

**K to 12 BASIC EDUCATION CURRICULUM  
SENIOR HIGH SCHOOL – ACADEMIC TRACK**

**Grade:** 11/12

**Subject Title:** Creative Writing/Malikhaing Pagsulat

**Semester:** 1st Semester

**No. of Hours/ Semester:** 80 hours/ semester

**Prerequisite (if needed):** 21<sup>st</sup> Century Literature from the Philippines and the World

**Subject Description:** The course aims to develop practical and creative skills in reading and writing; introduce students to the fundamental techniques of writing fiction, poetry, and drama; and discuss the use of such techniques by well-known authors in a variety of genres. Each class will be devoted to the examination of techniques and to the workshop of students' drafts toward the enrichment of their manuscripts. Students learn how to combine inspiration and revision, and to develop a sense of form.

CONTENT	CONTENT STANDARD	PERFORMANCE STANDARD	LEARNING COMPETENCY	CODE
<b>Quarter I</b>				
1. Creative Writing 1.1. Imaginative writing vs. technical / academic / other forms of writing 1.2. Sensory experience 1.3. Language a. Imagery b. Figures of speech c. Diction 1.4. Sample works of well-known local and foreign writers	<i>The learners have an understanding of...</i>  imagery, diction, figures of speech, and variations on language	<i>The learners shall be able to...</i>  produce short paragraphs or vignettes using imagery, diction, figures of speech, and specific experiences	<i>The learners...</i> 1. differentiate imaginative writing from among other forms of writing	<b>HUMSS_CW/MP11/12-Ia-b-1</b>
			2. cull creative ideas from experiences	<b>HUMSS_CW/MP11/12-Ia-b-2</b>
			3. utilize language to evoke emotional and intellectual responses from readers	<b>HUMSS_CW/MP11/12-Ia-b-3</b>
			4. use imagery, diction, figures of speech, and specific experiences	<b>HUMSS_CW/MP11/12-Ia-b-4</b>
			5. read closely as writers with a consciousness of craft	<b>HUMSS_CW/MP11/12-Ia-b-5</b>
6. Reading and Writing Poetry* 6.1. Elements of the genre a. Essential elements a.1. Theme a.2. Tone b. Elements for specific forms b.1. Conventional forms (exemplar: short Tagalog poems like tanaga and diona; haiku;	poetry as a genre and how to analyze its elements and techniques	produce a short, well-crafted poem	1. identify the various elements, techniques, and literary devices in poetry	<b>HUMSS_CW/MP11/12c-f-6</b>
			2. determine specific forms and conventions of poetry	<b>HUMSS_CW/MP11/12c-f-7</b>

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sonnet) -rhyme and meter -metaphor b.2. Free verse -the line and line break -enjambments -metaphor c. Other experimental texts c.1. typography c.2. genre-crossing texts (e.g. prose poem, performance poetry, etc.) d. Tone 2.3. Techniques and literary devices (modelling from well-known local and foreign poets)			3. use selected elements of poetry in short exercises	<b>HUMSS_CW/MP11/12c-f-8</b>
			4. explore innovative techniques in writing poetry	<b>HUMSS_CW/MP11/12c-f-9</b>
			5. write a short poem applying the various elements, techniques, and literary devices	<b>HUMSS_CW/MP11/12c-f-10</b>
3. Reading and Writing Fiction* 3.1. Elements of the genre a. Character b. Point of View b.1. 1st-person POV (major, minor, or bystander b.2. 2nd-person POV b.3. 3rd-person POV (objective, limited omniscient, omniscient) c. Plot c.1. linear c.2. modular/episodic c.3. traditional parts: exposition, rising action, climax, falling action, resolution/denouement d. Setting and atmosphere d.1. time and place d.2. cultural, sociological, political, religious, etc. milieu d.3. sensibilities that lead to specific modes	fiction as a genre and are able to analyze its elements and techniques	produce at least one striking scene for a short story	1. identify the various elements, techniques, and literary devices in fiction	<b>HUMSS_CW/MPIg-i-11</b>
			2. determine various modes of fiction	<b>HUMSS_CW/MPIg-i-12</b>
			3. write journal entries and other short exercises exploring key elements of fiction	<b>HUMSS_CW/MPIg-i-13</b>
			4. write a short scene applying the various elements, techniques, and literary devices	<b>HUMSS_CW/MPIg-i-14</b>

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CONTENT	CONTENT STANDARD	PERFORMANCE STANDARD	LEARNING COMPETENCY	CODE
<ul style="list-style-type: none"> <li>e. Conflict</li> <li>f. Irony <ul style="list-style-type: none"> <li>f.1. verbal</li> <li>f.2. situational</li> <li>f.3. dramatic</li> </ul> </li> <li>g. Theme <ul style="list-style-type: none"> <li>f.1. moral/lesson</li> <li>f.2. dramatic premise</li> <li>f.3. insight</li> </ul> </li> <li>3.2. Techniques and literary devices <ul style="list-style-type: none"> <li>a. Mood/tone</li> <li>b. Foreshadowing</li> <li>c. Symbolism and motif</li> </ul> </li> <li>3.3. Modelling from well-known local and foreign short story writers in a range of modes</li> </ul>				
<b>QUARTER II</b>				
4. Reading and Writing Drama (one-act)* Elements of the genre <ul style="list-style-type: none"> <li>a. Character</li> <li>b. Setting</li> <li>c. Plot</li> <li>d. Dialogue</li> </ul> 4.1. Techniques and literary devices <ul style="list-style-type: none"> <li>a. Intertextuality</li> <li>b. Conceptualization of modality</li> </ul> 4.2. Modelling from well-known local and foreign playwrights	drama as a genre and are able to analyze its elements and techniques	compose at least one scene for a one-act play that can be staged	1. identify the various elements, techniques, and literary devices in drama	<b>HUMSS_CW/MPIj-IIc-15</b>
			2. understand intertextuality as a technique of drama	<b>HUMSS_CW/MPIj-IIc-16</b>
			3. conceptualize a character/setting/plot for a one-act play	<b>HUMSS_CW/MPIj-IIc-17</b>
			4. explore different staging modalities vis-à-vis envisioning the script	<b>HUMSS_CW/MPIjc-18</b>
			5. write short exercises involving character, dialogue, plot, and other elements of drama	<b>HUMSS_CW/MPIj-IIc-19</b>
			6. write at least one scene for one-act play applying the various elements, techniques, and literary devices	<b>HUMSS_CW/MPIj-IIc-20</b>

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5. The creative work in literary and /or sociopolitical context	the different orientations of creative writing	produce a craft essay on the personal creative process deploying a consciously selected orientation of creative writing	1. situate the creative work in literary and /or sociopolitical context	<b>HUMSS_CW/MPIIc-f-21</b>
			2. demonstrate awareness of and sensitivity to the different orientations of creative writing	<b>HUMSS_CW/MPIIc-f-22</b>
			3. write a craft essay	<b>HUMSS_CW/MPIIc-f-23</b>
6. Final output**		The learners may choose from any of the following: 1. Design a group blog for poetry and fiction 2. Produce a suite of poems, a full/completed short story, or a script for a one-act play, with the option of staging 3. Create hypertext literature	1. create a group blog for poetry and/or fiction applying ICT skills/any appropriate multimedia forms	<b>HUMSS_CW/MPIIg-j-24</b>
			2. explore various modes of publishing media for manuscripts	<b>HUMSS_CW/MPIIg-j-25</b>
			3. understand the possibilities of intertextual forms	<b>HUMSS_CW/MPIIg-j-26</b>
			4. write a suite of poems, a full/completed short story or a script for a one-act play	<b>HUMSS_CW/MPIIg-j-27</b>

\*For poetry, fiction, and drama, the workshop proper is highly encouraged.

\*\*Critiquing of the learner's own work and his/her peers', leading toward revision, is necessary in preparation for the final output.

Note: Time allotment may be adjusted based on the learner's phase and capacity.

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<b>GLOSSARY</b>	
<b>Blog</b>	A web log: A website containing short articles called posts that are changed regularly. Some are written by one person expressing his/her own opinions, interest, and experiences, while others are written by many different people.
<b>Craft essay</b>	An essay that discusses matters of creative construction that may include reflections on writing strategies, genre elements, and contextual influences.
<b>Coming-of-age story</b>	A type of story in which the protagonist is initiated into adulthood through knowledge, experience, or both, often by a process of disillusionment. Understanding comes after the dropping of preconceptions, a destruction of a false sense of security, or in some way the loss of innocence. Some of the shifts that take place are the following: ignorance to knowledge, innocence to experience, false view of world to correct view, idealism to realism, and immature responses to mature responses. (Literary Terms list EETT.pdf, from <a href="http://www.schenectady.k12.ny.us/.../literacyterms/Literary%20Terms%20list%20...">www.schenectady.k12.ny.us/.../literacyterms/Literary%20Terms%20list%20...</a> ); novel in which an adolescent protagonist comes to adulthood by a process of experience and disillusionment. This character loses his or her innocence, discovers that previous preconceptions are false, or has the security of childhood torn away, but usually matures and strengthens by this process. Examples include Wieland's <i>Agathon</i> , Herman Raucher's <i>Summer of '42</i> , Ray Bradbury's <i>Dandelion Wine</i> , Joyce's <i>A Portrait of the Artist as a Young Man</i> , and Jane Austen's <i>Northanger Abbey</i> . The most famous examples are in German, in which a tale in the genre is called a Bildungsroman or a Erziehungsroman. Examples include Goethe's <i>Die Leiden des jungen Werthers</i> and Thomas Mann's <i>Königliche Hoheit</i> . ( <a href="http://web.cn.edu/kwheeler/lit_terms_C.html">http://web.cn.edu/kwheeler/lit_terms_C.html</a> )
<b>Diction</b>	The selection of words in a literary work. A work's diction forms one of its centrally important literary elements, as writers use words to convey action, reveal character, imply attitudes, identify themes, and suggest values. We can speak of the diction particular to a character, as in Iago's and Desdemona's very different ways of speaking in <i>Othello</i> . We can also refer to a poet's diction as represented over the body of his or her work, as in Donne's or Hughes's diction. ( <a href="http://higher.ed.mcgraw-hill.com/sites/0072405228/student_view0/poetic_glossary.html">http://higher.ed.mcgraw-hill.com/sites/0072405228/student_view0/poetic_glossary.html</a> )
<b>Figure of speech</b>	Also known as figurative language, it creates figures (pictures) in the mind of the reader or listener. These pictures help convey the meaning and more vividly than words alone. We use figures of speech in "figurative language" to add colour and interest, and awaken the imagination. Figurative language is everywhere, from classical works like Shakespeare's and the Bible, to everyday speech, pop music, and television commercials. Figurative language means something different from (and usually more than) what it says on the surface.
<b>Foreshadowing</b>	The presentation of details, characters, or incidents in a narrative in such a way that later events are prepared for (or "shadowed forth"). ( <a href="http://grammar.about.com/od/fh/g/foreshadowingterm.htm">http://grammar.about.com/od/fh/g/foreshadowingterm.htm</a> )
<b>Hyperpoetry</b>	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 in the same way traditional poetry does, or it can contain parts of the poem that move and/or mutate. It is usually found online, though CD-ROM and diskette versions exist. The earliest date to no later than mid-1980s.
<b>Image</b>	A concrete representation of a sense impression, a feeling, or an idea. Imagery refers to the pattern of related details in a work. In some works one image predominates either by recurring throughout the work or by appearing at a critical point in the plot. Often, writers use multiple images throughout a work to suggest states of feeling and to convey implications of thought and action. Some modern poets, such as Ezra Pound and William Carlos Williams, write poems that lack discursive explanation entirely and include only images. ( <a href="http://higher.ed.mcgraw-hill.com/sites/0072405228/student_view0/poetic_glossary.html">http://higher.ed.mcgraw-hill.com/sites/0072405228/student_view0/poetic_glossary.html</a> )

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**GLOSSARY**

<b>Imaginative writing</b>	A mode of writing characterized by inventiveness of situation, perspective, or story, and distinguished from other modes such as expository and persuasive writing ( <a href="http://ccat.sas.upenn.edu/~haroldfs/popcult/wrtmodes.htm">http://ccat.sas.upenn.edu/~haroldfs/popcult/wrtmodes.htm</a> ). The term is often used synonymously with "creative writing".
<b>Intertextuality</b>	The complex interrelationship between a text and other texts taken as basic to the creation or interpretation of the text
<b>Irony</b>	There are several types of irony in literature. Three main types are verbal irony, dramatic irony, and situational irony. Verbal irony is the contrast between what is said and what is meant: In other words, sarcasm. Dramatic irony is the contrast between what the character thinks to be true and what we (the reader) know to be true. Sometimes as we read we are placed in the position of knowing more than what one character knows. Because we know something the character does not, we read to discover how the character will react when he or she learns the truth of the situation. Situational irony is the most common in literature. It is the contrast between what happens and what was expected (or what would seem appropriate). ( <a href="http://hrsbstaff.ednet.ns.ca/engramja/litdevic.html">http://hrsbstaff.ednet.ns.ca/engramja/litdevic.html</a> )
<b>Literary device</b>	A literary or linguistic technique that produces a specific effect, esp. a figure of speech, narrative style, or plot mechanism. ( <a href="http://dictionary.reference.com/browse/literary+device">http://dictionary.reference.com/browse/literary+device</a> )
<b>Literary elements</b>	Refers to particular identifiable characteristics of a <i>whole text</i> . They are not “used”, per se, by authors; they represent the elements of storytelling that are common to all literary and narrative forms. For example, every story has a theme, every story has a setting, every story has a conflict, every story is written from a particular point of view, etc. in order to be discussed legitimately as part of a textual analysis, literary elements must be <i>specifically identified</i> for that particular text.
<b>Literary genre</b>	A category of literary composition; genres may be determined by literary techniques, 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 (in loose chronological order) epic, tragedy, comedy, and creative nonfiction. They can all be in the form of prose or poetry. Additionally, genres 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.
<b>Literary techniques</b>	Refers to any specific, deliberate constructions, or choices of language that an author uses to convey meaning in particular way. An author’s use of a literary technique usually occurs with a single word or phrase, or a particular group of words or phrases, at one single point in a text. Unlike literary elements, literary techniques are <i>not</i> necessarily present in <i>every</i> text; they represent deliberate choices by individual authors.
<b>Motif</b>	A recurring object, concept, or structure in a work of literature. A motif may also be two contrasting elements in a work, such as good and evil. In the Book of Genesis, we see the motif of separation again and again throughout the story. In the very first chapter, God separates the light from the darkness. Abraham and his descendants are separated from the rest of the nation as God’s chosen people. Joseph is separated from his brothers in order that life might be preserved. Another motif is water, seen in Genesis as a means of destroying the wicked, and in Matthew as a means of remitting sins by the employment of baptism. Other motifs in Genesis and Matthew include blood sacrifices, fire, lambs, and goats. A motif is important because it allows one to see main points and themes that the author is trying to express, so that one might be able to interpret the work more accurately. ( <a href="http://www2.uncp.edu/home/canada/work/allam/general/glossary.htm#m">http://www2.uncp.edu/home/canada/work/allam/general/glossary.htm#m</a> )
<b>Sensory experience</b>	The apprehension of an object, thought, or emotion through the senses; active participation in events or activities, leading to the accumulation of knowledge or skill. ( <a href="http://www.thefreedictionary.com/experience">http://www.thefreedictionary.com/experience</a> )

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**GLOSSARY**

<b>Symbolism</b>	A character, an action, a setting, or an object representing something else can be a symbol. Most often, the symbol in a story is an object that represents its owner's character or situation, or both. For example, a secluded, near-empty apartment might represent the alienation and emotional emptiness of the tenant. Symbols are usually recognizable by the amount of emphasis they receive. Objects intended to be viewed as symbolic may be described in detail, be included in the title, be referred to frequently, or emphasized at the beginning or ending of the story. When we recognize a symbol and understand its meaning or meanings, we see more clearly what the writer chose to emphasize. ( <a href="http://hrsbstaff.ednet.ns.ca/engramja/litdevic.html">http://hrsbstaff.ednet.ns.ca/engramja/litdevic.html</a> )
<b>Theme</b>	Assertion or argument that the literary work makes.
<b>Typography</b>	The general character or appearance of printed matter. ( <a href="http://dictionary.reference.com/browse/typography">http://dictionary.reference.com/browse/typography</a> )
<b>Vignette</b>	Literally "little vine" in French; a short composition showing considerable skill, especially such a composition designed with little or no plot or larger narrative structure. Vignettes are often descriptive or evocative in their nature. An example would be the brief narratives appearing in Sandra Cisneros's short stories. More loosely, vignettes might be descriptive passages within a larger work, such as Virginia Woolf's "Kew Gardens", or Faulkner's descriptions of horses and landscapes in <i>The Hamlet</i> . The term "vignette" originally comes from a decorative device appearing on a title page or at the opening chapters. Conventionally, nineteenth-century printers depicted small looping vines here, loosely reminiscent of the vine work in medieval manuscripts. ( <a href="http://web.cn.edu/kwheeler/lit_terms_V.html">http://web.cn.edu/kwheeler/lit_terms_V.html</a> )

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**CODE BOOK LEGEND**

**SAMPLE CODE: HUMSS\_CW/MP12-Ia-b-1**

LEGEND		SAMPLE	
First Entry	Track/ Strand	Humanities and Social Sciences Strand	HUMSS_CW/MP11/12
	underscore_		
	Track/ Strand Subject	Creative Writing	
	Grade Level	11/12	
			-
Roman Numeral *Zero if no specific quarter	Quarter	Quarter	I
Lowercase Letter *Put a hyphen (-) in between letters to indicate more than a specific week	Week	Week	a-j
			-
Arabic Number	Competency	Differentiate imaginative writing from among other forms of writing	5