Creative Writing
Quarter 2 – Module 1: Elements, Techniques and Literary Devices in Drama
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**SENIOR HS MODULE DEVELOPMENT TEAM**

**Author** : Camille Anne C. Geronia  
**Co-Author - Content Editor** : Pearly V. Villagracia  
**Co-Author - Language Reviewer** : Irenea F. Diesta  
**Co-Author - Illustrator** : Ranilo B. de Jesus  
**Co-Author - Layout Artist** : Alma F. Garcia

**Team Leaders:**  
School Head : Reycor E. Sacdalan PhD  
LRMDS Coordinator : Pearly V. Villagracia

**DIVISION MANAGEMENT TEAM:**  
Schools Division Superintendent : Romeo M. Alip, PhD, CESO V  
OIC- Asst. Schools Division Superintendent : William Roderick R. Fallorin, CESE  
Chief Education Supervisor, CID : Milagros M. Peñaflor, PhD  
Education Program Supervisor, LRMDS : Edgar E. Garcia, MITE  
Education Program Supervisor, AP/ADM : Romeo M. Layug  
Education Program Supervisor, English : Ilynne S. J. Samonte  
Project Development Officer II, LRMDS : Joan T. Briz  
Division Librarian II, LRMDS : Rosita P. Serrano

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Creative Writing
Quarter 2 – Module 1: Elements, Techniques, and Literary Devices in Drama
Introductory Message

For the facilitator:

Welcome to the Creative Writing – Grade 11/12 Alternative Delivery Mode (ADM) Module on Elements, Techniques and Literary Devices in Drama!

This module was collaboratively designed, developed and reviewed by educators both from public and private institutions to assist you, the teacher or facilitator in helping the learners meet the standards set by the K to 12 Curriculum while overcoming their personal, social, and economic constraints in schooling.

This learning resource hopes to engage the learners into guided and independent learning activities at their own pace and time. Furthermore, this also aims to help learners acquire the needed 21st century skills while taking into consideration their needs and circumstances.

In addition to the material in the main text, you will also see this box in the body of the module:

![Notes to the Teacher]

This contains helpful tips or strategies that will help you in guiding the learners.

As a facilitator you are expected to orient the learners on how to use this module. You also need to keep track of the learners’ progress while allowing them to manage their own learning. Furthermore, you are expected to encourage and assist the learners as they do the tasks included in the module.
Welcome to the Creative Writing – Grade 11/12 Alternative Delivery Mode (ADM) Module on Elements, Techniques and Literary Devices in Drama!

You are a living story. You have woven your own story of truth about your life through interactions with the people around you. Your story is to be a part of your own history. Every individual has good and bad experiences which can be intertwined into meaningful and interesting stories. You only need to use your imagination. Your imagination in this learning resource signifies that you as a learner are capable and empowered to successfully achieve the relevant competencies and skills at your own pace.

This module had been designed to provide you with fun and meaningful opportunities to guide you into learning independently. This will enable you to become an active learner.

This module has the following parts and corresponding icons:

**What I Need to Know**
This will give you an idea of the skills or competencies you are expected to learn in the module.

**What I Know**
This part includes an activity that aims to check what you already know about the lesson to take. If you get all the answers correct (100%), you may decide to skip this module.

**What’s In**
This is a brief drill or review to help you link the current lesson with the previous one.

**What’s New**
In this portion, the new lesson will be introduced to you in various ways such as the elements, techniques and literary devices of drama, a problem opener, an activity or a situation.

**What is It**
This section provides a brief discussion of the lesson. This aims to help you discover and understand new concepts and skills.

**What’s More**
This comprises activities for independent practice to solidify your understanding and skills of the topic. You may check the answers to the exercises using the Answer Key at the end of the module.

**What I Have Learned**
This includes questions or blank sentence/paragraph to be filled in to process what you learned from the lesson.
What I Can Do

This section provides an activity which will help you transfer your new knowledge or skill into real life situations or concerns.

Assessment

This is a task which aims to evaluate your level of mastery in achieving the learning competency.

Additional Activities

In this portion, another activity will be given to you to enrich your knowledge or skill of the lesson learned. This also tends retention of learned concepts.

Answer Key

This contains answers to all activities in the module.

At the end of this module you will also find:

References

This is a list of all sources used in developing this module.

The following are some reminders in using this module:

1. Use the module with care. Do not put unnecessary mark/s on any part of the module. Use a separate sheet of paper in answering the exercises.
2. Don't forget to answer What I Know before moving on to the other activities included in the module.
3. Read the instruction carefully before doing each task.
4. Observe honesty and integrity in doing the tasks and checking your answers.
5. Finish the task at hand before proceeding to the next.
6. Return this module to your teacher/facilitator once you are through with it.

If you encounter any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator. Always bear in mind that you are not alone.

We hope that through this material, you will experience meaningful learning and gain deep understanding of the relevant competencies. You can do it!
This module was designed to provide you with understanding of elements, techniques and literary devices of drama.

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

1. Use the different elements, techniques and literary devices of drama to evoke meaningful and relevant responses from readers.
   **HUMSS_CW/MPIj-IIc-15**

2. Understand intertextuality as a technique of drama.
   **HUMSS_CW/MPIj-IIc-16**

**What I Know**

Choose the letter of the correct answer.

1. This refers to a scenario with the involvement of conflict of emotions which came from the ancient Greek verb meaning "to do or to act" and the literal meaning evolved.
   a. Drama  
   b. Essay  
   c. Fiction  
   d. Poetry

2. These are the people (sometimes animals or ideas) portrayed by the actors in the play.
   a. Character  
   b. Plot  
   c. Rising Action  
   d. Setting

3. This refers to the time and place where the story happened.
   a. Character  
   b. Plot  
   c. Setting  
   d. Theme
4. This element portrays the storyline or the sequence of events in the story.
   a. Character  c. Scene
   b. Plot        d. Setting

5. In this element, the words are written by the playwright and delivered by the characters in the play.
   a. Conflict    c. Plot
   b. Dialogue    d. Theme

6. These refer to the narrative techniques that add texture, energy, and excitement to the narrative, grip the reader’s imagination, and convey information.
   a. Imagery    c. Literary devices
   b. Figurative language d. Narrative devices

7. This refers to the shaping of a text’s meaning by another text. It is the interconnection between similar or related works of literature that reflect and influence an audience’s interpretation of the text.
   a. Hypertext    c. Parody
   b. Intertextuality d. Pastiche

8. It is a type of intertextuality which requires a prior understanding of the given text so he/she can fully grasp the context.
   a. Accidental    c. Obligatory
   b. Latent        d. Optional

9. This is a type of intertextuality in which the writer creates a comparison or association in the text.
   a. Accidental    c. Obligatory
   b. Latent        d. Optional

10. In drama, a _____ is a play that has only one act that occurs in several acts.
    a. Fiction  c. Poetry
     b. One-act play   d. Short Story
Lesson 1

Elements, Techniques and Literary Devices in Drama

What is Drama?
A drama, or play, is a piece of writing that is presented almost exclusively through dialogue. The word drama comes from Greek word “dran” meaning “to act or to do.”

Hence, drama like other forms of literature which imitates life. It is a form of literature which is played in a theatre, in which actors/actresses take the roles of the characters, perform the action, and express the written dialogue. It is designed for representation on the stage by actors who act the parts of the characters of its story, and among whom the narrative and the dialogue are distributed. Drama generally takes the form of the theatre performance but it can as easily be transferred broadcasting to a home television screen, or to the printed page. Finally, drama mirrors the life, customs, manner and general living habits of the people.

What’s In

List down five (5) movies that you have watched either international or local film and then identify the setting (time and place of the story), characters (actors and actress present), and three (3) sentences which give the conflict or problem of the story.

Example:

<table>
<thead>
<tr>
<th>Movie Title</th>
<th>Setting</th>
<th>Characters (at least 2)</th>
<th>Conflict/Problem</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Notebook</td>
<td>Plantation home in New Bern, North Carolina</td>
<td>Noah Calhoun and Allison Nelson (Allie)</td>
<td>The biggest conflict in &quot;The Notebook&quot; is when Allie has to go back to New York and has to leave Noah behind. Noah writes Allie everyday but Allie’s mother Anne hides them all from her and Allie doesn’t find out about them till she goes back to where Noah lives. But soon Allie tells Noah she is engaged to be married. Allie has to make a huge choice between Noah and her new Fiancé James Marsden. James has money, owns his own business and is a very successful intelligent young man. But as everyone would assume, Allie picks the sweet an amazing Noah Calhoun.</td>
</tr>
</tbody>
</table>
What’s New

Joseph Arnone was born in New York City. He began his artistic pursuits by directing theatre productions with a mixture of modern and classical playwrights, as well as writing and staging his own original material. After many years of working in theatre, Joseph has since taken his directing mainly unto film, having had his productions screened at notable film festivals worldwide. The films he has directed explore self-reflection, involving characters who tend to confront their past. Joseph Arnone is the founder and CEO of Monologue Blogger, an online entertainment publication and platform, which has grown a significantly large worldwide audience.

Crashing In My Ears

Joseph Arnone

WALLACE sits in his den while being interviewed by his niece ROBERTA for her journalism course in college. 1 man, 1 woman. Drama.

Roberta: Talk to me about how it starts...

Wallace: I've already told you.

Roberta: I need more detail, you're being vague.

Wallace: You're exhausting.

Roberta: You promised you would help me.

Wallace: I know but you left out the fact that this would be a two day interview. I thought this was going to last only a few hours at best.

Roberta: Nope. Now walk me through your process.
Wallace: You're a pain in the ass. (beat) Okay...there's this crashing in my ears. I hear it when I'm alone, sitting on the couch...there's a ceremony to it...I adjust the lighting to a dim, grab a glass of red wine and sit dead center on my cushion couch.

I slightly adjust my eyelids, almost closed but enough to sort of put myself in a dream state...that's when things become real quiet and I feel myself enter into a different frequency...it's the hearing, the hearing shifts and it begins...

Roberta: Is that when you make contact?

Wallace: I believe I do.

Roberta: Does it work every time?

Wallace: Always.

Roberta: How did you discover this way of communication?

Wallace: Ever since I was a little boy, surrealistic things would happen to me and I would give myself over to them...sort of like an imaginary world but in fact it's reality, just a different place and time that I touch.

Roberta: How long do these spells last?

Wallace: Spell, good word, it almost feels like a spell. I timed myself once. I would say it doesn't exceed ten minutes. The longer I'm in it, the more things start to fade.

Roberta: And what do these experiences tell you?

Wallace: All kinds of things. Not all of them make sense to me. But for the past three years it's been daunting and I've been getting these real dark images and sounds. It usually begins with buildings crumbling, people screaming...I hear breathing, I see loads of destruction.

Roberta: Can you elaborate?

Wallace: Not so sure I really should, sweetheart. I know this is important for your college report but at this point things get real complicated.

Roberta: Uncle Wallace, please. You need to go further, this is getting so interesting.

Wallace: I want you to get a good grade and all but believe me, the things I've seen and the things I've heard...it's traumatic.

Roberta: Can't you go a little further for me? ...Please Uncle Wallace.

Wallace: (sighs) There's chaos in the streets. People running, disfigured...there's a little boy I can't ever remove from my mind. He must be about nine years old, olive skin, dark hair, bi brown hard...he's screaming and looking out...I follow his eyes to a man who is collapsed on a chair with a large spike running through his chest...the man is pinned, spiked...from what appears to be a piece of steel from a building I believe. This child is screaming out for his father and it's...I feel the
boy’s agony which is the agony of all the people. When I encounter this boy, it usually brings me back. It’s just so unfathomable.

**Roberta**: ...What do you think all of these means?

**Wallace**: There may come a time...let's just pray and hope that things get circumvented. I believe that these visions I receive can be altered. Nothing is permanent. Everything around us is in constant evolution within its own truthful reality. You follow?

**Roberta**: Yes. When was the first time you encountered this type of vision or experience?

**Wallace**: I was five years old. I was walking along the beach with my father and I suddenly witnessed a boat accident. I asked my father what happened to the man as I pointed to this speed boat that streamed on by. An hour later there was this horrific accident that took place with the very same boat. My father just looked at me in a strange way but never spoke about it ever again. The way in which he stared at me made me learn to keep my mouth shut. At least, until I get much older.

**Roberta**: When did you first start talking about your visions?

**Wallace**: I became the black sheep of the family. You may already know this...I got lost into drugs and drinking...going in and out of insane asylums was like getting up in the morning, routine. After years of this and I mean years...I met a man sleeping in an alleyway one night. He was a Buddhist monk. Now, at first, I thought I'd finally kicked the bucket because I've seen this man before...he was what I would call a spirit guide. I have three...he is one of them and he gestured for me to follow him, which I did and he lead me down this long corridor and I felt for the first time in my life one with myself...this great inner peace washed itself over me and then through me and this meeting I had taught me that I wasn't crazy and showed me how to harness the potential I had inside myself. That's when everything changed.

**Roberta**: Okay...I think we should take a break at this point.

**Wallace**: Take a break? Aren't we done?

**Roberta**: For the first part.

**Wallace**: First part?

**Roberta**: Don't you want me to be great?

**Wallace**: Of course but—

**Roberta**: Your books are bestsellers Uncle Wallace, you can't have your niece being a lousy writer, correct?

**Wallace**: Well, you're too smart for me and you—

**Roberta**: So you need to play ball and let me conduct the interview to the extent we agreed on. (beat) Just a few more questions after we snack and then I'll be out of your hair.
Wallace: Don’t get me wrong, I love your company. I’ve seen you more these last two days than the whole twenty! (he chuckles) I’m just not one for interviews. I’ve never given one before.

Roberta: I’m your niece so I guess you’re gonna have to deal with me.

Wallace: It’s okay. Just don’t drill me because it’s starting to sting.

Roberta: I won’t. I’ll make us sandwiches and then ask you a few more important questions and we’re done. Yeah?

Wallace: Do I have a choice?

Roberta: Nope.

Wallace: Right.

Based on the story “Crashing in my Ears”, answer the following questions below.

1. Where did the story take place?
2. Who were the main characters in the story?
3. What was the relationship of Wallace to Roberta?
4. What important details have been revealed in the plot of the story?
5. What do you think is the conflict in the story? Justify your answer.
6. Cite specific scenario that foreshadow significant event in the story?
7. What did Wallace experience when he was five years old?
8. What was mainly the purpose of Roberta’s interview with Wallace?
9. What was the advice of Wallace to Roberto when seeing such visions?
10. Did you experience these visions experienced by Wallace in the story? Explain your answer.
What is It

Elements of Drama

1. **Characters** – these are the people (actors) who portray roles in a play. It is the characters who move the action, or plot of the play forward.

2. **Setting** – this identifies the time and place of the story. It consists of the historical period, the moment, day, and season in which the incidents take place. It also includes the sceneries in the performance.

3. **Plot** – this refers to the action which also connotes the sequence of events in the story.

   **Kinds of Plot**
   
   a. **Dramatic or Progressive Plot** – it happens in a chronological structure.
   
   b. **Episodic Plot** – this consists of a series of loosely related incidents, usually of chapter length.
   
   c. **Parallel Plot** – this consists two or more dramatic plots that are usually linked by a common character.
   
   d. **Flashback** – This structure conveys information about events that occurred earlier.

   **Elements of Plot**
   
   a. **Exposition**: At the beginning of the story, characters, setting, and the main conflict are typically introduced.
   
   b. **Rising Action**: The main character is in crisis and events leading up to facing the conflict begin to unfold. The story becomes complicated.
   
   c. **Climax**: At the peak of the story, a major event occurs in which the main character faces a major enemy, fear, challenge, or other source of conflict. The most action, drama, change, and excitement occurs here.
   
   d. **Falling Action**: The story begins to slow down and work towards its end, tying up loose ends.
   
   e. **Resolution/Denouement**: Also known as the denouement, the resolution is like a concluding paragraph that resolves any remaining issues and ends the story.

4. **Dialogue** – This refers to the words written by the writer and spoken by the characters in the play. It connotes action in the play.

**Literary devices** – these add texture, energy, and excitement to the narrative, grip the reader’s imagination, and convey information as a form of a narrative technique.

- **Intertextuality** denotes the way in which texts gain meaning through their referencing or evocation of other texts.
Julia Kristeva, a poststructuralist, developed the term intertextuality, in the 1960’s. Since then, this has been widely accepted by postmodern literary critics and theoreticians. Basically, when writers borrow from previous texts, their work acquires layers of meaning.

**Different types of Intertextuality**

These variations depend on two key factors: the intention of the writer and the significance of the reference.

- **Obligatory** – the writer deliberately invokes a comparison or association between two or more texts.
- **Optional** – has a less vital impact on the significance of the hypertext.
- **Accidental** – it is when readers often connect a text with another text, cultural practice, or a personal experience based on his/her prior knowledge.
- **Citation** – happens when the author is borrowing an idea or phrase from someone else. It is about giving credit to the original author.
- **Allusion** – is a particularly common form of deliberate intertextuality – it’s when one text makes a deliberate, but subtle, reference to another.
- **Plagiarism** – is stealing another person’s work without giving them proper credit or permission.
- **Parody** – an imitation of another text for satirical purpose; usually to mock.

**Example 1**

Fan fiction is a great example of deliberate intertextuality. In fan fiction, authors enter the fictional worlds of other authors and create their own stories. For example, a *Lord of the Rings* fan fiction might tell the story of minor characters or add new characters to the world of Middle Earth. Sometimes, fan fiction becomes extremely successful in its own right – *50 Shades of Grey* was originally written as *Twilight* fan fiction.


**Example 2**

Martin Luther King’s writing was heavily influenced by the work of Mohandas Gandhi, especially in the area of nonviolent resistance. Much of this intertextuality was deliberate, with King explicitly crediting Gandhi as one of his influences. Scholars, however, have debated whether there might have been other aspects of Gandhi’s writing, such as his aesthetic style, that also influenced King in a more latent way.

https://time.com/5221314/martin-luther-king-jr-speeches/
What’s More

Based on the one-act play, “Crashing in my Ears”, draw or illustrate two scenes in the story which strike you the most.

<table>
<thead>
<tr>
<th>Rubrics for Visual Presentation</th>
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<tbody>
<tr>
<td><strong>Composition/Design/Planning 15pts</strong></td>
</tr>
<tr>
<td><strong>Excellent</strong></td>
</tr>
<tr>
<td>The artwork is planned carefully; understanding of all concepts and instructions is clearly demonstrated.</td>
</tr>
<tr>
<td><strong>Good</strong></td>
</tr>
<tr>
<td>The artwork is planned carefully; understanding of most concepts and instructions is demonstrated.</td>
</tr>
<tr>
<td><strong>Basic Requirements</strong></td>
</tr>
<tr>
<td>The artwork shows little evidence of understanding the concepts and instructions.</td>
</tr>
<tr>
<td><strong>Little or no effort</strong></td>
</tr>
<tr>
<td>The artwork shows no understanding of the concepts and instructions.</td>
</tr>
</tbody>
</table>

| **Craftsmanship/Use of Materials 15 pts** |
| **Excellent** |
| The artwork shows outstanding craftsmanship, with clear attention to control, adaptation, and understanding of the medium/media. Reflects a wide range of a value scale. |
| **Good** |
| The artwork shows good craftsmanship, with some attention to control, adaptation, selection and understanding of the medium/media. Reflects a value scale in the shading process. |
| **Basic Requirements** |
| The artwork shows limited craftsmanship and little attention to control, adaptation, and understanding of the medium/media. The value scale is flat and blended. |
| **Little or no effort** |
| The artwork shows minimal or no craftsmanship and attention to control and understanding of the medium/media. There is little or no evidence of a value scale. |

| **Creativity/ Challenge 10 pts** |
| **Excellent** |
| The artwork demonstrates a challenging level of production and creativity as well as outstanding problem-solving skills. |
| **Good** |
| The artwork demonstrates a satisfactory level of production and creativity as well as logical problem-solving skills. |
| **Basic Requirements** |
| The artwork demonstrates a basic level of attention to production, creativity, and problem-solving skills. |
| **Little or no effort** |
| The artwork demonstrates very little attention to production, creativity, and problem-solving skills. |

| **Behavior/Effort 5 pts** |
| **Excellent** |
| The student put forth extraordinary effort to complete the project as well as possible; used class time extremely well. |
| **Good** |
| The student put forth the effort required to complete the project well; used class time well. |
| **Basic Requirements** |
| The student put forth limited effort required to finish the project; use of class time does not reflect the student’s ability and potential. |
| **Little or no effort** |
| The student put forth minimal or no effort; or the project was not completed; class time was not used well. |
Fill in the blanks.

1. _______ are the people (sometimes animals or ideas) portrayed by the actors in the play.
2. _______ wrote the story “Crashing in my Ears”.
3. _______ identifies the time and place in which the events occur. It consists of the historical period, the moment, day and season in which the incidents take place. It also includes the sceneries in the performance.
4. _______ refers to the action; the basic storyline or the sequence of events inside a story.
5. _______ refers to the words written by the playwright and spoken by the characters in the play.
6. _______ are narrative techniques add texture, energy, and excitement to the narrative, grip the reader’s imagination, and convey information.
7. _______ denotes the way in which texts gain meaning through their referencing or evocation of other texts.
8. _______ is stealing another person’s work without giving them proper credit
9. _______ is an imitation of another text for satirical purpose; usually to mock.
10. The first step in writing a script for one-act play is to outline the _________.
11. The second step in writing a script for one-act play is to develop the _________.
12. The third step in writing a script for one-act play is to decide on the _________.
13. The fourth step in writing a script for one-act play is to develop the _________ of the play.
14. The fifth step in writing a script for one-act play is to read the _________ of the play.
15. The final step in writing a script for one-act play is to _________ the script.
What I can do

Study the illustrations below and create your own dialogue on the speech bubbles.
Assessment

Drama teaches us how to be more creative, not only in oral but also in written. In this activity, you are tasked to write your own script consisting of the elements, techniques, and also steps in planning your one-act play.

Sample Script:

Boulevard
Joseph Arnone

This is a short dramatic scene between a MOTHER and her daughter KELLY. Both characters do not see eye to eye but yet have valid points and perspectives.

Mother: When you gonna stop all that nonsense and get yourself on a path to success?

Kelly: What are you talking about? (gesturing to her daughters notebooks)

Mother: This. All this stuff. Where is it going?

Kelly: I don't know.

Mother: You're old enough to get a job and start helping us. You're father's been out of work now for two months and not once have you offered to help out. Even a part time job, something to be part of this family, instead of locking yourself up in this room dabbling or doodling or whatever it is that you do.

Kelly: Writing, Ma.

Mother: Writing. Writing doesn't pay the bills around here. Starting tomorrow I want your ass hitting the boulevard and finding some sort of work. Get a job. You've lived stress free for sixteen years. I've had it.

Kelly: I'll see about getting something at the sandwich shop. Frida has a job there, maybe she can get me something a couple days a week.

Mother: Good. That's reality, child. Living in your room—

Kelly: I said I'll get a job, alright? Don't have a go at me.

Mother: I will have a go at you anytime I desire.

Kelly: I don't want to hear it. I'm in the middle of something and I already said I'll go out tomorrow to find a job. What more do you want from my life?

Mother: I want you to think! I want you to look ahead. Stop being so self-absorbed and wasting your time. I don't see no hunger, no ambition in you. I don't see you going out and doing anything with your life.
**Kelly:** I am! What do you think I’m doing by writing?

**Mother:** Do you even know how to make any money from it?

**Kelly:** No.

**Mother:** So why bother?

**Kelly:** Cause it’s what I like doing. Why can’t I do stuff I like doing?

**Mother:** I liked dancing when I was your age. Didn’t mean I was going to be a ballerina!

**Kelly:** Leave me alone.

**Mother:** I’ve read your stuff, by the way.

**Kelly:** You what?

**Mother:** Your so called writing. I’ve read it. I didn’t like it. You’re much better off going to school and working your way up to something. Too much of this writing—

**Kelly:** How can you do that to me, when I’ve already told you to stay out of my shit!

**Mother:** Don’t you dare take that tone with me.

**Kelly:** Don’t read my stuff! It isn’t for you.

**Mother:** But it’s about me. It’s about your dad, your brother…all of us! You don’t think I can read between the lines of your writing. How can you do that? How can you say such horrible things about all of us?

**Kelly:** It’s not about any of you.

**Mother:** Oh no. What about the one where you talked about how your father slapped me and nearly broke my nose? Your story is *exactly* like what happened! What kind of writer is that?

**Kelly:** It’s a fabrication…I have to write from my life but I turn it into something from my imagination. Something you will never understand.

**Mother:** Sounds like I can’t do a damn thing in my own home without you writing something about it.

**Kelly:** Are you done? (beat) You don’t understand...

**Mother:** Stop writing about this family and about our personal lives.

**Kelly:** That’s not what it’s about. It’s hard to explain.

**Mother:** I’ve already read it. Don’t deny it. Just stop it. I’m telling you now.

**Kelly:** You won’t ever truly understand. I’m different than you are.

**Mother:** What are you an alien species? Cut the crap.
Kelly: Just forget it. Leave me alone. Please.

Mother: I'll leave you alone. I'll be waking you up nice and early tomorrow morning.

Kelly: Whatever.

Mother: Nice and early.
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<tr>
<td><strong>Communication</strong></td>
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<tr>
<td></td>
<td>The final draft has many grammar, capitalization, spelling, and punctuation errors.</td>
<td>There are more than a few grammar, capitalization, spelling, or punctuation errors in the final draft.</td>
<td>There are few grammar, capitalization, spelling, or punctuation errors in the final draft.</td>
<td>There are no grammar, capitalization, spelling, or punctuation errors in the final draft.</td>
</tr>
<tr>
<td><strong>Clarity</strong></td>
<td>Ideas and scenes seem to be randomly arranged.</td>
<td>The plot is a little hard to follow. The transitions are sometimes not clear.</td>
<td>The plot is pretty well organized. One idea or scene may seem out of place. Clear transitions are used.</td>
<td>The story is very well organized. One idea or scene follows another in a logical sequence with clear transitions.</td>
</tr>
<tr>
<td><strong>Knowledge/Understanding</strong></td>
<td><strong>Format</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>There are no stage directions or consideration of script/play format.</td>
<td>The playwright has used stage directions, but more could have been used.</td>
<td>The playwright used stage directions and proper script format, demonstrating a general understanding.</td>
<td>The playwright has really demonstrated thorough thought and understanding regards to stage directions and script format.</td>
</tr>
<tr>
<td><strong>Thinking/Inquiry</strong></td>
<td><strong>Creativity</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>There is little evidence of creativity. The playwright does not seem to have used much imagination.</td>
<td>The story contains a few creative details and/or descriptions, but they distract from the story.</td>
<td>The story contains creative details and/or descriptions that contribute to the reader's enjoyment.</td>
<td>The story contains many creative details and/or descriptions that contribute to the reader's enjoyment.</td>
</tr>
<tr>
<td><strong>Application</strong></td>
<td><strong>Characters</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>It is hard to tell who the main characters are. There is only 1 main character.</td>
<td>The main characters are named. Dialogue and stage directions have limited expansion of character development.</td>
<td>The main characters (3-4) are named and described. Dialogue and stage directions somewhat expand character development.</td>
<td>The main characters (3-4) are named and clearly described. Dialogue and stage directions expand character development.</td>
</tr>
<tr>
<td></td>
<td><strong>Dialogue</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hard to follow characters' dialogue and minimal effort is put into conversations.</td>
<td>It is usually clear which character is speaking. Dialogue is choppy and not well developed.</td>
<td>It is usually clear which character is speaking. Dialogue is well developed but could be more varied in structure.</td>
<td>It is always clear which character is speaking. Dialogue is well developed and varied.</td>
</tr>
</tbody>
</table>
Additional Activities

Below is an example of parody song by Michael Bustos entitled, “Whole New World Parody” showcasing the different tourist spots in the Philippines. The song has unique lyrics integrated with Filipino culture.

Now, compose your own parody song in any tune of your interest. Make sure to use any type of intertextuality in your composition. Indicate your reference and avoid plagiarism.

**Note: Refrain from using vulgar or offensive language.**

**Whole New World Parody**

**If Aladdin Were Filipino**

Mikey Bustos

A: I Can show you Pinas

(J: What’s Pinas)

A: Short for Philippine islands
From the beaches to highlands
There’s so much to see and find
Here’s terraces of rice
In Banawe it’s so cool
Now we fly over Bohol
Chocolate Hills, tarsiers’ big eyes
Pilipinas
Bahay Kubos made of bamboo
I’m like a butiki
I’m so sticky
Our 3 seasons are hot, hotter & hottest

J: Pilipinas

This archipelago’s so beautiful
Tropical paradise and handsome guys
What is this egg
this guy’s selling to you

A: It’s a delicacy we call balut

J: Unbelievable seas
Full of beautiful corals
(A: That’s Cebu)
Gorgoeus caves and volcanoes
And it’s dark at 6PM

J: Karaoke Fun
(A: Don’t you dare sing "My Way")
J: Intramuros so Spanishy
(A: Let us a ride a kalesa)
J: Underground river fun in Palawan
The sunset in Boracay Station 1

A: Pilipinas
(J: Batanes looks so nice)
A: Hundred Islands, Pangasinan
(J: Baguio City’s cold weather)
I’ll surf the wave I’m on in La Union
I love to share Pilipinas with you

J: Pilipinas
(A: Have some rice wine)
J: Aren’t we late
(A: It’s Pinoy time)
A: Just dont do drugs
(J: And you’ll get hugs)
## Parody Song Rubric

<table>
<thead>
<tr>
<th></th>
<th>Excellent 5 pts</th>
<th>Good 4 pts</th>
<th>Fair 3 pts</th>
<th>Needs Improvement 2 pts</th>
<th>Poor 1 pt</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rhyme Scheme</strong></td>
<td>Parody version of the song completely matches the rhyme scheme of the original.</td>
<td>Parody version of the song mostly matches the rhyme scheme of the original.</td>
<td>Parody version of the song sometimes matches the rhyme scheme of the original.</td>
<td>Parody version of the song rarely matches the rhyme scheme of the original.</td>
<td>Parody version of the song doesn't match the rhyme scheme of the original.</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>Parody version of the song completely matches the rhythm of the original.</td>
<td>Parody version of the song mostly matches the rhythm of the original.</td>
<td>Parody version of the song sometimes matches the rhythm of the original.</td>
<td>Parody version of the song rarely matches the rhythm of the original.</td>
<td>Parody version of the song doesn't match the rhythm of the original.</td>
</tr>
<tr>
<td><strong>Parody-Theme</strong></td>
<td>Overall theme of the parody has a clear, humorous message.</td>
<td>Overall theme of the parody has a humorous message, but at times is unclear or goes off topic.</td>
<td>Overall theme of the parody is at times humorous, but frequently goes off topic or is difficult to understand.</td>
<td>Overall theme of the parody is not discernible.</td>
<td></td>
</tr>
<tr>
<td><strong>Lyrics-Word Choice</strong></td>
<td>Lyrics were carefully chosen and assist in getting the overall theme of the parody across to the audience clearly.</td>
<td>Lyrics were sometimes chosen carefully and assist in getting the overall theme of the parody across to the audience.</td>
<td>Lyrics were chosen with basic care and get the general idea of the theme across to the audience.</td>
<td>Lyrics were sometimes chosen with basic care, but at times appear not to fit in with the overall theme of the parody.</td>
<td>Lyrics were not chosen carefully and appear to be arbitrarily placed simply to fit rhythm or rhyme scheme.</td>
</tr>
</tbody>
</table>
**Answer Key**

**What I Know:**


**What's In:**

Answers may vary

**What's New:**


**What's New:**


**What's More:**

Answers may vary


**What I have learned:**


**What I Can Do:**

Answers may vary

11. Set
12. Characters
13. Script
14. Rehearse
15. Perform

**Additional Activity:**

Answers may vary

Assessment

What I can do:
References

https://monologueblogger.com/boulevard/

Bustos, Mike. “Whole New World Parody”. @AB_JCicon

Literary Terms. 2015. “Literary Terms”.
https://literaryterms.net/plot/

For inquiries or feedback, please write or call:

Department of Education – Region III,
Schools Division of Bataan - Curriculum Implementation Division
Learning Resources Management and Development Section (LRMDS)

Provincial Capitol Compound, Balanga City, Bataan
Telefax: (047) 237-2102
Email Address: bataan@deped.gov.ph