Venn diagram in comparing and contrasting the 21st century Philippine literary genres and those in the earlier time.

WHAT I KNOW

INSTRUCTIONS: Read and answer the following statements. Write the letter with correct answer in your notebook.

1. These are forms of folk lyric that speak volumes of the typical rural lives and reflect people's aspirations and lifestyles.
a. proverbs b. riddles c. songs d. epics
2. These are called sawikain or salawikain.
a. riddles b. folk songs c. epics d. proverbs
3. These are long narrative accounts of heroic exploits.
a. epics b. legends c. chants d. fables
4. It is a hybrid genre that incorporates elements of fiction and poetry in retelling of a personal experience.
a. drama b. creative nonfiction c. creative fiction d. novel
5. Defined as narrative literary works whose content is produced by the imagination
a. drama b. nonfiction c. fiction d. creative nonfiction



WHAT IS IT

What is the definition of literary genre?

Literary genre is a category of literary composition. Genres may be determined by literary technique, tone, content, or even (as in the case of fiction) length. The distinctions between genres and categories are flexible and loosely defined, often with subgroups.

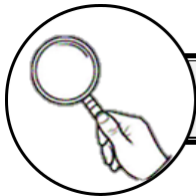
The most general genres in literature are epic, tragedy, comedy, and creative nonfiction. They can all be in the form of prose or poetry. Additionally, a genre such as satire, allegory or pastoral might appear in any of the above, not only as a sub-genre, but as a mixture of genres.

Finally, they are defined by the general cultural movement of the historical period in which they were composed. Genre should not be confused with age categories, by which literature may be classified as either adult, young-adult, or children's. They also must not be confused with format, such as graphic novel or picture book.-*SHS Curriculum Guide, 21st Century Literature of the Philippines and the World.*

WHAT'S NEW

INSTRUCTIONS: After reading the definition above, in your notebook, list down three examples of literary genres:

1. _____
2. _____
3. _____



WHAT IS IT

What are the Literary Genres in the Philippines?

The multiplicity of Philippine literature progressed alongside its rich history. Its themes are rooted in the context of the Philippine's pre-colonial cultural traditions and the socio-political histories of its colonial and contemporary ways. However, some Filipinos encounter unfamiliarity with the literature of the past essentially due to what has been taught upon us, that our country was 'discovered' and, hence, Philippine 'history' began in March 1521.

Through the comprehensive works of archaeologists, anthropologists, and ethnologists, we have known more information about our pre-colonial times established against loads of material about early Filipinos as recorded by chroniclers

of the past. Let us now look into the different Philippine literary genres that emerged through time:

The Pre-colonial Period

The Pre-colonial Filipinos demonstrated rich-lived experiences orally expressed in their folk speeches, songs, narratives, and indigenous rituals and mimetic dances. These are passed down from generation to generation. The most common of these are:

- a. **Riddles** – These are mystifying statements or questions phrased and rhymed to require ingenuity in determining its answer. These are presented as a game and considered as forms of entertainment during the earlier times. *Talinghaga* or metaphor is dominant in any riddles as it discloses subtle comparisons between unlike things, thus, wit and observation are required in this mental exercise.

For the Visayans, these are called *tigmo*, for the Tagalogs, *bugtong*. For the Ilongos, *paktakon* and for the Bicolanos, *atototdon*. Here are the examples:

Tigmo

Baboy sa lasang (A wild pig in the forest,
Ang tunok puro lansang. (Is covered with spikes)
Answer: *Nangka* (Jackfruit)

Paktakon

Ano nga tuboran Masulog sa tag-init, (What spring flow in summer)
Ginabubsan kong tag-ulan?. (and run dry on rainy days?)
Answer: *Balhas* (Sweat)

- b. **Proverbs** - These are called *sawikain* or *salawikain* in Tagalog or *sarsarita* in Ilocano. Philippine proverbs are wise sayings that prescribe codes of behavior, mirror societal norms, traditions, and beliefs and impart lessons in brief, rhyming verse. Read the examples below:

Ilocano on Guilt

Ti agutak, (He who cackles)
Isut nagitlog. (laid the egg.)

Hiligaynon on Suffering

Kon indi ikaw mag-antos (If you don't sacrifice)
Indi ka gid magsantos. (You can't be a saint.)

- c. **Songs** – These are forms of folk lyric speak volumes of the typical rural lives and reflect people’s aspirations and lifestyles. Here are some song categories of our ancestors:

Folk Songs (<i>Awit ng Bayan</i>)	Lullaby (<i>Oyayi</i>)	Serenade (<i>Harana</i>)
--	-----------------------------	-------------------------------

- i. **Folk Songs (Awit ng Bayan)** – These are songs with lines often described as repetitive, didactic, and sonorous. The following are examples of famous Filipino folk songs:

<i>Magtanim ay di Biro</i> (Tagalog Folk Song)	<i>Dandansoy</i> (Visayan Folk Song)
<p><i>Magtanim ay di biro Maghapon nakayuko Di man lang makaupo Di man lang makatayo</i></p> <p><i>Braso ko’y namamanhid Baywang ko’y nangangawit. Binti ko’y namimitig Sa pagkababad sa tubig.</i></p> <p><i>Sa umaga, paggising Ang lahat, iisipin Kung saan may patanim May masarap na pagkain</i></p> <p><i>Halina, halina, mga kaliyag, Tayo’y magsipag-unat-unat. Magpanibago tayo ng lakas Para sa araw ng bukas (Bisig ko’y namamanhid Baywang ko’y nangangawit. Binti ko’y namimintig Sa pagkababad sa tubig.) Kay-pagkasawing-palad</i></p> <p><i>Ng inianak sa hirap, Ang bisig kung di iunat, Di kumita ng pilak.</i></p>	<p><i>Dandansoy, bayaan ta ikaw Pauli ako sa payag Ugaling kung ikaw hidlawon Ang payag imo lang lantawon.</i></p> <p><i>Dandansoy, kung imo apason Bisan tubig di magbalon Ugaling kung ikaw uhawon Sa dalan magbubon-bubon.</i></p> <p><i>Kumbento, diin ang cura? Munisipyo, diin justicia? Yari si dansoy makiha. Makiha sa pag-higugma</i></p> <p><i>Ang panyo mo kag panyo ko Dal-a diri kay tambihon ko Ugaling kung magkasilo Bana ta ikaw, asawa mo ako.</i></p>

- ii. **Lullaby (Oyayi)** – These are soothing songs often sung to put babies to sleep. The following is an Ilocano lullaby with its English translation:

<i>Maturug, duduayya</i>	Go to sleep, dear little one
<i>Maturog kad tay bunga,</i>	Will my child please sleep,
<i>Tay lalaki nga napigsa</i>	This strong boy
<i>Ta inton dumakkel tay bunga,</i>	So when the child grows big
<i>Isunto aya tay mammati</i>	He will obey
<i>Tay amon a ibaga me.</i>	Everything that we say.

iii. **Serenade (*Harana*)** – These are courtship songs used by young men to capture the heart of the girl they love.

d. **Chants (*Bulong*)** – These are used to give respect, excuse, or apology to unseen or other elemental spirits our ancestors believed in to deliver them from danger or harm. Moreover, these are utilized in enchantments and even in withcraft. Read the examples below:

Tabi-tabi po, Inggong, makikiraan po lamang (Tagalog)
Bari-bari po, Apo, umisbo la ting tao. (Ilokano)
Ikaw ang nagnanakaw ng bigas ko
Lumuwa sana ang mata mo
Mamaga sana ang katawan mo
Patayin ka ng mga anito.

e. **Epics** – These are long narrative accounts of heroic exploits. Examples of these are *Darangen* in Maranaw, *Aliguyon at Hudhud* in Ifugao, *Ibalon* in Bicol.

Below is a *guman* or epic of the Subanen people of Zamboanga, which is chanted during *Buklog* or festivals.

Ag Tobig Nog Keboklagan (The Kingdom of Keboklagan)

The epic begins with Timoway's quandary as to how to support his wife who is about to giving birth. He decides to earn money by being a whetter of tools in the neighboring villages. He leaves Sirangan with his assistant Kasangolan and fifteen datus. However, their boat refuses to move until Timoway beheads one of his companions.

In the village Batotobig, Datu Sakandatar decides to join Timoway, although his wife, like Timoway's, is pregnant. While they are cruising, Diwata Pegeraman- the goddess of wind, lighting, and thunder-invites them to her abode to chew *mamaq*, betel nut. Rejected by the datu, she creates a storm that breaks Timoway's vessel and kills Timoway and his companions. The broken and now empty vessel returns to Sirangan.

Learning about the incident, Timoway's wife, Balo Libon, cries so intensely that she gives birth to a boy. At this same instance, Sakadanbar's wife in Batotoy also gives birth to a boy. Balo Libon names her son Taake. He grows quickly, and after seven months, Taake asks about his father. When he is told that his father's death was not caused by a mortal, he becomes happy. Learning that his father was a fisher,

Taake asks for his father's hook and line. With the aid of his magic, he establishes himself as an excellent fisher.

One day, Taake, now a young man, ask his mother for clothes to go deep-sea fishing. The request surprises her, for Taake has never asked for clothes. Questioned, he explains that he is embarrassed to be naked in the company of ladies. Balo Libon then grooms her son.

At sea, Taake hooks a fish with golden scales, but it drags him farther and farther away from the shore. The tug of war lasts for months, until an eel warns Taake to go home and offers him help to get there. But Taake only kills the eel. A storm develops, and Taake sinks. He sees a shore under the sea and sets foot on it. Finding a horse with his hook and line in its mouth, he pursues it with *karisan* or sword, but the animal escapes him. Taake has reached Keboklagan.

Taake sees a tower. He climbs a ladder with golden rungs to reach the top of the tower. There, he finds a woman, nearly naked, sewing. Called the Lady of Pintawan, she invites him to chew *mamaq*. As they chew, their eyes meet an exchange message of love. Taake courts her for seven days. Finally, the Lady of Pintawan accepts Taake's offer of marriage. However, the romance is blocked by two men, Towan Salip and Soratan Domatong, who abhor the idea of the Lady of Pintawan marrying a Subanon. The two rally the folks of Keboklagan and urge them to kill Taake. The Lady of Pintogan, a close friend of the Lady of Pintawan, learns about the plot and flies on her *monsala* or scarf to the Lady of Pintawan's place. She advises Taake to take his wife to Sirangan. Taake however, insists on his innocence and refuses to leave Keboklagan. He fights the people who attack him.

In Sirangan, the Datu Tomitib Manaon dreams of a lone Subanon fighting in Keboklagan. When he awakes, he prepares to help Taake, whom he discovers has been away from Sirangan for a long time. Accompanied by two other datus, he proceeds to Keboklagan. Although they lose their way at first, they finally arrive at Keboklagan, following Taake's route. Taake approaches Tomitib for fighting without first asking for the reason for the fight. Saulagya Maola, the datu of Keboklagan and the Lady of Pintawa's brother arrive. The Ladies of Keboklagan explain to him the cause of the fight. He recalls his promise to his sister that anyone who can climb the ladder with rungs of blades shall be his sister's husband. Saulagya Maola tells the two datus about the promise, but they insist on fighting. Saulagya, therefore, divides his kingdom between those who decide to fight and those who decide to withdraw from the battle.

Tomitib Manaon asks Saulagya Maola if he can marry the Lady of Pintogan. But because of his incivility, she rejects Tomitib. Tomitib runs back to the crowd and starts fighting. Datu Liyo-liyo, hearing about the fight, rides his horse and proceeds to the battleground. Datu Liyo-liyo engages Tomitib in a hand-to-hand battle. Eventually, the datu of Sirangan defeats the datu of Keboklagan.

The datos then proceed to other kingdoms to fight further. First, they challenge the chief of Dibaloy, Datu Bataqelo. Lilang Diwata, his sister, renames Taake Malompyag, or “he fights in all places”. Taake and Tomitib would have exterminated the whole kingdom had compassion not overtaken them after half of the population had fallen to their sword. In Todong-todong, Taake and Tomitib are invited by its chief to chew *mamaq* before they start fighting. After the chew, they annihilate the kingdom. The datos then proceed to Walo Sabang, ruled by Egdodan Magsorat and Egdodan Sabagan, who themselves do not fight. Their subjects, however, are sufficient, for they get resurrected after having been killed. Taake tires after seven months of fighting and falls asleep, leaving Tomitib to fight alone. In Taake’s dream, a girl instructs him to disguise himself as Towan Salip Palasti and to go to the Tower of Walo Sabang to get magical medicines by which to prevent the enemies from coming back to life. When he awakes, he does as instructed, and he and Tomitib defeat the army of Walo Sabang. At one point in the battle, Tomitib falls dead, but the women of Keboklagan restore him to life.

The massive destruction disturbs the god Asog. He descends to the earth and reprimands the Sirangan. He instructs them to go home and hold a buklog, in which each of them will be given his partner. Asog fans his kerchief, bringing the dead to life. The datos return to Sirangan, where Taake finds his mother dying of longing for him. He kisses her and she revives. All the datos of the different kingdoms are invited to a buklog, and Asog gives each of them a partner in life.

- f. **Myths** – These are symbolic narratives, usually of unknown origin and at least partly traditional, that ostensibly relate actual events and are especially associated with religious belief. Ancient Filipino myths include *The Story of Bathala*, and *Ang Pag-aaway ng Dagat at Langit*.
- g. **Legends** – These are stories that explain the origin of things and phenomena in the surrounding world. Some of the most famous legends are: *The Legend of Maria Makiling*, *The Legend of Mayon*, and *The Legend of Sampaguita*.
- h. **Fables** – These are brief stories for the children of the native Filipinos. These talk about supernatural or extraordinary people and usually follow in the form of narration that demonstrates a useful truth. These stories use animals as characters to represent a particular attribute or characteristic. One of the most orally narrated Filipino fables is *Ang Kuneho at ang Pagong*.
- i. **Folk tales (Kwentong Bayan)** – These are stories that deal with the power of nature-personified, their submission to a deity (Bathala), and how the deity is responsible for the blessings and the curses in the form of calamities. These are often passed on from generation to generation by word of mouth.

After knowing the literary genres of the Pre-colonial Philippines, can you cite local/ regional examples of riddles, proverbs, songs, epics, myths, and folktales? Share it in class.

The Spanish Period

The Spanish colonizers ruled the country for over 300 years. They used the cross to influence and impose their religion upon the natives. For more than three centuries of colonization in the Philippines, not only was our history as a nation altered but also our traditions, lifestyles, and belief systems. This has immensely influenced our literature. A shift of interest from writing about nature to writing about the Christian faith – of hymns, saints, miracles, and the teaching of the church, took place. Most of the writings were **religious**, **secular**, and at the latter part, **propaganda and revolutionary**.

Religious matters were in the form of prose as prayer books, novenas, biographies of saints, and the likes. *Senakulo*, a Filipino dramatization of the life and times of Jesus Christ presented during the Lent, was widely held. *Pasyon*, Philippine epic narrative of the life of Jesus Christ, was written in stanzas with five lines of eight syllables each and focused on his Passion, Death, and Resurrection. *Dalit* (psalm), a song praising God or the Virgin Mary and containing a philosophy of life, also became popular.

Secular or Non-religious literature also flourished. These are prominently tales of valiance and adventure. They include the following:

- a. **Awit (Song)**– These have measures of twelve syllables (dodecasyllabic) and are slowly sung to the accompaniment of a guitar or banduria. Francisco Baltazar's *Florante at Laura* is the best example for this.
- b. **Kurido (Corrido)** - These are metrical romances and tales that follow a structure of a poem. These have measures of eight syllables (octosyllabic) and recited to a martial beat. More often, these are tales of chivalry where a knight saves a princess. *Ibong Adarna* is an example of this.
- c. **Karagatan** - This is a poetic vehicle of a socio-religious nature celebrated during the death of a person.
- d. **Duplo** – This is a poetic joust in speaking and reasoning.
- e. **Prose Narratives** – These are instructional materials that teach Filipinos proper decorum. *Pagsusulatan ng Dalawang Binibini na si Urbana at Feliza* (1864) is an example.
- f. **Sarswela** – This is a type of drama that originated in Spain. It includes singing and dancing on stage with lyrics alternatively spoken and sung in operatic and popular styles.

The exposure of the Filipinos to Europe's liberal idealism, the martyrdom of Gomburza, the Cavite Mutiny in 1872 and the Spanish Revolution in 1868 led to Filipino consciousness (Martin, Guevarra, del Campo, 2016). This gave birth to two crucial and historic movements during this time – the Propaganda movement and the Revolutionary movement which awakened nationalism. The Propaganda movement

was reformatory in objective and its members were Jose Rizal, Marcelo H. del Pilar, and Graciano Lopez-Jaena. They have published news, editorial, and satires that attacked Spanish rule.

The exposure of the evils of the Spanish rule in the Philippines was because of Rizal's novels: *Noli Me Tangere* and *El Filibusterismo* and has paved the way to a revolution against Spain. Del Pilar's essays and editorials in *Diariong Tagalog* which he founded with Lopez-Jaena's articles in *La Solidaridad* (where he was an editor) reflected nationalism that was dominant at this time. Lopez Jaena's *Fray Botod* (1876) exposed how some friars were greedy, immoral, and ambitious. Del Pilar's *Dasalan at Tocsohan* (Prayers and Jokes) was similar to that of a catechism but sarcastically done against the Spanish priests.

Revolutionary literature also loomed with exposes that sparked revolution and resistance among the Filipinos. Andres Bonifacio's *Katungkulang Gagawin ng mga Anak ng Bayan* (Obligations of our Countrymen) outlined the obligations of Filipinos toward nationalism. Apolinario Mabini's essay titled *El Desarrollo y Caída de la Republica Filipina* (The Rise and Fall of Philippine Republic) highlighted the establishment of Philippine Republic and its subsequent downfall due to disunity among the Filipinos. Emilio Jacinto's collection of essays called *Liwanag at Dilim* (Light and Darkness) was on work, faith, freedom, government, and patriotism.

The American Period

The Philippines had a great leap in education and culture during the American colonization. During their time in the country, public school system was introduced and the usage of both English and Filipino was practiced.

The literature during the American period was imitative of the form of American writing. Forms of poetry still followed the old structure but had contents that ranged from free writing and societal concerns under the American regime. Some poems focused on non-traditional themes such that of Jose Corazon de Jesus' *Mga Gintong Dahon* (1920). This is a collection poem that tackled themes on passion-slaying, grief-induced, insanity and lover's suicide. Drama also became popular as it was used to degrade the Spanish rule and immortalized the heroism of Filipinos who fought under the Katipunan. Remake novels also took up Dr. Jose Rizal's portrayal of social conditions under colonial repression.

Severino Reyes led the movement to supplant the *komedya* with a new type of drama, the *sarswela* (adaptation of the Spanish zarzuela). Sarswelas such as Juan Abad's *Tanikalang Guinto* (1902), Juan Matapang Cruz's *Hindi Ako Patay* (1903), and Aurelio Tolentino's *Kahapon, Ngayon, at Bukas* (1903) allegorically presented the history of nationalist struggle.

The Japanese Period and the Republic

With the coming of the Japanese invaders, Philippine literature came to a halt. The English language was banned and the Filipino language was mandated under Japanese rule. For some, this seemed to be a problem but for others it was a blessing in disguise. Filipino literature was given a break in this period as many wrote plays, novels, poems, short stories with themes circling on life in the province, the arts, nationalism, and the likes. Many plays were reproduced from English to Tagalog.

Writing during the Japanese reign were journalistic in nature. People felt suppressed but the spirit of nationalism slowly seeped into their consciousness. Thus, essays were composed to glorify Filipinos and to figuratively attack the Japanese.

21st Century Literature of the Philippines

All literary works written and published at the later part of the 21st century (from 2001 onwards) are often characterized as gender sensitive, technologically alluding, culturally pluralistic, operates on the extreme reality or extreme fiction, and questions conventions and supposedly absolute norms.

Just as technology advanced in the 21st century, Filipinos have also adapted, invented, and written some literary innovations far different from before. Philippine literature, nowadays, deals with current themes on technological culture and traces artistic representation of shared experiences. These works are characterized as gender sensitive, technologically alluding, culturally pluralistic, operates on the extreme reality or extreme fiction, and questions conventions and supposedly absolute norms. There are a lot of new forms from the basic genres of literature; thus, proving how far the literature in the Philippines has gone and how far it will go on from here.

The following are the most notable literary genres in the 21st century:

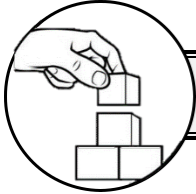
- a. **Drama**- It is the genre of literature with stories composed of verse or prose which is meant to be dramatically or theatrically performed. Its emotions and conflicts are expressed through dialogue and movements or actions.
- b. **Creative nonfiction** – It is also known as literary nonfiction or narrative nonfiction, is a genre of writing that uses literary styles and techniques to create factually accurate narratives.
- c. **Blog** – It is a web log containing short articles called posts that can be changed regularly. Some blogs are written by one person (called blogger) containing his/her hobbies or interests, opinions, and experiences, while others are written by many different people.

- d. **Poetry** – It is a verse and rhythmic writing with imagery that evokes an emotional response from the reader. Mina Roy defines poetry as “prose bewitched”. If fiction is concerned with plot action, poetry is “life distilled” through words and language. Poetry works via suggestion, implication, and ambiguity rather than straightforward communication. The art of poetry is rhythmical in composition, written or spoken. Poetry is for entertaining and exciting pleasure by beautiful, imaginative, or elevated thoughts.
- i. **Mobile phone Text tula** - A particular example of this poem is a *tanaga*, a type of Filipino poem, consisting of four lines with seven syllables each with the same rhyme at the end of each line - that is to say a 7-7-7-7 syllabic verse, with an AABB rhyme scheme. The modern tanaga still uses the 7777 syllable count, but rhymes range from dual rhyme forms: AABB, ABAB, ABBA; to freestyle forms such as AAAB, BAAA, or ABCD. Tanagas do not have titles traditionally because the tanaga should speak for itself. However, moderns can opt to give them titles. Text tula is often read on cellular phones.
 - ii. **Hyperpoetry** – It 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. The earliest examples date to no later than the mid-1980s.
 - iii. **Spoken word poetry** – It is a poem that has made its way into the hearts and souls of thousands of Filipinos especially the millennials. It is a type of poem performed or read in artistic and emotive manner which can be accompanied by music or presented in the streets or bars, even café shops. It is an oral art that focuses on the aesthetics of [word play](#) such as [intonation](#) and voice inflection. It is a "catchall" term that includes any kind of poetry recited aloud, including poetry readings, poetry slams, jazz poetry, and hip hop, and can include comedy routines and prose monologues. The most viewed YouTube Filipino spoken word artist is Juan Miguel Severo whose original poems have been performed in TV dramas like *On The Wings of Love*.
- e. **Fiction** - Fiction has genres that can be defined as narrative literary works whose content is produced by the imagination and is not necessarily based on fact. In fiction something is feigned, invented, or imagined; a made-up story.

Examples are the following:

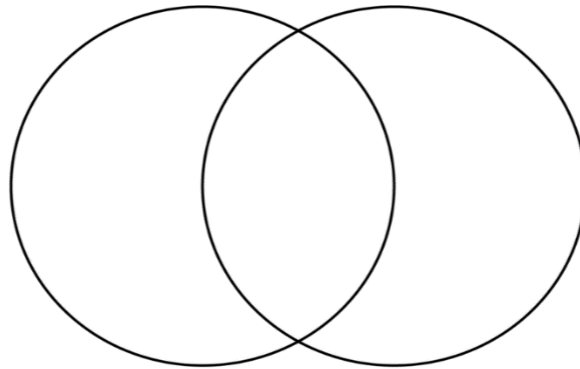
- i. **Short Story** – This is brief fiction that can be read in one sitting and is not able to support any subplots.
- ii. **Chick-Lit** – This is a genre which addresses issues of modern womanhood, often humorously and light-heartedly. The genre became popular in the late 1990s, with chick-lit titles topping best seller lists and the creation of imprints devoted entirely to chick-lit. Although it sometimes includes romantic elements, chick-lit is generally not considered a direct subcategory of the romance novel genre, because the heroine's relationship with her family or friends is often just as important as her romantic relationships.
- iii. **Flash fiction** – This is a style of fictional literature or fiction of extreme brevity. There is no widely accepted definition of the length of the category. Some self-described markets for flash fiction impose caps as low as three hundred words, while others consider stories as long as a thousand words to be flash fiction.
- iv. **Realistic Fiction** – It is a story that can actually happen and is true to real life.
- v. **Historical Fiction**- It is a story with fictional characters and events in a historical setting.
- vi. **Horror** – These are frightfully shocking, terrifying, or revolting stories.
- vii. **Mystery** – It deals with unraveling of secrets and solution of a crime.
- viii. **Illustrated Novels** – These are stories through text and illustrated images.
- ix. **Graphic Novels** – These are narratives in comic book formats.
- x. **Speculative Fiction** – It is a term encompassing the more fantastical fiction genres, specifically science fiction, fantasy, horror, weird fiction, supernatural fiction, superhero fiction, utopian and dystopian fiction, apocalyptic and post-apocalyptic fiction, and alternate history in literature as well as related static, motion, and virtual arts.
 - a. **Science Fiction** – It is a story based on impact of potential science, either actual or imagined and is set in the future or on other planets.

- b. **Fantasy** – It is the forming of mental images with strange or other worldly settings or characters and invites suspension of reality.
- c. **Humor** – It is the faculty of perceiving what is amusing or comical. It is fiction full of fun, fancy, and excitement which meant to entertain. This genre of literature can actually be seen and contained within all genres.



WHAT'S MORE

INSTRUCTIONS: Using a Venn diagram, compare and contrast the various literary genres of the earlier periods and the 21st century Philippine literature. Focus on their themes, elements and styles. Do this in your notebook.



Note to the teacher:

Have your own assessment on the above What's In activity. You Also decide the scoring of this activity.

Thank you.

ASSESSMENT

INSTRUCTIONS: In your notebook, write the literary genre described in each statement below. Choose your answers from the words found in the box.

Science fiction	play	haiku	blog
graphic novel	Chick-lit	folk song	duplo
hyperpoetry	drama	Lullaby	short story
poem	novel	fable	legend
humor	sarswela		

1. It is a narrative in comic book format.
2. It is a poetic joust in speaking and reasoning.
3. It is a story based on impact of potential science.
4. It is form of digital poetry that uses links of hypertext mark-up.
5. It is a soothing song often sung to put babies to sleep.
6. It is fiction full of fun, fancy, and excitement which meant to entertain.
7. It is fictitious narrative about the origin of the place, name person or thing.
8. It is a weblog containing short articles called posts that can be changed regularly.
9. This is a genre which addresses issues of modern womanhood, often humorously and light-heartedly.
10. This is a type of drama that originated in Spain.

Congratulations! You are done. Now, let's move to lesson 4.

LESSON

4

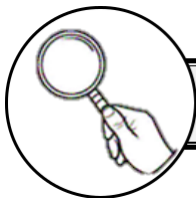
LITERARY, BIOGRAPHICAL, LINGUISTIC, AND SOCIO- CULTURAL CONTEXTS

Competency 3: Explain the literary, biographical, linguistic, and socio-cultural contexts; and discuss how they enhance the text's meaning and enrich the reader's understanding, EN12Lit-Ie-28 (4 hours).

WHAT I NEED TO KNOW

At the end of this lesson, the learners are expected to:

1. analyze selected literary works by writers from Visayas and Mindanao;
2. identify the context of a given literary text;
3. relate the context of a literary text to its meaning; and
4. situate or place the literary text in the context of the region where the writer is from and of the nation.



WHAT IS IT

A. LITERARY TEXT

Literary text is a piece of written material, such as a book or poem that has the purpose of telling a story or entertaining, as in a fictional novel.

Context anything beyond the specific words of a literary work that may be relevant to understanding the meaning. Contexts may be economic, social, cultural, historical, literary, biographical, etc. (e.g. the political context of the rule of Elizabeth and James, the religious context of Calvinism, the social context of homosexual relations and cross-dressing and the literary context of Renaissance literature, for example, all have significant implications for understanding the words of Shakespeare).

As a reader, why do you have to make sense of the context of a literary work? How is each literary work representative of the region where the writer is from and of the nation.

Merlie M. Alunan was born in Dingle, Iloilo and graduated with a Creative Writing degree from Siliman University. She is Professor Emeritus at the University of the Philippines and promotes writing in the mother tongue. Her poems are in English, Cebuano, and Waray. At present, she resides in Tacloban City.

Example 1:

Old Women in Our Village (An Excerpt)
by Merlie M. Alunan

Old women in my village say
the sea is always hungry, they say,
that's why it comes without fail
to lick the edges of the barrier sand,
rolling through rafts of mangrove,
smashing its salt-steeped flood
on guardian cliffs, breaking itself
against rock faces, landlocks, hills,
reaching through to fields, forests,
grazelands, villages by the water,
country lanes, towns, cities where
people walk about in a dream,
deaf to the wind shushing
the sea's sibilant sighing
someday we come
someday we come
someday

Only the old women hear
the ceaseless warning, watching
the grain drying in the sun,
or tending the boiling pot
or gutting a fish for the fire, fingers
bloody, clothes stained, scent of the ocean rising
from the mangled flesh into their lungs. Nights, as
they sit on their mats
rubbing their knees, waiting for ease
to come, and sleep, they hear the sea
endlessly muttering as in a dream
someday someday someday . . .

Nudging the old men beside them,
their mates—empty-eyed seafarer,
each a survivor of storms, high waves,
and the sea's vast loneliness,
now half-lost in their old age
amid the household clutter—
old women in my village
nod to themselves and say,
one uncharted day, the sea
will open its mouth and drink in
a child playing on the sand,
a fisherman with his nets,

rice to the refugees in the center. The refugees have fled their homes because fighting broke out in their villages. At the center he meets his friend Ayesha, the social worker who is in charge of supervising relief operations. Ayesha tells him that a woman in the center gave birth to a stillborn child, and the father does not know it yet. The father, together with the other men, has gone back to the village to guard the rice fields, where crops are ready for harvest in ten days. Later, while the narrator and Ayesha are having coffee, the latter announces that the father will be sent for and that the child will be buried after the noon prayer.

Important Points

- Each writer in the lesson tackles a theme that situates his or her work in a context specific to the region.
- Merlie Alunan’s poem “Old Women in Our Village” depicts sea, an important part of life of the Visayans, as an agent of destruction and death. On the other hand, Gutierrez Mangansakan II’s short story “A Harvest of Sorrows” highlights the plight of refugees from war.
- **Context** – This is the background of the text which may have been influenced by the author’s life, language, society, and culture.
- **Imagery** – This language awakens the reader’s sensory perceptions through words and phrases.
- **Cacophony** – This sound device refers to words or phrases with harsh sounds that create a disturbing tone.
- **Euphony** – This sound device refers to words or phrases with melodic sounds that create a calming tone.

WHAT’S NEW

INSTRUCTIONS: As your output for this lesson compose a two stanza poem about nature using the sound devices cacophony and euphony. Write your answer in your journal notebook.

B. LITERARY READING THROUGH A BIOGRAPHICAL CONTEXT

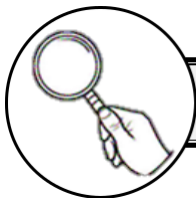
WHAT I NEED TO KNOW

At the end of this lesson, the learners are expected to analyze a literary text through a biographical context.

WHAT I KNOW

INSTRUCTIONS: Read the following statements. Write the letter with the correct answer in your notebook.

1. What do you call a term which means goes beyond words in understanding the meaning of a literary text?
a. context b. biographical c. linguistic d. socio-cultural
2. The following are importance of context except
a. give information b. provide new concepts
c. provide words d. highlight important words
3. Which factor does not influence by context?
a. author's life b. language
c. society c. concept
4. In biographical context, what is being looked into in understanding the literary texts?
a. life of the author b. language used
c. culture portrayed c. society where he belonged
5. What do you call a piece of material that has a purpose of telling a story or entertaining?
a. literary text b. story c. novel d. drama



WHAT IS IT

Biographical Context places a particular literary work within the context of the author's life. Consider the circumstances under which the literary work was written. While exploring biographical context, useful sources include biographies of the author, autobiographies or memoirs by the author or by people who knew him or her, and critical works that give close attention to the author's life.

In analyzing a text based on its biographical context, you should consider not only how the factors mentioned earlier have caused an impact to the author, but also how these factors were reflected in, and have helped shape, his or her work(s). It is important to take into consideration the literary background of the author. You must research about who and which the author reads as these may have also influenced him or her and his or her work(s).

Example:

ABNKKBSNPLAko
by Bob Ong

ABNKKBSNPLAko is an autobiography detailing author Bob Ong's school days, from his experiences on his first day of primary school to his disastrous university experience and culminating with his entry into the education sector himself, as a teacher. The book is written in Tagalog, the language of the Philippine Islands. The autobiography's long title is meant to be read phonetically, as "Aba, nakakabasa na pala ako?!" which when translated to English means, "Wow, I can actually read now?!" Bob Ong is Filipino, but the name is a pseudonym and his true identity is unconfirmed, though several contemporary Filipino authors have been proposed.

WHAT'S NEW

INSTRUCTIONS: Read the essay entitled *Silliman in the Seventies: A Personal Journey* by Anthony L. Tan and answer the given questions. Write your answers in your notebook.

Silliman in the Seventies: A Personal Journey

(for Carlos Ojeda Aureus) Anthony L. Tan

I remember the words of Rilke's "Ninth Elegy": Maybe we're here only to say: house,/ bridge, well, gate, jug, olive tree, window—/ at most, pillar, tower... but to say them, remember,/ oh to say them in a way that the things themselves/never dreamed of existing so intensely. Albert Faurot, the music teacher, gave me a bilingual edition of Rilke's *Duino Elegies* and *The Sonnets to Orpheus*. His dedication "To another poet and friend" gave me one of the high moments of my life in Silliman. His End House was a favorite haunt for Butch Macansantos, Armando (my younger brother) and me; yet when he passed away, I was not even around to pay him my last respects.

When for the first time I came to Silliman, I was trying to escape from the limitations of my island home in the Sulu Sea. I was in search of another island, disdaining a humdrum destiny that was mine at birth, the destiny my ancestors, even from their graves, seemed to have foisted on me. I had thought then that I was urged on, like Tennyson's Ulysses, by hunger for new knowledge. Even before this hunger had been appeased, a deeper kind of hunger was growing inside of me. It masked itself as the hunger to move about, but in reality, it was not wanderlust but, my enemies would think, the other kind of wandering and lusting. I must be kind and just to myself and think simply that this new kind of hunger grew out of the demise of an old love, unfortunately because of my immaturity. (Because, Mr. Kahlil Gibran, I did not at that time want to bleed upon the thorns of love; that I was not, unlike your sheaves of corn, ready for "love's threshing-floor".) I wanted to make up for that loss and I thought a new island would be the right place to start anew because, in a manner of speaking, my old island home had been washed away by the waves of time and misfortune.

So, it was then that in the summer of 1970 I found myself in Silliman. I was like a shipwrecked sailor who had come upon an island, and I was learning the names of things which I thought did not exist.

Many things crowd into my memory when I look back to that time nearly 30 years ago. I remember the languor and rhythm of the afternoon, the horses' hooves clip-clopping down the asphalt streets, the pleasant rattle the cocherito made when he touched the spokes of the turning wheel of his *tartanilla* with the handle of his whip. In the noon heat the sea just off the boulevard would be shimmering and blinding as if someone had thrown a million shards of mirrors on the water. It was just like in the old

home with the sea breeze coming in from another island. The steady, white houses of the elite facing the sea reminded one of the relaxed atmospheres of the boulevard. Late afternoon it would be full of the happy sounds of children, their concerned parents or yayas watching over them. But there would also be wrinkled habitués promenading in the sunset, or into the sunset of their years. Meanwhile, the boats docked at the wharf, but soon to depart for other ports and to carry away someone to another country, to strange seas and climes.

After sundown or early evening, as you walked down to the university cafeteria to eat supper, you would hear again the clip-clopping tartanilla pass by. And again late at night when you paused from whatever it was you were doing or reading. The ending of one of Nick Joaquin's stories would come to life except that here there was no resonance or suggestion of romance but simply the humdrum sound of tartanilla. But who knows what was taking place behind the cochero? Maybe two lovers, coming home from a movie downtown, were kissing behind the cochero, their hearts beating each to each.

Unbeknownst to a provinciano like me, living in this untroubled paradise, with only my yearning for love as a kind of unrelieved pain, deep trouble was already brewing in many parts of the land. There was profound discontent among the masses. The president, who proved to be a dictator, was stealing the money from the people and depositing it in banks outside the country, while his wife was buying shoes and shoes and vats of perfumes and body lotion to keep her young and beautiful. The generals were jockeying for power while their wives were ingratiating themselves with the First Lady. Meanwhile, the lowly-paid, underfed, ordinary foot soldiers were dying daily in the hinterlands of Mindanao at the hands of the communist rebels, or in the jungles of Jolo, redolent with the smell of durian and rotting lanzones, they were being slaughtered by roving bands of bandits and zealous mujahedeens. Unbeknownst to many in the country the president was planning to suspend the writ of habeas corpus and later to declare martial law.

As a graduate student in English in 1970, I had to enroll in a creative writing class. In summer, this class happened to be the famous National Summer Writers Workshop. Although I had no ambition to be a creative writer, I was excited to be in a writers' workshop. Here was an opportunity to sharpen my skills in writing even if I did not intend to be a writer. At that time I did not know what exactly I wanted to do with my life.

Some of the writing fellows in the 1970 summer writers' workshop, mostly from Manila-based schools like UP, Ateneo and De La Salle, have today become nationally famous, although not all of them turned out to be the poets that they at first thought they would be. Many of course are hardly heard of these days, deciding perhaps to do

something better. Some joined the underground movement in order to fight the coming dictatorship. In the aftermath of martial law some changed their occupations, becoming journalists instead or copy editors in some lucrative advertising firms. And some went abroad, to the U.S.A., to do something else like taxi driving. Taxi driving might seem embarrassing, but it is not without precedence in literary history, a precedence that moved Albert Camus to remark that art is gratuitous because look what Rimbaud did in Abyssinia after he had left the writing of poetry.

The few who persevered have become well-known writers and are now harvesting the coveted awards that are given annually by the Manila-based weeklies and the Carlos Palanca Foundation. One name stands out today, Carlos Ojeda Aureus, the Bicolano writer whose book of short stories, *Naguenos*, is the Philippine counterpart of James Joyce's *Dubliners*. The other famous name is Ricky Lee, a scriptwriter of Tagalog movies. And of course, there is Conrado de Quiros, a well-known columnist with the big time Philippine *Daily Inquirer*.

There were others in that batch like Willie Sanchez, Albert Casuga and Celedonio Aguilar who for one reason or another have stopped writing. The members of the panel of critics in the 1970 workshop, aside from Dr. Edilberto K. Tiempo and Dr. Edith L. Tiempo, were Myrna Pena-Reyes, Raymond Llorca, Bien Lumbera and Mig Enriquez.

In retrospect, the writing fellows and the critics formed an august body of intelligent men, but at that time, because of my ignorance and naivete, because of my lack of ambition to be a serious writer, I did not feel the awe that was due to this group of men and women. There is something about me that until now is not impressed by importance, literary or otherwise, but I take off my hat to kind, honest, intelligent men and women.

Since I was not a writing fellow but a graduate student enrolled for credit, I had the leisure to sit back and listen 99 percent of the time to the fellows and critics discuss the manuscripts submitted to the workshop. I remember that the only time I had the opportunity to speak was when Dr. Lumbera thought that it would be good to let the fellows and the students talk first. Uncharacteristic for a timid person like me, I immediately, boldly grabbed the opportunity, opened my big mouth, bared my fangs like a dog lately unleashed. Having honed my critical sword in the periodical section of the old Silliman library, on the whetstone of such periodicals as *Modern Fiction Studies*, I decided to wield it on a short story that did not live up to the standards of good fiction, pointing out the failure of characterization and the consequent improbability of the story. Apparently, Dr. Lumbera noticed what I did because at the end of the session he approached me and talked to me about something, maybe it was about my work. I remember saying that I was looking for work because I had

already resigned from a teaching job with the Notre Dame of Siasi. He suggested that I see the Tiempos, but I was too timid to follow his advice. I would meet Bien again six years later when I was a writing fellow at the UP Writers Workshop.

How Doc Ed got me into the English Department of Silliman is a long story itself. Looking back, I could say it was one of those turning points in one's life that did not seem, at the moment that it was taking place, momentous at all.

After the workshop, after we had gone back home and had returned to campus, when classes for the first semester were about to begin, I met Caloy Aureus again in Larena Hall, one of the boys' dorms. He had become a friend, this Bicolano fictionist who looked like the young William Butler Yeats when Yeats was in love with Maud Gonne. As always, he was carelessly handsome, or more specifically, combslessly handsome because in the years that we were together in Silliman, as far as I knew, he never owned a comb or wore pomade or gel, and he thought that it was womanish to wear

He asked me to accompany him to the residence of the Tiempos because he had to arrange the schedule of his classes. The Tiempos had promised him a teaching job so that he could at the same time study for his master's degree in Creative Writing. As a writing fellow, Caloy had submitted a short story which, in spite of its subject matter, or probably because of it (a rape near a cathedral), impressed the panel of critics. Dr. Tiempo, or Dad, as we later came to call him, was the dean of the graduate school, and Mom Edith was the head of the English Department.

I had no inkling that that very evening, that Friday evening, still warm and pleasant as if the long days of summer were not over yet, the tide of my fortune was going to change.

It was my first time to be at the residence of the Tiempos in Amigo Subdivision. I remember the warm glow of the lights in the sala and in the adjacent dining room. There was snack for Caloy and me, brewed coffee I think it was, and cookies. While Caloy and the Tiempos were busy with the schedule of Caloy's classes, those that he was going to teach in the undergrad and those that he was going to attend as a student in the graduate school, I sat back, looked around the sala, at the books and bric-a-brac on the shelves, the large, wooden stereo set and the large records, hardly enjoying the brewed coffee because in two days I had to pack my things up and go back to that God-forsaken island in the Sulu Sea where I came from. The prospect of going back, of repeating history, that is, the family history of store keeping, gave me that sinking feeling that there was no justice in the universe, the feeling of a sailor in a rickety boat driven into the teeth of a storm.

We were walking to the iron gate when some good angel bent over Doc Ed and whispered to him, urging him to ask me what I was going to do. As calmly as I could, although the tide of dejection was rising to my head, I explained to him my situation, the dreadful prospect of return, without giving him a hint of that dread, and the desire to stay on in Silliman if possible. He said there were available scholarships in the graduate school. Was I willing to work as a graduate fellow and also study for a master's degree? Could I postpone my return trip that Sunday? Could I see him on Monday in his office and see what could be done?

Those words and my affirmative response cancelled out the other possibilities of my life, turned the possibilities to might-have-beens: like I could have been a rich but discontented store keeper in a loveless island, or a rebel with the MNLF.

In Dumaguete and Silliman I stayed on and stayed on and stayed on for the next thirteen years.

Every year I looked forward to summer and the workshop. In 1972 I worked as the assistant of Mr. Joe Torres, the reliable typist of the workshop manuscripts. I mimeographed the stencils that he had cut in that small room on the ground floor of the old library, which was an extension office of the English Department because at one time or another Mr. Jess Chanco, Mr. Darnay Demetillo, Mr. Joe Teague and Mr. Antonio Enriquez held office there.

The following year I qualified as a writing fellow. I submitted a few poems and a short story about Tausug vengeance. The story had an epigraph from William Butler Yeats's poem about things falling apart because the center cannot hold. The story was hotly debated by the panelists and writing fellows. I was thrilled by the reactions of the participants, whether they were favorable or otherwise. It was then that I realized that anything about Tausug was interesting to many readers. Somewhere on the fringe of my subconscious I began to entertain the idea of someday writing a novel about my God-forsaken island.

The late Mr. Rolando Tinio was a panelist that year, and he played the role of the devil's advocate to the hilt. There was no story or poem that pleased him. I remember an incident one afternoon when a literature-teacher fellow showed his poem to Mr. Tinio. It was under the acacia tree in front of Larena Hall. A circle of benches surrounded the tree. It was where idle students would make tambay, where the laundry women on Saturday and Sunday afternoons would wait for the students to pick up the laundry. After a quick reading of the poem, Mr. Tinio dropped the piece of paper, bent down and covered it with a pile of sand, and remarked that the poem deserved the burial. The way he scooped the sand with both hands, wordlessly pouring the grains of sand on the paper, how he quickly stood up and delivered the punch line was a

brilliant comic action. We were all entertained. We all laughed, including the mustachioed victim of this joke who, we learned later, he invited to teach with him at the Ateneo de Manila.

Except for the summer of 1976 when I was at the UP Writers Workshop in Diliman, I attended the Silliman workshop every year in various capacity: sometimes as a tour guide to the visiting writing-fellows from Manila and Cebu, the role being performed by Mickey Ibañez and Victor Padilla today; sometimes as an unofficial, unpaid panelist; and later with Butch Macansantos, as jester who entertained the writing fellows with ethnic jokes. I remember those long, carefree evening hours, lying on the ball-field between the men's dorms and the nurses' home, exchanging jokes with the fellows while above us the moon sailed by in the cloudless summer sky.

The writ of habeas corpus was suspended in 1971. The rumor of martial law was in the air. The campus weekly was full of omens and portents of things to come, side by side with pictures of Fidel Castro and Che Guevarra as icons of rebellion and liberation. Although Mao was equally qualified to stand as icon, his picture was not often reprinted in the weekly because (and this is a wild guess because I did not know the editors of the paper) Mao had some ethnic resemblance to the aspiring dictator. Everywhere in the dormitory rooms, the walls were plastered with these pictures. The excessive presence of Che's bearded image moved one run-of-the-mill lawyer to complain that instead of Che the students ought to hang the picture of the clean-shaven Richard Nixon, then president of the United States. With his lower lip protruding, he asked in earnest, "Why not Nixon?"

We would get free copies of various Marxist writings. Mao's little red book was easily available; the quotations were familiar. The Internationale, in English and Pilipino, sounded inspiring. When sung in protest against beauty pageants on campus, or some irrelevant cultural shows, it could move you to righteous anger. Let me hasten to add though that the airwaves were still dominated by American pop songs, by "MacArthur Park" and "Leaving on a Jet Plane."

One day the late Senator Benigno Aquino came to campus, and everybody was at the gym to listen to him. A brilliant, charismatic speaker, he warned the country that Marcos was going to declare martial law, that the suspension of the writ of habeas corpus was merely a dry run in order to gauge the reaction or opposition of the body politic. According to Aquino, Marcos had repeatedly denied he was going to declare martial law, but don't you believe Marcos, he said, because Marcos, Goebbels-like, was a congenital liar. I had heard of incorrigible liar and inveterate liar, but it was my first time to hear of congenital liar. Imagine, to lie as soon as you are born. True enough, exactly a year after the suspension of the writ of habeas corpus, martial law was declared.

The night before September 21, we were already burning our piles of *The Weekly Sillimanian*, returning the little red book to its rightful owner, removing from the walls and cabinets the pictures of bearded heroes and replacing them with glossy pages from some magazines whose heroines had long legs but were not necessarily beardless. I learned early on that you can be a rebel but you don't have to go to jail; that when your enemy is pushing you against the wall, a quick change of hair, color or wave, is absolutely necessary. Put the hair somewhere. It can save your life. So, while some of my dormmates had to flee to the provinces, I stayed in the third floor of Woodward Hall, partly out of necessity because I didn't have the money to go to far as Zamboanga.

There were three kinds of rebel-heroes. The real ones lived in the mountains, shoeless and in rags so that the suggestion that they were naked was not without basis; hence they were called *hubad na bayani*. The ones who believed they were rebels but who couldn't let a day go by without smoking imported cigarettes, and who devoured PX goods, were referred to as *huwad na bayani*. The last and worst kind of heroes was those who sold their souls to the regime so that they could enjoy the luxuries their neighbors were enjoying. They were referred to as *tuwad na bayani* because in order to sell their souls they had to bare something physical.

It took Silliman a long time to open again, probably the last of the private schools to resume classes. The reason was that according to military non-intelligence, Silliman was full of rebels. It had that impression because the campus paper printed Marxist writings, and there was hardly a week when some pictures of Fidel or Che did not grace its pages. But as a matter of fact, there were hardly a hundred students who were really that serious about rebellion. I had been a witness in one protest march against a cultural show held in the gym. There were only about thirty placard-carrying students who marched and shouted in front of the gym. They hardly made a dent on the show inside the gym until an agent provocateur advised them to get into the gym and do their shouting and marching there. Only then did they succeed in disrupting the show. But sheer number there was none. Out of a population of 5,000 students, you have only thirty. What percentage of the population is that? Is that enough to say that the campus was swarming with rebels.

When school resumed some changes were in order. Before martial law, the physical setting of the campus was such that it was integrated into the larger Dumaguete community. Anyone could get in and out of the campus. After martial law, some wire fences had to be put up per instructions from the military. The freedom to move about was already restricted by the construction of gates near the dormitories. Curfew was imposed on the residents of the dorms. We had to climb the fence once the gates were already closed, or we had to cut away a few feet of wire to make a hole

in the fence. The administration, trying to toe the line, had to impose the wearing of short hair. In protest, one of my professors had his head shaven.

It took sometime before the campus paper was given the license to operate again. When it came back there was none of the usual Marxist writings, absolutely none of the pre-martial law pictures. In its first year of resumption I was the faculty adviser, meaning my job was to see to it that no such thing happened in the paper. On the other hand, the paper did not sing praises to martial law, but went quietly to do its job as a campus paper and as a workshop for aspiring journalists of the College of Mass Communications.

The presence of the wire fences and the uniformed security guards manning the gates made the campus look like one huge garrison. Under the seeming sense of normalcy there was a seething hatred for the dictator. The Silliman community as a whole consistently voted no in referendums and plebiscites when the dictator asked for a yes, and yes when he asked for a no. An excellent example of how students thought about the so-called virtues of martial law was the English translation of the propaganda *Isang Bansa, Isang Diwa*. An agriculture student from Leyte translated it as One Day, One Eat.

Slowly, imperceptively, people got used to martial law like a puppy getting accustomed to its chains after several days of lusty protest. There were occasional outpourings of hatred for the dictator and his dragon lady.

We as graduate students returned to the library to read again the complete works of such and such a poet. It was Eliot, then Auden, then Yeats and Frost and Dylan Thomas. Later it was Conrad, Lawrence, Joyce and James. Then the critics. Then the journals put out by American universities. We were becoming Anglophiles. Even on Saturday nights, when most of the undergraduates were out with their friends, we were in the desolate library poring over books or periodicals.

It took me sometime to finish my thesis so I did not graduate until 1975. Caloy had finished earlier; and as soon as he had his master's degree, he left Silliman and went to UP. Lack of ambition, lackadaisical attitude, and the desire to just stay on in Silliman campus were the reasons why I did not finish in two years. But one day it occurred to me that I wanted to move up to Baguio City. To inspire me to get the degree I wrote on a piece of paper Next Destination: Baguio. I pasted it on the mirror so that I could see it every morning. In one semester I finished the thesis and defended it in time for graduation in March of 1975.

I went to Baguio with the intention of finally moving there, but when I saw the city I was disappointed. The UP Baguio campus was so small. The terrain of the city

was so uneven. The houses were perched on hillsides and gave the impression that any rainy time they would fall on the houses just under them on the next tier. It felt like it was being on tenterhooks everyday of your life. I did not want that kind of precariousness. But I think the main reason was that it was too far from the sea. Having grown up on the seashore, I could not for the life of me live far from it. So, I went back to Dumaguete, back to old, cozy Silliman, in the security of the century-old acacia trees. And I stayed on until finally I thought I really needed a change of scene.

There was one summer, it must have been 1977 or 1978, when a giant of a man visited the campus of Silliman. He was Kenneth Rexroth, one of the leading Beat Poets in the 1950's, and a translator of Chinese, Japanese and French poems. A poet and a polyglot, that was impressive. But what impressed me more was the fact he was once a lumberjack, I mean, the combination of being a poet and a translator and a lumberjack all in one person impressed me so much. It made me realize that a poet need not look like a scholar, stooped, tubercular, with nicotine-stained teeth and smelling of liquor. He made it easier for me later on to accept the picture of Gabriel Garcia Marquez on the dust jacket of the first edition of the English translation of *One Hundred Years of Solitude*, this outstanding novelist, this genius, looking like a day laborer.

What made his visit to Silliman memorable for me was when he read the poems of three local poets, Marie Pal Alburo, Rowena Tiempo Torrevillas and me. He had a big booming voice commensurate to his 7-foot frame. He read my poem "Incantation," and commented that the unique repetition of words and phrases within each line of the poem (e.g. "one to whom I cannot write a verse cannot write/is left alone among her dress tatters left alone") has literary precedence in medieval Provence. I must confess that although I have heard about of the Provencal minstrels, I have not read any of their poetry, at least not at the time I wrote the poem for the creative writing class of Myrna Pena-Reyes. It is unfortunate nobody has recorded his readings, which gave me goose pimples.

Around the same time an aspiring poet from Bohol, pretty and petite, married with two children, came to Silliman to enroll in the graduate school. Since she knew my elder brother in Tacloban where she used to work, I was the first person, outside of her relatives, who became her friend in Silliman. I introduced her to my very bright student Grace Monte de Ramos with whom she became immediately intimate, and Grace introduced her to Fanny Llego, a painter, poet and fictionist. The three of them used to hold a Friday night "tertulia" on the second floor of a building owned by Fanny's father. It was a soiree complete with candles, incense sticks, sweet red wine and imported canned goods sent in by Fanny's Australian friend. They called themselves The Triumvirate, but they were more like The Three Witches of Laguna (the area at

the back of the men's dorms) because they would tell stories till the wee hours of the morning.

The soiree lasted for nearly a year but it had to come to an end because her husband and two children joined her in Dumaguete. They rented a house far from the campus where Butch Macansantos and I, aside from Grace and Fanny, were frequent visitors. She was always a perfect hostess, never running out of conversation, or out of food, generous to a fault, and some fair-weather friends had taken advantage of her kindness. In the literary world as well as in the academe her name has become a byword: Marj Evasco.

In 1983, I resigned from the English Department, quietly, without fanfare. When Doc Ed learned about it, he did not talk to me. He could not accept that I was leaving, that I who had stayed the longest when everybody else had left for one reason or another, that I too was leaving. I couldn't shake off that Et tu, Brute feeling. But I had to leave for the sake of my sanity. I am amused now when I remember that morning during the 1983 workshop.

Krip Yuson, Cesar Aquino and I were in Krip's room at the Alumni Hall. Dad came in to see Krip who had just arrived from Manila. Although he talked to both Krip and Cesar, Dad completely ignored me. Oh, where is that angel that made him talk to me thirteen years ago? I tried to put myself in his shoes. How would a father feel when his son was going away from home?

Life indeed is a series of arrivals and departures, mostly departures, someone said. And when we bid good-bye in this life, we are just rehearsing for the final good-bye we all must bid someday. Right, Mr. Laurence Sterne? Another thirteen years went by. I had come to Iligan City to work. In September 1996 I learned that Dad had passed away quietly. Like a dutiful son I came to Dumaguete to pay my last respects. I crossed two bodies of water, traveled ten hours just so I could be at his funeral. For the first time in my life I became a pallbearer and delivered a eulogy. But I envy what Atty. Ernesto Yee did when he learned that Dad had passed away: he went to the house to polish Dad's pair of shoes. I wish I had done that myself, for Dad deserved that act of kindness. In spite of his detractors and enemies, he was a kind man whose heart was not only in the right place but was also, as Cesar Aquino put it in a glowing tribute, as large as Africa.

Questions:

1. What is the essay all about?
2. Whose life is discussed in the text?
3. Where does the narrator come from?
4. How was the life of the narrator during his stay in Silliman University?

ASSESSMENT

INSTRUCTIONS: Answer the following questions. Write your answers in your notebook.

1. What is a biographical context?
2. What are different types of context?
3. What is a literary text?
4. Why do we need to consider the background of the author in understanding the meaning of a literary text?
5. What factors are to be looked into in using biographical context in understanding the meaning of a text?

C. LITERARY READING THROUGH A LINGUISTIC CONTEXT

WHAT I NEED TO KNOW

OBJECTIVES:

At the end of the lesson, the learners are expected to:

1. analyze the literary text through linguistic contexts and discuss how they enhance the text's meaning and enrich the reader's understanding; and
2. explain the relationship of context with the text's meaning.

WHAT I KNOW

INSTRUCTIONS: Answer the following items by identifying whether they are true or false. In your notebook, write TRUE if the statement is factual, and if not write FALSE.

1. Socio-cultural context is about how literary works depicts the society.
2. Linguistic context concerns on the language used in the literary text.
3. In socio-cultural context, it is not necessary that literary work is connected to the society.
4. The use of sensory images by the author gives the readers a clear picture of the story.
5. Using simple language helps readers understand the literary texts.



WHAT IS IT

Linguistic context is discourse that surrounds a language unit and helps to determine its interpretation.

Example 1:

Puppy Love (Excerpt) **F. Sionil Jose**

We returned close to midnight from the district competition in a fleet of caretelas and parted in the school-house where we lift the odds and ends we used, the athletes their athletic equipment. We won in the dance competition. I walked Gina to her house. February and the cool night had a full moon sailing in the sky. I was hungry and so was she; we meet a few townspeople on their way from the movie house and they asked us how we fared. "We won! We won!" Gina gushed.

I wanted to stay with Gina but upon approaching their house, all lights were on. They had some guests and I was too shy to go although I doubted very much if there was any food in our house.

Explanation:

"Puppy Love" by F. Sionil Jose is a story of love, tragedy, revelation and hope. The story is culled from Filipino life, it uses simple words, figures of speech (e.g., "full moon sailing in the sky") and sensory images. The author knows how to play with the

language where the readers can visualize the subject, characters or settings in that way, they can understand its underlying meaning.

Example 2:

"Lyric 17"
by Jose Garcia-Villa

First, a poem must be magical,
Then musical as a sea-gull.
It must be a brightness moving
And hold secret a bird's flowering.
It must be slender as a bell,
And it must hold fire as well.
It must have the wisdom of bows
And it must kneel like a rose.
It must be able to hear
The luminance of dove and deer.
It must be able to hide
What it seeks, like a bride.
And over all I would like to hover
God, smiling from the poem's cover.

Explanation:

- The interpretation of the poem "**Lyric 17**" by Jose Garcia Villa surrounds language unit that helps effectively determine the meaning of the text
- This poem is about what qualities make poetry good.
- The author in my opinion is trying to convey the right qualities that are required in a poem to make it satisfactory.
- I think the poem feels passionate towards poem writing as can be seen through how instead of merely writing an instruction sheet on how to write a good poem" he instead writes a poem about good poems.
- What more, **the language he uses is fanciful and the metaphors and rhyming couplets** indicates the thought put behind his work.
- In the poem, the term "**musical as a seagull**" may indicate that the poem should be a rarity and something unheard of; "a diamond in the rough" very much alike how one has never heard of a musical seagull. The poem similarly should also be fluent.
- Meanwhile "**brightness moving**" may indicate how poems should not be dark" it should be optimistic and pleasant and should not be constant" rather captivating and intriguing to one's reader.

- The phrase “**holds secret a bird’s flowering**” is a metaphor that indicates towards the hatching of a bird young from an egg. This represents showing a new perspective to the reader and how the poem should inspire its audience to think and not merely be able to and its meaning from merely reading it.
- “**Fire as well**” represents wit and brain in a poem that makes a poem interesting and not dull.
- “**Slender as a bell**” refers to how bells have multiple sizes
- “**Wisdom of bows**” has multiple meanings such as firstly, the tradition of bowing; secondly, archery, and lastly, ribbon tying.
- All things that are in different areas and hold symbolisms such as **bowing** being a form of respect, archery being a skill that can be used as a form of leisure or someone’s livelihood and bows something for aesthetic purposes.
- “**Kneel like a rose**” indicates humility in beauty and strength. While a rose is beautiful it has unseen strength in thorns and kneeling indicates submission thus subsequently referring to humility.
- Meanwhile, “**must be able to hear**” shows that the poem must be sensitive and be able to sense its reader while guiding and appeal to its audience with more than visual imagery.
- “**Luminance of dove and deer**” possible gives references to the how a deer symbolizes gentleness and the dove purity.
- “**Must be able to hide**” and “**seeks like a bride**” brings attention how while the poems meaning should not be in clear vision, it should not be completely obscured to the point it is lost as well as indicating that it should draw the audience attention like how the bride seeks attention on special day.
- “**And over God smiling from the poem’s cover**” shows that the writer of the poem would be the God of the poem and has free rule over the poem instead of something obstructing his ability to create freely. Throughout the poem, the word (must) is used eight times. This shows the writer’s compulsion as to how strongly he feels that all writers should follow the guidelines above in poem writing.
- If you are writing a poem or any genre of literature because you want to **capture a feeling that you experienced**, maximize your creativity especially on the use of language. The use of beautiful language in the text determines the effective and correct meaning of the expression.

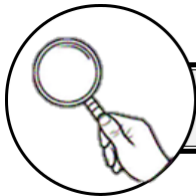
D. LITERARY READING THROUGH A SOCIO-CULTURAL CONTEXT

WHAT I NEED TO KNOW

OBJECTIVES:

At the end of the lesson, the learners are expected to:

1. analyze the literary text through I socio-cultural contexts and discuss how they enhance the text's meaning and enrich the reader's understanding; and
2. explain the relationship of context with the text's meaning.



WHAT IS IT

Sociocultural context is evident when literary works respond in some way to the society in which they were written, and most often (though not always) that response takes the form of criticism. Sociocultural context is about how a particular literary work depicts society. Sources you might investigate include works (books and articles) of history or sociology that talk about the strengths, weaknesses, and changes occurring in the society during the period in which the literary work is set, and critical works that emphasize the connection between the society and the literary work.

Example 1:

ABNKKBSNPLAko

Bob Ong

ABNKKBSNPLAko depicts the Filipino culture and, although in a humorous way, reveals the social realities and issues that remain present up until now namely education, economy, corruption up until personal struggles. The author also leaves audiences with advice regarding life and school in general.

Example 2:

Ben Singkol

F. Sionil Jose

Ben Singkol is a 2001 novel written by [Filipino National Artist F. Sionil José](#). It is about Benjamin "Ben" Singkol, who is described as "perhaps the most interesting character" created by the author. Based on José's novel, Singkol is a renowned novelist who wrote the book entitled "*Pain*", an [autobiography](#) written during the [Japanese occupation of the Philippines](#). Through the fictional novel Singkol recalled the hardships experienced by the Filipinos during the occupation. Singkol was described to be a coward, a "*supot*" or an [uncircumcised man](#) who did not only run away from such a "[ritual of manhood](#)" but also evaded his "[foxhole in Bataan](#) when the [Japanese soldiers](#) were closing in". Singkol was a "runner" or "evader" throughout much of his lifetime, while being haunted by the "poverty of his boyhood" and of the "treachery that he may have committed" in the past. In 1982, Singkol began receiving letters from a [Japanese](#) named Haruko Kitamura.

WHAT'S NEW

INSTRUCTIONS: Read again the essay entitled "Silliman in the Seventies: A Personal Journey" by Anthony L. Tan on pages 73-80 of your learning module. Write in your notebook your answers on the following questions:

1. In the essay, what type of language is used?
2. What have you observed on the use of words by the writer?
3. Does the writer convey the message of the essay? Why do you say so?



WHAT'S MORE

INSTRUCTIONS: Read the story entitled “Pinikas” by Jayson Parba and answer the questions. Write your answers in your notebook.

Pinikas, Unang Bahin

Fiction by [Jayson Parba](#) | May 3, 2015

DAKONG Balita: MAMINGKAHAY, MIDAGAN PAGKA KAGAWAD.

Kini ang nakapakignat sa among mga silingan sa Baryo Panatayan. Sa ilang unang pagkadungog niini, ila ming gihimong pulotan sa bahal nga gitinda ni Nanay Pirmin nga among silingan. Ug usahay pod, samtang ang mga babaye gapanlaba didto sa Aplaya o gahingotoay man ganing dihas ilang pantawan, gapadparan sa hangin ang ilang diskusyon padulong sa among balay ug kini molusot sa mga buslot namong bungbong hangtod kini among madunggan. Dako gyod nga balita!

Ambot ba pod, di nako masabtan nga misulod man sa alimpatakan ni Mama ang politika, kay sa tinuod lang gyod dili ko ganahan anang butanga. Alang nako, ang mga politiko puro mangingilad. Maayo lang na sila panahon sa kampanya. Saad diri, saad didto. Buhaton ko ni, buhaton ko na. Apan kon modaog na gani, hala! Makalimot na dayon. Kon inyong duolan para mangayog tabang, mangatol dayos ulo, dayon sa kilid. Morag among iro nga si Pusoy nga labihan kakutoon. Aha na kaha to karong buanga, ay? Mikalit lag kawala. Wala nay uli-uli human sa eleksiyon. Basig nabiktima to sa mga tambay didto sa ilang Nanay Pirmin. Matod pas mga tsika-tsika, dili daw na gapamili ang mga hangal. Bisag kagiron nga iro, basta luto na, lami na kuno kaayo! Kangil-ad.

Sukad adtong bata pa ko, makaingon ko nga sikat na ang among pamilya sa among barangay. Sikat, dili tungod kay sapian o gamhanan ba hinuon. Dili pod mi pawerpol sama sa mga Singko nga maoy lider o dako-dako sa among baryo sukad pa sa panahon ni Cory. Matod pas mga tsismosa namong mga silingan, ngilngig daw na sila kay mokaon na silag bala aron lang magpabiling gamhanan isip mayor, kapitan, ug kagawad. Apan lahi ang among kasikat. Kini namugna diha sa mga liking bingka nga among ginasuroy kada sayos buntag sa tibuok Baryo Panatayan. Unang tuktugaok pa lang gani sa mga sunoy ni Tatay Bensyo nga among silingan, mamukaw na dayos Mama aron momata mi ni Manoy Onyot, Inday Jing-jing, ug Dodong Angelo.

Sa tinuod lang, si Mama ang gabuhi namong tanan. Kon walay bingkang maluto, wala pod mi matak-ang sa abohan aron among makaon. Unsaon nga si Papa wala may klarong trabaho ug palahubog kaayo. Taman ra siyas hubog-hubog

samtang si Mama tawon, moabot sa mga hilit nga sityo sa among baryo aron lang mahalanan, sama didto sa Aplaya nga pipila lang ang tawo. Usahay pod, sa iyang pagpamasin moabot siya didto sa Malakdang kon diin daghan ang mga minerong ganahan mohabhab og bingka. Ug bisan mora na og kabaw si Mama sa pagpaningkamot, oki ra man kaayo ang among kinabuhi.

Yano lang apan malipayon. Labi na gyod kon daghan siyag halin kay magpalit man dayon na siyag kok alang namong managsoon. Usahay pod, hotdog ang iyang paliton nga among ilogan ni Dodong Angelo.

Apan daghan na ang nausab.

Si Manoy Onyot tua nas Japan. Adtong una, abi nakog mga babaye lang ang puyde mag-Japayuki. Lakip man pod diay laki, no? Unsaon nga talentado man pod si Manoy. Maayo kaayo mosayaw. Humok og lawas. Matod pa niya, ganahan kuno kaayo ang mga matrona sa iya. Aw, sa akong banabana, medyo tisoyon man pod si Manoy Onyot. Matsohon pod og lawas. Ug unom ka buwan gikan siya milarga, gapadala siyag kwarta sa amoa. Misikat pod mi adtong higayona, uy. Kay di na man kinahanglan namo manuroy og bingka. Ang mga taga-Panatayan, gimingaw sa bingkang Mama. Matod pa nila, "Lahi ra gyod ang bingkang Minda." Sa ilang mga gipanulti, mora daw silag mga palahubog nga wala na makainom og tuba sukad nga wala na mi nanuroyg bingka.

Apan kadiyot ra kaayo to. Sa ikapitong buwan, wala na nakapadala si Manoy og kuwarta. Wala na mi balita sa iya. Ang mga panaghap sa among mga silingan, basin daw napreso si Manoy o di ba hinuon, nabiktima sa mapya. Simbako! Dili pod unta. Basin nagkaproblema lang seguro to siya o di ba kaha, basin pit-os lang gyod ang iyang kahimtang.

Mao nga si Inday Jing-jing pod ang misunod pagpanglampit sa laing nasod. Sa Saudi man kuno to. Nagpa-helper. Nagkautang-utang si Mama adtong pag-adto niyas Manila aron mangita og agency. Maayo na lang gani, nakalarga ra gyod human sa upat ka buwan. Apan demalas gihapon. Adtong nagpadalag suwat si Inday Jing-jing sa amoa, basa kaayo ang aping ni Mama sa kasakit sa iyang dughan. Gibalita ni Inday nga ang iyang amo kuno mga maro ug mangtas kaayo. Gapanakit sa mga katabang! Mao nga misibat si Inday Jing-jing ug karon gatago-tago. Maayo na lang gani kay dunay mga Pinoy didto kon asa siya midangop.

Malas gyod kaayo. Mao nga si Mama mibalik paglutog bingka. Kami pod nga iyang mga anak, mas nahimong kugi tungod kay kabalo mi sa kasakit nga gibati sa among inahan. Bisin gani si Papa mas nahimong responsable. Seguro iya pod naalimatmatan nga sobra na kaayo ang mga suliran sa abagang Mama. Talagsa na lang siya moinom. Dili samas una nga halos kada adlaw, galigid siya pirme sa kahubog.

Sa hinay-hinay akong gitun-an paghikalimot ang among suliran, labi na gyod mahitungod sa among mga igsoon. Matod pang Papa adtong nahubog siya, “Layp gos on” daw, samtang mitubag pod si Mama ug miingon, “Korik. Weder we like it not.” Haha! Makalingaw gyod ning akong mga ginikanan kay kabalo ko nga sayop ang ilang gipanulti. Unsa kahay masulti ni Mr. Balod nga maestro nakos English, no? Mobuhakhak gyod tog maayo kon iya pang nadungog ang gipanulti ni Mama ug Papa!

Usa ka Domingo, samtang nanuroy mig bingka ni Mama sa may Malakdang, among naabtan silang Nong Teryo, Rodrigo, ug ubang mga silingan nga nagpundok. Sa among pagpaduol kanila, akong nakita nga seryoso kaayo sila sa ilang diskusyon. Morag naay dakong panghitabo nga migitik kanila samtang ang ilang mga baba paspas kaayong nilitok sa ilang mga gihunahuna. Sa ilang kabisi wala mi nila nabantayan. Halos wala pod sila kadungog sa among pagsinggit og “Bingka! Bingka mo diha!” Hangtod nga miabot mi sa ilang gitindogan ug didto namo nadunggan kining ilang diskusyon:

“Aw, kon akoy pasultion, daghan na pod baya nahimo si Kapitan.”

“Unsa goy daghan nga hangtod karon, pobre man gihapon kaayo ning atong barangay? Labi na gyod ning atong sityo.”

“Sakto gyod ka diha, pre. Bisan gani atong tulay, wa man lang gani ni niya napaayo.”

“Mao. Gatuya-tuya gihapon!”

“Depende man god na sa atong panlantaw, pre. Naa man poy maayong nabuhat si Kapitan.”

“Ug ang atong dalan, libaong lang gihapon! Halos dili na gani gapanglahos ang mga habal-habal diris atoa.”

“Kinihanglan tag kabag-ohan.”

“Aw, unsa mang kabag-ohan ang inyong gusto?”

“Mga lider nga hustog plataporma. Moserbisyo natog sakto.”

“Duol na man gyod ang piliay. Oras na seguro nga mangita tag bag-ong mga nawong.”

“Lagi! Sakto gyod ka, pre. Mao nga sa inyong pagpangitag kabag-ohan, mas maayo nga dili mo magutman,” kalit nga miapil ni Mama sa diskusyon. “Na hala, naay bingka, o. Kaon sa mo.”

Dakong ngisi sa mga nagtipok samtang gitunolan namo silag bingka aron ilang paliton.

“Ay, kon akoy makapitan diris atoa, librehon ta mog bingka kada buntag,” sumpay ni Mama.

Mibuhakhak silang Nong Rodrigo ug Teryo.

“Aw, botaran gyod ka namo, Mareng. Wa gyoy magutman!” matod pang Teryo samtang iyang gipikas ang bingka ug gihamon sa iyang baba ang katunga niini.

Nanguli ming Mama nga hagkap ang dughan kay nahurot man ang tanan bingkang among gisuroy. Sa unahan nilang Nong Teryo nga nagdiskusyon mahitungod sa politika, naa man poy daghan istambay nga gainom didtos ilang Apyot. Seguro sa ilang pag-inom-inom, nakalimot sila og kaog pamahaw mao nga bingkang Mama ang ilang gipahimungtan. Gihurot nilag kompra among bingka. Wala na gani nakapalit si Nong Segundo nga suki kaayo ni Mama. Morag nangluod ang tiguwang kay wa man lagi siya nabinlan. Apan matod pang Mama, “Sagdi lang, yo. Binlan ta na gyod kas sunod.”

Pag-abot namos balay, kilumkilom na kay layo pa man among gibaklay. Wala mi misakayg habal-habal sa pagpaningkamot nga makatipig. Sayang man pod ang setenta pesos nga plete. “Maayo na lang na ipalit og duha ka kilong bugas,” matod pang mama. Mao nga gigutom kaayo mi pag-abot namo sa balay. Maayo na lang gani aduna pay bahaw ug buwad nga sobra adtong paniudto. Nag-atbang ming Mama samtang among gitagbaw sa bahaw ang among kagutom. Ug sa kalit, iyang gibuak ang kahilom nga mitabon kanamo samtang ang akong kamot nagkalingaw og hagpat sa mga bukog sa buwad sa dili pa nako ihungit.

“Dong, unsa kahag modagan kog pagka kagawad, ba?”

Halos natuk-an ko samtang ako kining nadungog. Ug wala nako tuyoa nga mobuhakhak.

“Pag-sure diha, Ma, uy!” maoy akong nasulti dayon pahiyom, dala agik-ik. Wa gyod nako mapugngi akong kaugalingon.

“Aw, ngano man diay? Unsa may sayop ana?”

“Wala man hinuon, Ma. Apan sultihi daw ko bi, unsa may imong buhaton kon modaog ka?”

Plataporma. Mao kanay dakong problema ni Mama sa misunod nga mga adlaw pagkahuman niyang deklarasyon sa iyang pagdagan isip kagawad. Wa gyod ko nakatuo nga iyang tinud-on tong iyang gipaambit kanako samtang nangaon mig bahaw. Abi man god nakog binuang lang to.

(Padayonon)

Pinikas, Ikaduhang Bahin

Fiction by Jayson Parba | May 10, 2015

Usa ka hapon, pag-agi nako didtos tindahan ni Ante Nita, maoy tapik sa mga istambay ang umaabot nga piniliay.

“Unsaon na lang kaha ning atong eleksiyon, Pre, no? Morag haskang gubota.”

“Gubot pas imong bungot, Pre.”

“Ayawg tripingi nang akong bigote, Pre. Assit biya na. Haha!”

“Tuod, Pre, tiamona? Apil si Kulas modagan pagka kagawad? Pastilan! Puyde diay na?”

“Aw, apil man gani si Nong Karyo nga gabadhay-badhay nas katiguwang, modagan! Haha! Kon modaog siya, syur gyod ko nga dili niya mahuman iyang termino. Ma-terminit na siyag sayo!” dalag aksiyon og putol sa iyang liog.

“Haha! Ug, in pernis, Pre, si Minda nga mamingkahay, modagan pod kuno!”

“Lagi. Mao poy akong nadunggan.”

“Taymsa, si Botyok man diay ni.”

Nagpakaron-ingnon ko nga wa makadungog sa ilaha. Molakaw na unta dayon ko humag palit sa sigarilyo nga gisugo ni Papa kanako, apan ila kong giatubang. “Unya, kay modagan man daw imong mama, Tyok?”

“Ha? Aw, lagi daw.”

“Na! Basin biyag madagma na siya, ha?” maoy tubag ni Nong Kikong dala dayon og buhakhak.

Midali-dali kog pauli human adtong panghitaboa. Dili ko gusto nga mahimong sentro sa ilang diskusyon ang among pamilya. Basin unya og di nako mapugngan ang akong kaugalingon ug makakita kog sumbagay. Apan, morag mihagyong nga buyog ang giingon ni Nong Kikong sa ako. Imbes nga masuko ko, ako hinuon kining gitagoan sa akong hunahuna ug giisip nga usa ka hagit. *Magbantay lang gyod na silag modaog si Mama. Kataw-an ko man gyod na sila ba. Tan-awon ta lang!*

Sa dihang nagkaduol na ang kampanya, mas klaro na sa ako ang tanan. Ang mga kauban ni Mama sa iyang partido mao diay ang nangusog sa kabag-ohan. Ilang giatbangan ang tahoran na sa politika. Kon sa salida pa, silang mama ang kontrabida. Ingon ana man gyod nang politika. Ang mohagit sa mga karaan ang daotan, labi na kay wala man silay maikapasigarbo nga nabuhat na. Samtang silang nangaraan na, magpabida dayon sa ilang mga tulay nga napatukod, kalsadang napasemento, mga

tambal nga nahatag, mga hinabang sa kabos, ug uban pa kunong kamaayohan nga ilang nabuhat alang sa katawhan. Sa ilang mga tsismis nga gipakuyanap, "Unsa may mabuhat anang mga bag-o nga wala ma na silay kasinatian?"

Tinuod pod baya ang uban nilang gipanulti. Apan sa ilang pagpahumot, ilang nahikalimtan nga sila gasingoton pod, gakautot, ug gakalibang. Hugaw gihapon. Sama ra god ni Kapitan nga siyam na ka tuig nga nanilbihan apan hangtod karon, igo ra mag-*donate* kunohay og kuwarta alang sa mga paliga sa Barangay. Basta pista ug *summer* gani, duna man dayoy paliga sa barangay aron ingnon nga bibo kuno. Mas bibo, mas progresibo kuno. Mao nay iyang giingon didto sa plasa. Mao pod nay panglantaw sa among mga silingan. Pero ambot ba? Kay alang kanako, dili man ang kabibo sa usa ka lugar ang basihan sa pag-uswag. Unsaon man nang bibo apan ang mga lumulupyong walay klarong trabaho? Ang mga tawo galangoy sa kalisod? Apan dili pod nako mabasol ang among mga silingan. Alang kanamong mga kabos, ang karon lang ang importante. Katawa karon samtang adunay kalingawan. Ayawg hunahuna ang ugma nga walay kaseguradohan. Ingon ani mi. Apan akong naalimatmatan nga kini dili husto, ug maayo untag kini mabag-o.

Haskang biboha sa among baryo adtong miabot ang adlaw sa kampanya. Mas bibo pas liga sa basketbol. Unsaon nga ang mga tao galibog man sa ilang pilian. *Close fight* kaayo kon sa dula pa. Mas mibibo gyod adtong misaka na didto sa *stage* ang mga kandidato aron lagi ila daw ipresenta ang ilang plataporma. Si Nong Karyo mipasalig nga ang iyang suweldo sa unang tulo ka buwan, iya kunong itunol sa kada sona aron adunay hinabang alang sa mga *senior citizen* sama niya. Haskang palakpak sa mga tiguwang pagkahuman niyang esplikar. Morag kalit nabaskog ang ilang huyang nang mga lawas. Si Nong Teryo nga tigbantay sa *poultry* sa Hapon, misalig nga modaog gyod daw siya. Ug tungod ana, iyang gigarantiya nga ang iyang unom ka buwan nga suweldo, iya pod kunong ihatag sa pito ka sona sa among baryo aron adunay *health funds* para sa mga masakiton nga kinahanglan og tabang. Unsaon nga sa kalayos among lugar sa siyudad, ang mga masakiton nga gikinahanglan tambalan, kasagaran dili na moabot sa ospital. Mokalit lag piyong. Morag gakapuyon nas ilang kinabuhi samtang gauntol-untol sa dang lubaong ang sakyanan nga gamiton pagdala kanila sa ospital. Ila segurong mahunahunaan nga mas maayo pa nga dili na lang momata kaysa mag-antos sa kasakit.

Pagtawag sa ngalan ni Mama Minda, grabeng pagpaninggit sa mga tawo. Adunay kusog kaayong hugyaw nga makabungol. Nagpadaplin ko tungod sa santol didtos atbang sa *stage* kon asa adunay pipila ka mga tawo nga miapil sa pagtambong. Mora kog tuod nga di makalihok tungod sa akong kakulba. Sa akong hunahuna, unsa kahay isulti ni Mama? Maayo untag nakapraktis siya daan.

Misaka si Mama sa *stage* nga gabaragbarag. Misamot akong kakulba. Iyang gikuha ang mikropono gikan sa tigpaila. Palakpak. Kusog nga palakpak.

“Ako...kabawo ko nga kaila na man mo nako. Di ba?”
Nangatawa ang mga tawo dalag singgit sa ngalan ni Mama. “Minda! Minda! Minda!”

“Aw ako? Karon dili ko manaad ninyo. Dili ko maghisgot sa akong plataporma. Unya nag modaog ko. Salamat. Salamat ninyong tanan!”

Mitikang si Mama pakanaog gikan sa *stage*. Bisag gabaragbarag siya, akong nakit-an nga gatan-aw siya sa iyang tikang. Apan wa siya kabantay nga nasabod ang iyang tuong tiil sa *wire* sa mikropono, ug kalit siyang nahagba. Nakalitan ang mga tawo. Sa pagkapaspas sa panghitabo, apil ko nakalitan ug morag adunay bomba nga mitubo sa siyagit sa mga tao, ang uban bugal-bugal. Apan kalit pod mibangon si Mama nga morag kalit nakamata human uroma. Mibangon siya nga gangisi ug gabayawbayaw sa iyang kamot. Dayon milakaw siya palayo sa mga tawo hangtod nawala siya sa akong panlantaw.

Bisan way nahot ang gibuhat ni Mama sa iyang kampanya, nanghinaot gihapon mi nga makalusot siya. Maayo na lang. Makabuhi na pod baya nag pamilya ang sweldos kagawad. Ug usa pa, gusto na gyod nakong mopadayon og eskwela para makahuman kog *college*. Maulaw man god ko moingon nilang mama samtang lisod kaayo ang among kahimtang. Kon moeskwela ko, mosamot ang kalisod nga bation ni Mama. Apan kon makadaog siya, aw, medyo arang-arang na lang. Lahi ra gyod ning naay politiko sa pamilya. Mas makaginhawa gyod tingali mi.

Miabot ra gyod ang takna nga among gipaabot. Ang eleksiyon. Mora kog gipulgas nga iro nga dili mahimutang kay gusto man lagi dayon nakong mahibaloan ang resulta. Miadto ko sa tunggaan kon diin giihap ang mga balota. Daghan kaayong tawo. Mga *watchers* man daw to sila. Tigbantay aron mahimong hapsay ug limpyo ang inihapay sa boto. Ang ubang naa didto, igo ra nangayog paniudto nga pansit ug *fried chicken* nga gipanghatag kuno ni Kapitan. Aduna poy nagkagubot nga nanguha og sobre nga adunay tigbaynte pesos ang sulod. Ambot kang kinsa to gikan? Wala na lang ko nangutana.

Nagsugod ang inihapay sa balota mga alas-sais sa gabii. Milili ko sa bentana sa usa ka *classroom*. Inig karon ug unya, makadungog kog lainlain nga ngalan sa kandidato. Ako pod usahay madunggan ang ngalan ni Mama. Ug sa hilom, akong giampo nga unta, modaog siya. Miabot nag halos ala una sa kadlawon ang inihapay. Adtong nahuman na og ihap ang mga balota, akong gilantaw pag-usab ang kada presento ug akong gikuha ang mga eskor sa kada kandidato, labi nga gyod ang boto alang kang mama Minda. Human, ako kining giihap gamit ang papel ug bolpen. Gakurog akong kamot samtang natataw ko ang numerong pabor kang mama.

Sa kadlawon, migawas na gyod ang tinuod nga resulta. Akong nadungog nga minos og singkwenta ang botar alang kang Mama gikan sa numero pabor kang Nong Karyo nga naglukso-lukso sa iyang gibarogan. Nakapanghupaw ko. Mihinay-hinay

kog lakaw paingon sa gawas. Mihangad kos langit kon diin ang buwan gibuak sa panganod nga hinay-hinay mitambon niini hangtod kini nasusama sa usa ka bingkang pinikas. *(Kataposan) Si Jayson Parba usa ka estudyante sa programang PhD in Second Language Studies sa University of Hawaii at Manoa, Honolulu, Hawaii, USA kon asa gatudlo usab siyag mga kursong konektado sa Filipino language, culture, ug literature. Ang "Pinikas" midaog og Ikatulong Ganti sa Unang Satur P. Apoyon Tigi sa Mubong Sugilanong Binisaya sa tuig 2011.*

Source: <https://dagmay.com/2010/11/07/dangoyngoy-sa-suba/>

Questions:

1. What is the story all about?
2. What part of the story shows socio-cultural context? Cite an instance in the story.
3. Based on the story, how does this show about the characteristics of Filipinos?

ASSESSMENT

INSTRUCTIONS: In your notebook, answer the following questions.

1. What is linguistic context?
2. What is a socio-cultural context?
3. What is the concern of linguistic context?
4. Why do you need to consider the society in understanding the literary text?
5. Why do writers need to use simple language?

Note to the teacher:

Have the students an activity of this:

INSTRUCTIONS: Watch in advance the movie entitled "She's Dating the Gangster" starring Kathryn Bernardo and Daniel Padilla. This is in preparation for your activity in the next lesson.

Congratulations! You are done with Lesson 4. Now, let's proceed to lesson 5.

LESSON

5

CREATIVE REPRESENTATION OF A LITERARY TEXT BY APPLYING MULTIMEDIA SKILLS

Competency 4: Produce a creative representation of a literary text by applying multimedia skills, EN12Lit-Ie-31.1- EN12Lit-Ie-31.2 (4 hours).

WHAT I NEED TO KNOW

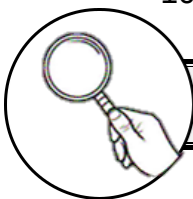
At the end of the lesson, the learners are expected to:

1. choose an appropriate multimedia format in interpreting a literary text;
2. apply ICT skills in crafting an adaptation of a literary text; and
3. do self-and/or peer assessment of the creative adaptation of a literary text based on rationalized criteria, prior to presentation.

WHAT I KNOW

INSTRUCTIONS: Identify each statement if it's true or false. In your notebook, write **TRUE** if it's correct, and **FALSE**, if it's wrong.

1. A literary text can be adapted in a form of a film or in other forms of genre.
2. Using a multimedia format in a presentation helps to catch viewer's interest.
3. Video is one of the multimedia formats.
4. Multimedia is more effective than traditional multimedia.
5. Multimedia means a combination of different content forms.
6. Microsoft Word is the best program to use to write a letter.
7. A Micro Processor is an embedded system.
8. Internet security keeps you from downloading internet files.
9. You should start an email by writing your name.
10. Computer/Laptop should not have a GUI (Graphics User Interface).



WHAT IS IT

Literary Adaptation, Multimedia and its Forms

Literary adaptation is the [adapting](#) of a literary source (e.g. a novel, short story, poem) to another genre or medium, such as a film, stage play, or video game. It can also involve adapting the same literary work in the same genre or medium just for different purposes, e.g. to work with a smaller cast, in a smaller venue (or on the road), or for a different demographic group (such as adapting a story for children)

Examples:

1. The film “Bakit Hindi Ka Crush Ng Crush Mo?” (2013)

The film is an adaptation of Ramon Bautista’s self-help book of the same name. Movie making or video making is an ICT skill where a more advance skills and knowledge have been developed. Its application from the original form which was a “novel” made into a new form that is a “movie” will deepen your knowledge of technology and how it works. These include practical skills like programming and coding.

2. The film “Diary ng Panget” (2014)

Diary ng Panget (lit. Diary of an Ugly Person) (also known as Diary ng Panget: The Movie) is a 2014 Philippine [romantic comedy film](#) based on the best-selling [novel of the same name](#) written and published on [Wattpad](#) by [Denny R.](#) The film was directed by Andoy Ranay and stars [Nadine Lustre](#), [James Reid](#), [Yassi Pressman](#), and [Andre Paras](#). It was distributed by [Viva Films](#) and released on April 2, 2014.

Multimedia means that computer information can be represented through audio, video, and animation in addition to traditional media (i.e., text, graphics drawings, and images). It is the field concerned with the computer-controlled integration of text, graphics, drawings, still and moving images (Video), animation, audio, and any other media where every type of information can be represented, stored, transmitted and processed digitally.

Forms of Multimedia

1. PowerPoint Presentation with voice-over narration

A PowerPoint presentation is a presentation created using Microsoft PowerPoint software. The presentation is a collection of individual slides that contain information on a topic. PowerPoint presentations are commonly used in business meetings and for training and educational purposes.

Click these links to access on how to create a powerpoint presentation.

<https://www.youtube.com/watch?v=j8V7xj15f9w>

<https://www.youtube.com/watch?v=3uk4CU7uobM>

2. Video

Video is an electronic medium for the recording, copying, playback, broadcasting, and display of moving visual media. Visual [multimedia](#) source that combines a sequence of images to [form](#) a moving picture. It transmits a [signal](#) to a [screen](#) and processes the [order](#) in which the screen captures should be shown. Videos usually have audio components that correspond with the pictures being shown on the screen.

Access this link to watch a tutorial on how to create a video.

<https://www.youtube.com/watch?v=sHeffRYnnys>

3. Animated video

Animated video is an engaging instrument that can help you tell your story more comprehensively. It brings concepts to life that text or live videos can't. Think about it: you can make your characters talk all you want, fly, or travel in time. With the help of animation, you can show how mechanisms and processes work.

Use this link to watch a video tutorial on how to create an animated

video. <https://www.youtube.com/watch?v=FY4L7D-FoLA>

ASSESSMENT

INSTRUCTIONS: Answer the given questions briefly and concisely. Limit your responses in 1-3 sentences. Write your answers in your notebook.

1. What is a multimedia?
2. What is meant by literary adaptation?
3. What literary works are usually adapted?
4. Why do we need to use multimedia?
5. How important is the use of multimedia in presenting a unique and creative output

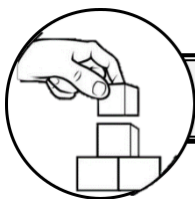
WHAT I CAN DO

ACTIVITY 1

From the list of multimedia formats discussed above, choose one which you think is appropriate in crafting your own adaptation of the book entitled *“She’s Dating the Gangster”* by Bianca Bernardino. (If you haven’t read the book yet, try to access the book for free in the *Wattpad App*)

Here is a scoring rubric as a basis in rating your output.

CATEGORY	5-Exemplary	4-Proficient	3- Developing	2- Beginning
Multimedia Technology	Presentation demonstrates a high level proficiency and effective use of a multimedia format.	Presentation demonstrates proficiency and effective use of multimedia a format.	Presentation demonstrates some proficiency and effective use of a multimedia format.	Presentation demonstrates little or no proficiency or effective use of a multimedia format.
Organization	Content is well organized and all the important events from the adapted text are present.	Content is organized but one to two important event/s is/are missed from the adapted text.	Content sometimes appears unorganized and there are three-four important events are missed from the adapted text.	Content is not organized and there are more than five important events missed from the adapted text.
Uniqueness	Output presented is unique and exemplar.	Output presented is unique.	Output presented is somewhat unique but plain.	Output presented is imitated from another source.
Appearance	Presentation is very attractive and appealing to the viewers.	Presentation is attractive and appealing to the viewers.	Presentation is somewhat attractive and appealing to the viewers.	Presentation is not attractive and appealing to the viewers.



WHAT'S MORE

ACTIVITY 2

INSTRUCTIONS: Evaluate your own adaptation of the story entitled, “*She’s Dating the Gangster*” by using a checklist. Kindly accomplish the checklist in your notebook by putting a check on the column of your choice.

SELF - EVALUATION CHECKLIST

I am expected to . . .	Very well	Well	Somewhat well
use an appropriate multimedia format in crafting an adaptation of a text			
observe uniqueness in my presentation			
apply ICT skills in crafting an adaptation			
make the presentation very attractive to the audience			
observe organization of contents and no single text is missed			

ACTIVITY 3

INSTRUCTIONS: Produce a video interpretation from any of the following non-fiction genres below:

- a. your travel experiences (travelogue) your autobiography
- b. your testimony/ies
- c. biography of other people
- d. story web of the chosen literary text
- e. journalistic reports

Note: Evaluate your own adaptation using the appropriate rubric/s below

ACTIVITY 4

INSTRUCTIONS: Make a documentary film focusing on any of the following:

- a. tragic story/ies
- b. culture, practices, beliefs, and lifestyle of a certain tribal group of people.

c. festivals, etc.

For Activities 3 and 4: In order to be guided on your pursuit in doing the activities, a rubric will be followed which is presented in the next lesson.

LESSON

6

**SELF- AND/OR PEER
ASSESSMENT OF THE
CREATIVE ADAPTATION
OF A LITERARY TEXT**

Competency 5: Do self- and/or peer assessment of the creative adaptation of a literary text, based on rationalized criteria, prior to presentation, EN12Lit-Ie-31.3 (4 hours).

RUBRICS FOR SELF- AND/OR PEER ASSESSMENT OF THE CREATIVE ADAPTATION OF LITERARY TEXTS

Rubric for Documentary Film/Video Presentation

Name of Presenter/s: _____

CATEGORY	5	4	3	2
Introduction	The introduction is compelling and provides motivating content that hooks the viewer from the beginning of the video and keeps the audience's attention.	The introduction is clear and coherent and evokes interest in the topic and response from listeners.	The introduction shows some structure but does not create a strong sense of what is to follow. May be overly detailed or incomplete and is somewhat appealing to the audience.	The introduction does not orient the audience to what will follow. The sequencing is unclear and does not appear interesting or relevant to the audience.
Content	Students create an original, accurate and interesting documentary that adequately covers the topic in an appropriate length of time.	Students create an accurate documentary that adequately covers the topic in an appropriate length of time.	Students create an accurate documentary but it does not cover the topic the issue in an appropriate length of time.	The documentary is not accurate and not an appropriate length.
Technical Production	Tone, voice, graphics, and visual images convey interest and enthusiasm. The presentation is clear and loud enough to be heard. Composition and technical production enhance the topic.	Tone, voice, graphics, and visual images frequently convey interest and enthusiasm. The presentation is clear and loud enough to be heard. Composition and technical production usually enhance the topic.	Tone, voice, graphics, and visual images frequently convey interest or enthusiasm. Most of the presentation is clear and loud enough to be heard. Composition and technical production sometimes distract from the topic.	Tone, voice, graphics, and visual images rarely convey interest or enthusiasm. The presentation is unclear and/or not loud enough to be heard. Composition and technical production absent or

				distract from the topic.
Sources	Uses and cites several reliable sources (5 up).	Uses only one or two reliable sources (2-4).	Uses mostly questionable sources.	Does not use outside or no source
Structure	Narrative has a clear organizing structure and flows logically	Narrative has a clear organizing structure but needs some improvement	Narrative is disorganized	No attempt at an organizing structure is in place
Variety and Placing	Changes the screen image and/or audio on a regular basis to engage the audience	Changes the media sometimes to engage the audience, but pacing could be improved	Uses more than one medium, but does not engage audience	Uses only one medium
Creativity	Project is unique, does not look like others. It shows creativity that works, it is not just weird but exciting and fresh. The project clearly shows that much effort went into it. Looks complete. All the parts work as intended.	Project is somewhat unique, does not look like others. It shows a little creativity that works. The project shows that some effort went into it. Looks somewhat complete. Most of the parts work as intended.	Project is nice and works, but is not unique. It has similar components as other presentations. The project looks like parts of it were thrown together at the last minute. Looks mostly done, just needs some touch up here and there. Some parts do not work as intended.	Project appears forced, hard to follow. Has too many parts that are strange and do not serve any purpose. Tried to be creative but does not work. The project looks as if it was put together in a hurry. Still needs quite a bit of work, just doesn't look done. Full of errors, parts don't work as intended.
Appropriate Level	The documentary uses the appropriate terminology that is covered in the grade 12 course that can be	The documentary uses more than the appropriate terminology that is covered in the grade 12 level that cannot be	The documentary uses a high percentage of terms that is used in lower grades (9 -11).	The documentary did not use the appropriate terminology that is covered in the grade 12 course.

	understood by the grade level.	easily understood.		
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Rated by: _____ Date: _____ Overall Score: _____ /45points

Feedbacks:

Rubric for Drama Presentation

Name of Presenter/s: _____

Rated by: _____ Date: _____ Overall Score: _____ /45points

AREAS	Poor 5 pts	Fair 10 pts	Good 15 pts	Awesome 20 pts
Script	Poor -poor writing -not very creative -no attempt has been made to add suspense and tension	Fair -writing is fair -some aspects are creative -some attempts were made to add suspense and tension	Good -nicely written -creative -suspense and tension are built up well	Awesome -well written -extremely creative -suspense and tension are built up in a very clever manner
Use of Class Time	Poor Group had much difficulty staying on task during work sessions	Fair Group was sometimes on task during work sessions	Good Group was consistently on task during work sessions	Awesome Group was on task 100% of the time during work sessions.
Role Play	Poor Students are not committed to their roles. The audience does not believe in the characters.	Fair Sometimes students are in character throughout the scenes. Sometimes the actors are believable.	Good Students stay in character throughout the scenes and have made a strong commitment to their roles. Actors are believable	Awesome Students have actually "become" the roles they are playing. Actors are 100% believable in their roles
Props/Costuming	Poor Minimal props and costumes were used to add to the sense of drama	Fair Some props and costumes were used to add to the sense of drama	Good Props and costumes were used effectively to add to the sense of drama	Awesome Many props and costumes were included to add to the sense of

Feedbacks:

				drama at all times
Overall Dramatic Effect	Poor -unsatisfactory Dramatic Performance. It needs more work.	Fair -Satisfactory Dramatic Performance	Good -Very Good Dramatic Performance	Awesome -Outstanding Dramatic Performance

PowerPoint Presentation- Time Travels
<http://www.scholastic.com>

Name of Presenter/s: _____

Category	5	4	2	1
Background	Background does not detract from text or other graphics. Choice of background is appropriate for this project.	Background does not detract from text or other graphics. Choice of background could have been better suited for the project	Background does not detract from text or other graphics. Choice of background does not fit project.	Background makes it difficult to see text or competes with other graphics on the page
Text - Font Choice & Formatting	Font formats (e.g., color, bold, italic) have been carefully planned to enhance readability and content.	Font formats have been carefully planned to enhance readability.	Font formatting is not well-planned and does not enhance the content. It reduces the readability.	Font formatting makes it very difficult to read the material.
Content Accuracy	All content throughout the presentation is accurate. There are no factual errors.	Most of the content is accurate but there is one piece of information that might be inaccurate.	The content is generally accurate, but one piece of information is clearly flawed or inaccurate.	Content is typically confusing or contains more than one factual error. It is difficult to understand the time period that was chosen

Spelling and Grammar	Presentation has no misspellings or grammatical errors.	Presentation has 1-2 misspellings, but no grammatical errors.	Presentation has 1-2 grammatical errors but no misspelled words.	Presentation has more than 2 grammatical and misspelled words.
Use of Graphics	All graphics are attractive (size and colors) and support the theme/content of the presentation.	A few graphics are not attractive but all support the theme/content of the presentation.	All graphics are attractive but a few do not seem to support the theme/content of the presentation.	Several graphics are unattractive AND detract from the content of the presentation.
Effectiveness	Project includes all material needed to gain a comfortable understanding of the time period chosen.	Project includes most material needed to gain a comfortable understanding of the time period chosen.	Project is missing more than two key elements.	Project is lacking several key elements and has inaccuracies.
Presentation	Student presented the material with confidence.	Student presented material but could have been more confident.	Student encountered many difficulties in presenting the materials and not confident..	Student was unable to complete presentation before the class.

Rated by: _____ **Date:** _____ **Overall Score:** _____ /35points

Feedbacks:

Rubric for Travelogue Writing

Name of Presenter/s: _____

Rated by: _____ **Date:** _____ **Overall Score:** _____ /40 points

Feedbacks:

CATEGORIES	2 (POOR)	3 (FAIR)	4 (GOOD)	5 (AWESOME)
Title	There is no title, or the title is not original (ex., "Travelogue Writing Piece").	There is a title, but it does not appear to be related to the writing piece.	There is a title which is related to the writing piece.	There is a creative title that sparks interest of the reader and is related to the writing piece.
Setting	Where and when the travel experience takes place is not clearly stated.	Few descriptive words are used to tell where and when the travel experience takes place.	Several descriptive words are used to tell where and when the travel experience takes place.	Many excellent descriptive words are used to tell where and when the travel experience takes place.
Word Choice	The writer uses common word choices. A mental picture of the setting is not clear nor achieved.	The writer uses some varied word choices. It is difficult to see a mental picture for the reader.	The writer uses a variety of interesting words that can easily create a mental picture for the readers.	The writer uses a wide variety of interesting words, and easily creates a very clear mental picture for the readers.
First-Person Narration	The writer rarely uses first – person narration, once or not at all.	Sometimes the writer uses first – person narration and changes mode of narration in his/her writing piece.	First – person narration is used most of the time and shifts to another mode of narration once or twice through the writing piece.	First – person narration is used all of the time throughout the writing piece.
5 Senses	The writer incorporates one of the five senses, or does not incorporate them at all.	The writer incorporates 2 out of the five senses.	The writer incorporates four out of the five senses effectively.	The writer incorporates all the five senses very effectively.
Organization	Writings is hard to follow and transitions are not clear (ideas and scenes seem to change randomly).	Writings is a little hard to follow. Transitions are somewhat clear.	Writings is organized with clear transitions.	Writing is very well organized. One idea or scene follows another with very smooth and clear transitions.

Spelling, Punctuation and Grammar	It has more than 5 errors in spelling, punctuation, and grammatical (interfere with the meaning).	It has 3 – 4 errors in spelling, punctuation, or in grammatical structure.	It has 1 – 2 errors in spelling, punctuation, or in grammatical structures.	It has no errors in spelling, punctuation in grammatical structures.
Writing Process	There is once or not a all evidence of editing and revising between the brainstorm, the draft copy, and the final copy of output.	There is some evidence of editing and revising between the brainstorm, the rough copy, and the good copy.	There is evidence of editing and revising between the brainstorm, the rough copy, and the good copy.	There is a lot of evidence of editing and revising between the brainstorm, the rough copy, and the good copy.

Rubric for Video travelogue/Biography/Autobiography/Journalistic Reports

Name of Presenter/s: _____

Rated by: _____ Date: _____ Overall Score: _____ /30points

Feedbacks:

Criteria	Advanced 5	Proficient 3	Needs Work 1
Are shots and camera movements carefully done? Was attention paid to composition, focus, and lighting?	Yes, plus creative use of the camera and/or lights	Some shots were out of focus OR were over or underexposed; OR some shots had bad composition	Little attention was paid to proper use of the camera, OR composition is poor; OR lighting is bad
Is the amount and type of video footage shot sufficient to express the main idea?	Yes, plus extra effort was made to obtain sufficient video footage to express the main idea	More footage could have been obtained to help express and support the main idea	Minimal effort was made to obtain sufficient video footage to express the main idea
Was attention paid to factors affecting audio quality during recording?	Yes, plus extra effort was made to record good audio, or creative use of audio	Some audio was recorded with too much background noise; OR some audio was too quiet	Audio quality was poor
Was shooting finished on schedule?	Yes, plus extra effort was made to complete shooting	Most shooting was finished on schedule	Shooting was finished on schedule
Is the main idea thoughtful and meaningful? Is the development of the main idea clear, complete and well-focused as expressed through editing choices?	Yes, plus the idea was very original, perceptive and/or insightful, details are extremely well-designed to support the main idea	The main idea was not completely developed in the finished project	The main idea is unoriginal and/or unclear; OR details do not support or enhance the main idea
Did the group follow guidelines for capturing video to the computer by limiting the length of captured footage?	Yes	Only few footages were captured	Too much footage was captured

ASSESSMENT

INSTRUCTIONS: Read the sentences carefully and choose the correct answer. Write only the letter of your answer in your notebook.

1. What is an end rhyme?

- a. A rhyme that is found at the end of the stanza.
 - b. A rhyme that appears at the end of a line.
 - c. A rhyme is found at the beginning of a line.
 - d. A rhyme that is found every word of a line
2. What sound device is used in the following? Toil, tale, tell, and tail.
- a. Repetition
 - b. Alliteration
 - c. End rhyme
 - d. Onomatopoeia
3. What figures of speech is used in the sentence below?
- a. Simile
 - b. Metaphor
 - c. Personification
 - d. Apostrophe
4. What type of poetry are Haikus, limericks, odes, elegies, epitaphs, epigrams, sonnets, pastorals, songs, & villanelles?
- a. Narrative poetry
 - b. Lyric poetry
 - c. Dramatic poetry
 - d. Electronic poetry
5. In the poem “Padre Faura Witnesses the Execution of Rizal” by Danton Remoto, what does the word “star” signifies?
- a. It refers to the hero Rizal who was executed.
 - b. It is about the stars in the sky.
 - c. It is about the heavenly body that does not collide.
 - d. It refers to the famous person.
6. What is a textual?
- a. A poem written by a writer.
 - b. A poetry written and read on a mobile phone.
 - c. A poem published in a magazine.
 - d. A poem to be read on stage.
7. “Man of Earth” is a poem written by Amador T. Daguiog, who is mentioned in the last stanza of the poem?
- a. Bamboo
 - b. Earth
 - c. Leaf
 - d. Lord
8. It is a form of fiction which means a long prose narrative that deals with human experience through a relative sequence of events.
- a. Short story

- b. Novella
 - c. Novel
 - d. Drama
9. It is a type of character who does not exhibit the stereotypical qualities inherent to a hero.
- a. Antagonist
 - b. Antihero
 - c. Foil
 - d. Static
10. It is an element of poetry which refers to the significant truth about life which story attempts to communicate to its readers.
- a. Theme
 - b. Symbol
 - c. Conflict
 - d. Point-of-view

WHAT I HAVE LEARNED

This module enabled me to identify the geographic, linguistic, and ethnic dimensions of Philippine literary history; identify representative texts and authors from each region; compare and contrast the various 21st century literary genres, elements, structures and traditions. Moreover, it enabled me to produce a creative representation of a literary text by applying my multimedia skills; and do self- and/or peer assessment of the creative adaptation of a literary text. All of these were successfully achieved by studying, examining, and analyzing, and performing the tasks/activities to enhance my skills.

Indeed, with the knowledge I have acquired and by applying it to myself, I can say that I have a good grasp of what the course wants me to gain and be able to use it in my chosen field in the future.

I AM VERY EXCITED TO PROCEED TO THE NEXT MODULE!

CONGRATULATIONS!



***YOU SUCCESSFULLY DID IT!
OUR SALUTE TO YOU!***

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www.quipper.com

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<http://www.seasite.niu.edu/tagalog/literature/Short%20Stories/How%20My%20Brother%20Leon%20Brought%20Home%20A%20Wife.htm>

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ANSWER KEY

	<p>or .entertaining a purpose of telling a story as book or poem that has .3 A piece of material such</p> <p>linguistic, socio-cultural .2 Literary, biographical, context of the author's .life written work within the .1 It places particular</p> <p>answers) Assessment (possible</p> <p>teacher the judgment of the New activity depends on Scoring on this What's</p> <p>What's New</p> <p>.5 true .4 true .3 false .2 true .1 true</p>	<p>.5 a .4 a .3 c .2 d .1 a</p> <p>context .A Literary</p>
Context .B Biographical Context	.C Linguistic	
MODULE 1 - LESSON 4		

<p>.10 sarswela .9 chick lit .8 blog .7 legend .6 humor .5 lullaby hyperpoetry.4 science.3 fiction duplo.2 graphic.1 novel</p> <p>Assessment</p> <p>the judgment of the .teacher Scoring on this activity depends on</p> <p>What's More</p>	<p>Epics, short story, novel</p> <p>WHAT'S NEW</p>	<p>.5 c .4 b .3 a .2 d .1 c</p> <p>What I know?</p>
MODULE 1 - LESSON 3		

<p>entertain .readers/viewers</p> <p>.5 It is very important because it can presentable and entertaining</p> <p>.4 To become a work more creative,</p> <p>.3 novel, short story, poems genre or .medium</p> <p>.2 Adapting a literary source to another traditional .media audio, video, and animation in addition to information can be represented through</p> <p>.1 Multimedia means that computer</p> <p>Assessment (possible answers)</p>	<p>Use rubric provided</p> <p>What's More</p> <p>Use the rubric .provided</p> <p>What's New</p> <p>.10 false</p> <p>.9 false</p> <p>.8 false</p> <p>.7 true</p> <p>.6 true</p> <p>.5 true</p> <p>.4 true</p> <p>.3 true</p> <p>.2 true</p> <p>.1 true</p> <p>What I know</p>
MODULE 1 – LESSON 5	

<p>promises by .politicians</p> <p>.3 It shows the characters of Filipinos during election that we believe easily no the .kilid</p> <p>.dayon Kon inyong duolan para mangayog tabang, mangatol dayos ulo, dayon sa .didto Buhaton ko ni, buhaton ko .na Apan kon modaog na gani, hala! Makalimot na politiko puro .mangingilad Maayo lang na sila panahon sa .kampanya Saad diri, saad politika, kay sa tinuod lang gyod dili ko ganahan anang .butanga Alang nako, ang mga</p> <p>.2 “Ambot ba pod, di nako masabtan nga misulod man sa alimpatakan ni Mama ang</p> <p>.1 The story is all about a bibingka vendor who run as one of the barangay .officials</p> <p style="text-align: center;">What's More (possible answers)</p> <p>.3 Yes, because readers can understand the .text</p> <p>.2 The words used are easy to .understand</p> <p>The.1 writer used simple words with figures of speech and sensory .images</p> <p style="text-align: right;">What's New</p> <p style="text-align: right;">context .D Socio-cultural</p>

<p>the author's life that give close attention to or her, and critical works by people who knew him memoirs by the author or author, autobiographies or</p> <p>.5 biographies of the</p> <p>influenced his .works author because this may research the life of the</p> <p>.4 There is a need to</p>

For inquiries or feedback, please write or call:

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