21st Century Literature from the Philippines and the World

Quarter 1 - Module 1: Dimensions of Philippine Literary History and Representative Texts and Authors From Each Region in the Philippines

SELF-LEARNING MODULE

DEPARTMENT OF EDUCATION - SOCCSKSARGEN

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Quarter 1 – Module 1: Dimensions of Philippine Literary History and Representative Texts and Authors from Each Region in the Philippines
Introductory Message

For the facilitator:

Welcome to the 21st Century Literature from the Philippines and the World– Grade 11 Self-Learning Module (SLM) on Dimensions of Philippine Literary History and Representative Texts and Authors from Each Region!

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.
For the learner:

Welcome to the 21st Century Literature from the Philippines and the World–Grade 11 Self-Learning Module (SLM) on Dimensions of Philippine Literary History and Representative Texts and Authors from Each Region!

The hand is one of the most symbolized part of the human body. It is often used to depict skill, action and purpose. Through our hands we may learn, create and accomplish. Hence, the hand in this learning resource signifies that you as a learner is capable and empowered to successfully achieve the relevant competencies and skills at your own pace and time. Your academic success lies in your own hands!

This module was designed to provide you with fun and meaningful opportunities for guided and independent learning at your own pace and time. You will be enabled to process the contents of the learning resource while being 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 a story, a song, a poem, 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!
What I Need to Know

This module was designed and written with you in mind. It is here to help you master the geographic, linguistic and ethnic dimensions of Philippine literary history from pre-colonial to the contemporary as well as be acquainted with the representative texts and authors from each region in the country.

The scope of this module permits it to be used in many different learning situations. The language used recognizes the diverse vocabulary level of students. The lessons are arranged to follow the standard sequence of the course. But the order in which you read them can be changed to correspond with the textbook you are now using.

In this module, you will be able to:
- identify the geographic, linguistic and ethnic dimensions of Philippine literary history from pre-colonial to the contemporary
- identify representative texts and authors from each region in the Philippines

Specifically, you are expected to:
- discover the features of the dimensions of the periods of Philippine literature
- recognize representative texts and authors from different regions
- value the importance of knowing the Philippine literary history, our local authors and their works
What I Know

Before we start with our lesson, let us check your prior knowledge about Philippine literary history and representative text and authors from each region in the Philippines.

Directions: Read each item carefully and write the letter of your answer in the blank before each number.

_____1. It is considered the imaginative works of poetry and prose.

_____2. This period is influenced by the birth of public school systems.

_____3. This period makes use of figurative languages and other modern techniques.

_____4. This period is considered the war times with influence on literary arts and forms.

_____5. This period has something to do with Alibata.

_____6. This period can be associated with religion and propaganda.

_____7. This dimension of literature tells us about places and the relationships between people and their environment.
   a. Ethnic  b. Geographic  c. Linguistic  d. Form

_____8. This dimension of literature is related to a system of conventional spoken, manual (signed), or written symbols by which individuals express themselves.
   a. Ethnic  b. Geographic  c. Linguistic  d. Form

_____9. This dimension of literature refers to social entities sharing real or putative features like a common origin or cultural-linguistic legacy.
   a. Ethnic  b. Geographic  c. Linguistic  d. Form

_____10. The literature “The Widow’s Son” compiled by Mabel Cook Cole was told by this tribe.
Hello learner! As a treat, you are in for travelling the world for free? Prepare yourself and be ready for a take off. Welcome to the first chapter of our journey to the Philippines and the World through literature.

But before we land to the center of this adventure, let us discover first how it all began. Our first stop is the Philippine literary history. We can see many reading materials around us. We even have our favorite short stories and books. Have you ever wondered how these all started? Try to think about how they all began.

**Activity 1: Get a New Name!**
**Directions:** Study the symbols below and write your first name inside the box using these symbols. Answer the questions that follow.
1. What do you remember about these symbols?

___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________

2. How do you feel with the new letter symbols of your name?

___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________

These symbols are called “Baybayin” or also known as “Alibata” which was an old writing system widely used in the northern part of our country during the 16th and 17th centuries. Since our country has its unique geographical structure, we also had various alphabet symbols which were used by a specific ethnic group across the archipelago. Our next activity will now let you remember the different regions in our country.

What’s New

Our country is divided geographically into 17 regions. What makes it more interesting is the rich number of ethnic groups and the dialects each region has. Also, this region is represented by their provinces.

Activity 2: Match and Connect

Directions: Match the regions of our country in Column A to the names of provinces in Column B. Write the letter of your answer in the space provided before the number

<table>
<thead>
<tr>
<th>Column A</th>
<th>Column B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. REGION I</td>
<td>a. CAGAYAN VALLEY</td>
</tr>
<tr>
<td>2. REGION II</td>
<td>b. ILOCOS</td>
</tr>
<tr>
<td>3. REGION III</td>
<td>c. CALABARZON</td>
</tr>
<tr>
<td>4. REGION IV-A</td>
<td>d. CENTRAL LUZON</td>
</tr>
<tr>
<td>5. REGION V</td>
<td>e. WESTERN VISAYAS</td>
</tr>
<tr>
<td>6. REGION VI</td>
<td>f. BICOL</td>
</tr>
<tr>
<td>7. REGION VII</td>
<td>g. EASTERN VISAYAS</td>
</tr>
<tr>
<td>8. REGION VIII</td>
<td>h. CENTRAL VISAYAS</td>
</tr>
<tr>
<td>9. REGION IX</td>
<td>i. NORTHERN MINDANAO</td>
</tr>
<tr>
<td>10. REGION X</td>
<td>j. ZAMBOANGA PENINSULA</td>
</tr>
<tr>
<td>11. REGION XI</td>
<td>k. SOCCSKSARGEN</td>
</tr>
<tr>
<td>12. REGION XII</td>
<td>l. DAVAO</td>
</tr>
<tr>
<td>13. REGION XIII</td>
<td>m. CARAGA</td>
</tr>
</tbody>
</table>
These regions are varied with distinct dimensions and have unique literary pieces that represent their culture, tradition. These literary pieces are sometimes presented using their own dialects and later translated into English Language. For our next activity, you have probably come across with this literary piece before. Have fun!

**Activity 3: Know the Legend!**

**Directions:** Arrange the events about “The Legend of the Pineapple” in order. Use the letters A-J and write your answer on the space provided.

1. One day, her mother got sick and asked her to cook for her. But Pina still had excuses and kept playing in the backyard. Her mother called her again. By then, she went inside angrily. Her mother asked her again to cook porridge.

2. Her mother cried out and didn’t know what to do with Pina’s laziness anymore. She wept bitterly and wished that Pina would grow a thousand eyes so she would not give excuses anymore.

3. Suddenly, it became so quiet. After a while, her mother decided to get up to check Pina and to cook porridge herself but she couldn’t find her. She just thought she went to her friends.

4. Once upon a time, in a tiny village, there was a woman who lived with her daughter, Pina. They were so poor.

5. Hours and days went by but her mother still cannot find Pina. She was so worried but there is nothing else she could do.

6. Her mother worked hard day and night while Pina was very lazy. Whenever her mother asked for help, she would always find an excuse so that she would not be forced to look for certain objects.

7. After a while, her mother asked her if she was done. Pina said she did not make porridge because she couldn’t find the ladle.

8. To honor her memory, she named the plant Pina. She took care of it like her daughter until it bore many fruits that became famous in the neighborhood. From Pina, its name evolved until it became what we now call *pinya* or pineapple.

9. One afternoon, while she was sweeping in the backyard, she noticed an unusual plant that grew exactly where she last saw Pina. She noticed that the plant resembled a head with many eyes.

10. To her horror, she realized that she must’ve cursed her own child!
Literature plays a vital role in our lives. It mirrors human experiences and it lets you go around the world and learn and experience different cultures. It comes in various forms like poetry, riddles, stories, legends etc.

Before we land to the center of this adventure, let us discover first how it all began. Our first stop is the Philippine literary history and its dimensions.

### Periods of Philippine Literary History

<table>
<thead>
<tr>
<th>Period</th>
<th>Literary Forms</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Pre-Colonial Period</strong></td>
<td>a. Folk speeches/ riddles</td>
</tr>
<tr>
<td>The first period of the Philippine literary history is the longest. Long time before the Spaniards and other foreigners landed on Philippine shores, our forefathers already had their own literature stamped in the history of our race.</td>
<td>b. Folk songs</td>
</tr>
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<td></td>
<td>c. Folk narratives</td>
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<tr>
<td></td>
<td>d. Indigenous rituals</td>
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<tr>
<td></td>
<td>e. Mimetic dance</td>
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<tr>
<td></td>
<td>f. Proverbs/ aphorisms</td>
</tr>
<tr>
<td><strong>2. Spanish Colonization Period</strong></td>
<td></td>
</tr>
<tr>
<td>Spanish occupied Philippines in early 15th century. The Spanish colonization period has two distinct classifications – religious and secular.</td>
<td>a. Folk speeches/ riddles</td>
</tr>
<tr>
<td></td>
<td>b. Folk songs</td>
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<tr>
<td></td>
<td>c. Folk narratives</td>
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<tr>
<td></td>
<td>f. Proverbs/ aphorisms</td>
</tr>
<tr>
<td><strong>3. American Colonization Period</strong></td>
<td></td>
</tr>
<tr>
<td>Philippine literature in English, as a direct result of American colonization of the country, could not escape being imitative of American models of writing especially during its period of apprenticeship.</td>
<td>a. Free verse</td>
</tr>
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<td></td>
<td>b. Modern short story</td>
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<tr>
<td></td>
<td>c. Novels</td>
</tr>
<tr>
<td></td>
<td>d. Essays</td>
</tr>
<tr>
<td><strong>4. Japanese Colonization Period</strong></td>
<td></td>
</tr>
<tr>
<td>This period is considered the war years and period of maturity and originality</td>
<td>a. Haiku</td>
</tr>
<tr>
<td></td>
<td>b. Tanaga</td>
</tr>
<tr>
<td></td>
<td>c. Karaniwang anyo</td>
</tr>
<tr>
<td><strong>5. Contemporary/ Modern Period</strong></td>
<td></td>
</tr>
<tr>
<td>Many novels in English seem to have been written for literary contests like Palanca and Asia Man. The debate over textual and contextual criticism, balagtasismo and modernism, formalism and historical criticism has persisted to this day in the academe. The more popular but banal issue is called “literature (art) and propaganda.”</td>
<td>a. Chick lit</td>
</tr>
<tr>
<td></td>
<td>b. Mobile phone text <em>tula</em></td>
</tr>
<tr>
<td></td>
<td>c. Speculative fiction</td>
</tr>
<tr>
<td></td>
<td>d. Flash fiction</td>
</tr>
<tr>
<td></td>
<td>e. Blog</td>
</tr>
<tr>
<td></td>
<td>f. Hyperpoetry</td>
</tr>
</tbody>
</table>
Philippine Representative Texts and Authors

Main Islands in the Philippines

1. Luzon
2. Visayas
3. Mindanao
4.

Literature of the Pre-Christian Tribes from the main islands in the Philippines

Fay-Cooper Cole was the author of Traditions of the Tinguian: A Study of Philippine Folk-Lore. He also worked as Assistant Curator of Malayan Ethnology of the Field Museum of natural History in Chicago. He collected the Tinguian stories from 1907-1908 when he stayed with the Tinguian in Abra for a year and four months. He credited the help of Dumagat, a Tinguian tribesmen. Cole also noted that his translation “follow closely the language of storytellers rather than to offer a polished transaltion.”

Mabel Cook Cole was the compiler and annotator of Philippine Folk Tales published by A.C. McClurg & Co. in 1916. She was the wife of Fay- Cooper Cole and he contributed his photographs of the communities to her book. She spent four years with the different tribes of the Philippines.

Here are some folktales and myths from each main island in the Philippines:

The Creation Myth
Compiled by Mabel Cook Cole
Told by The Igorot Tribe (Mountain Province)

In the beginning there were no people on the earth. Lumawig, the Great Spirit, came down from the sky and cut many reeds. He divided these into pairs which he placed in different parts of the world, and then he said to them, "You must speak." Immediately the reeds became people, and in each place was a man and a woman who could talk, but the language of each couple differed from that of the others.

Then Lumawig commanded each man and woman to marry, which they did. By and by there were many children, all speaking the same language as their parents. These, in turn, married and had many children. In this way there came to be many people on the earth.

Now Lumawig saw that there were several things which the people on the earth needed to use, so he set to work to supply them. He created salt, and told the inhabitants of one place to boil it down and sell it to their neighbors. But these people could not understand the directions of the Great Spirit, and the next time he visited them, they had not touched the salt.

Then he took it away from them and gave it to the people of a place called Mayinit. These did as he directed, and because of this he told them that they should always be owners of the salt, and that the other peoples must buy of them.
Then Lumawig went to the people of Bontoc and told them to get clay and make pots. They got the clay, but they did not understand the molding, and the jars were not well shaped. Because of their failure, Lumawig told them that they would always have to buy their jars, and he removed the pottery to Samoki. When he told the people there what to do, they did just as he said, and their jars were well shaped and beautiful. Then the Great Spirit saw that they were fit owners of the pottery, and he told them that they should always make many jars to sell.

In this way Lumawig taught the people and brought to them all the things which they now have.

**Mansumandig**  
*Compiled by Mabel Cook Cole*  
*Told by The Visayan Tribe (Visayas)*

One day a man said to his wife: “My wife, we are getting very poor and I must go into business to earn some money.”

“That is a good idea,” replied his wife. “How much capital have you?”

“I have twenty-five centavos,” answered the man; “and I am going to buy rice and carry it to the mines, for I have heard that it brings a good price there.”

So he took his twenty-five centavos and bought a half-cavan of rice which he carried on his shoulder to the mine. Arriving there he told the people that he had rice for sale, and they asked eagerly how much he wanted for it.

“Why, have you forgotten the regular price of rice?” asked the man. “It is twenty-five centavos.”

They at once bought the rice, and the man was very glad because he would not have to carry it any longer. He put the money in his belt and asked if they would like to buy any more.

“Yes,” said they, “we will buy as many cavans as you will bring.”

When the man reached home his wife asked if he had been successful.

“Oh, my wife,” he answered, “it is a very good business. I could not take the rice off my shoulder before the people came to buy it.”

“Well, that is good,” said the wife; “we shall become very rich.”

The next morning the man bought a half-cavan of rice the same as before and carried it to the mine and when they asked how much it would be, he said:

“It is the same as before—twenty-five centavos.” He received the money and went home.

“How is the business today?” asked his wife.
“Oh, it is the same as before,” he said. “I could not take the rice off my shoulder before they came for it.”

And so he went on with his business for a year, each day buying a half-cavan of rice and selling it for the price he had paid for it. Then one day his wife said that they would balance accounts, and she spread a mat on the floor and sat down on one side of it, telling her husband to sit on the opposite side. When she asked him for the money he had made during the year, he asked:

“What money?”

“Why, give me the money you have received,” answered his wife; “and then we can see how much you have made.”

“Oh, here it is,” said the man, and he took the twenty-five centavos out of his belt and handed it to her.

“Is that all you have received this year?” cried his wife angrily. “Haven’t you said that rice brought a good price at the mines?”

“That is all,” he replied.

“How much did you pay for the rice?”

“Twenty-five centavos.”

“How much did you receive for it?”

“Twenty-five centavos.”

“Oh, my husband,” cried his wife, “how can you make any gain if you sell it for just what you paid for it.”

The man leaned his head against the wall and thought. Ever since then he has been called “Mansumandig,” a man who leans back and thinks.

Then the wife said, “Give me the twenty-five centavos, and I will try to make some money.” So he handed it to her, and she said, “Now you go to the field where the people are gathering hemp and buy twenty-five centavos worth for me, and I will weave it into cloth.”

When Mansumandig returned with the hemp she spread it in the sun, and as soon as it was dry she tied it into a long thread and put it on the loom to weave. Night and day she worked on her cloth, and when it was finished she had eight varas. This she sold for twelve and a half centavos a vara, and with this money she bought more hemp. She continued weaving and selling her cloth, and her work was so good that people were glad to buy from her.

At the end of a year she again spread the mat on the floor and took her place on one side of it, while her husband sat on the opposite side. Then she poured the money out of the blanket in which she kept it upon the mat. She held aside her capital, which was twenty-five centavos, and when she counted the remainder she found that she had three hundred pesos. Mansumandig was greatly ashamed when
He remembered that he had not made cent, and he leaned his head against the wall and thought. After a while, the woman pitied him, so she gave him the money and told him to buy carabao.

He was able to buy ten carabao and with these he plowed his fields. By raising good crops they were able to live comfortably all the rest of their lives.

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**THE WIDOW’S SON**
*Compiled by Mabel Cook Cole*
*Told by The Subanun Tribe (Mindanao)*

In a little house at the edge of a village lived a widow with her only son, and they were very happy together. The son was kind to his mother, and they made their living by growing rice in clearings on the mountain side and by hunting wild pig in the forest.

One evening when their supply of meat was low, the boy said:

"Mother, I am going to hunt pig in the morning, and I wish you would prepare rice for me before daylight."

So the widow rose early and cooked the rice, and at dawn the boy started out with his spear and dog.

Some distance from the village, he entered the thick forest. He walked on and on, ever on the lookout for game, but none appeared. At last when he had traveled far and the sun was hot, he sat down on a rock to rest and took out his brass box to get a piece of betel-nut. He prepared the nut and leaf for chewing, and as he did so he wondered why it was that he had been so unsuccessful that day. But even as he pondered he heard his dog barking sharply, and cramming the betel-nut into his mouth he leaped up and ran toward the dog.

As he drew near he could see that the game was a fine large pig, all black save its four legs which were white. He lifted his spear and took aim, but before he could throw the pig started to run, and instead of going toward a water course it ran straight up the mountain. The boy went on in hot pursuit, and when the pig paused he again took aim, but before he could throw it ran on.

Six times the pig stopped just long enough for the boy to take aim, and then started on before he could throw. The seventh time, however, it halted on the top of a large flat rock and the boy succeeded in killing it.

He tied its legs together with a piece of rattan and was about to start for home with the pig on his back, when to his surprise a door in the large stone swung open and a man stepped out.

"Why have you killed my master’s pig?" asked the man.

"I did not know that this pig belonged to anyone," replied the widow’s son. "I was hunting, as I often do, and when my dog found the pig I helped him to catch it"
"Come in and see my master," said the man, and the boy followed him into the stone where he found himself in a large room. The ceiling and floor were covered with peculiar cloth that had seven wide stripes of red alternating with a like number of yellow stripes. When the master of the place appeared his trousers were of seven colors, as were also his jacket and the kerchief about his head.

The master ordered betel-nut, and when it was brought they chewed together. Then he called for wine, and it was brought in a jar so large that it had to be set on the ground under the house, and even then the top came so high above the floor that they brought a seat for the widow's son, and it raised him just high enough to drink from the reed in the top of the jar. He drank seven cups of wine, and then they ate rice and fish and talked together.

The master did not blame the boy for killing the pig, and declared that he wished to make a brother of him. So they became friends, and the boy remained seven days in the stone. At the end of that time, he said that he must return to his mother who would be worried about him. In the early morning he left the strange house and started for home.

At first he walked briskly, but as the morning wore on he went more slowly, and finally when the sun was high he sat down on a rock to rest. Suddenly looking up, he saw before him seven men each armed with a spear, a shield, and a sword. They were dressed in different colors, and each man had eyes the same color as his clothes. The leader, who was dressed all in red with red eyes to match, spoke first, asking the boy where he was going. The boy replied that he was going home to his mother who would be looking for him, and added:

"Now I ask where you are going, all armed ready for war."

"We are warriors," replied the man in red. "And we go up and down the world killing whatever we see that has life. Now that we have met you, we must kill you also."

The boy, startled by this strange speech, was about to answer when he heard a voice near him say: "Fight, for they will try to kill you," and upon looking up he saw his spear, shield, and sword which he had left at home. Then he knew that the command came from a spirit, so he took his weapons and began to fight. For three days and nights they contended, and never before had the seven seen one man so brave. On the fourth day the leader was wounded and fell dead, and then, one by one, the other six fell.

When they were all killed, the widow's son was so crazed with fighting that he thought no longer of returning home, but started out to find more to slay.

In his wanderings he came to the home of a great giant whose house was already full of the men he had conquered in battle, and he called up from outside:

"Is the master of the house at home? If he is, let him come out and fight."

This threw the giant into a rage, and seizing his shield and his spear, the shaft of which was the trunk of a tree, he sprang to the door and leaped to the ground, not waiting to go down the notched pole which served for steps. He looked around for his antagonist, and seeing only the widow's son he roared:
"Where is the man that wants to fight? That thing? It is only a fly!"

The boy did not stop to answer, but rushed at the giant with his knife; and for three days and nights they struggled, till the giant fell, wounded at the waist.

After that the widow’s son stopped only long enough to burn the giant’s house, and then rushed on looking for someone else to slay. Suddenly he again heard the voice which had bade him fight with the seven men, and this time it said: “Go home now, for your mother is grieved at your absence.” In a rage he sprang forward with his sword, though he could see no enemy. Then the spirit which had spoken to him made him sleep for a short time. When he awoke the rage was spent.

Again the spirit appeared, and it said: “The seven men whom you killed were sent to kill you by the spirit of the great stone, for he looked in your hand and saw that you were to marry the orphan girl whom he himself wished to wed. But you have conquered. Your enemies are dead. Go home now and prepare a great quantity of wine, for I shall bring your enemies to life again, and you will all live in peace.”

So the widow’s son went home, and his mother, who had believed him dead, was filled with joy at his coming, and all the people in the town came out to welcome him. When he had told them his story, they hastened to get wine, and all day they bore jarsful to the widow’s house.

That night there was a great feast, and the spirit of the great stone, his seven warriors, the friendly spirit, and the giant all came. The widow’s son married the orphan girl, while another beautiful woman became the wife of the spirit of the stone.

The Children of the Limokon
Compiled by Mabel Cook Cole
Told by The Mandaya Tribe (Mindanao)

In the very early days before there were any people on the earth, the limokon (a kind of dove) were very powerful and could talk like men though they looked like birds. One limokon laid two eggs, one at the mouth of the Mayo River and one farther up its course. After some time these eggs hatched, and the one at the mouth of the river became a man, while the other became a woman.

The man lived alone on the bank of the river for a long time, but he was very lonely and wished many times for a companion. One day when he was crossing the river something was swept against his legs with such force that it nearly caused him to drown. On examining it, he found that it was a hair, and he determined to go up the river and find whence it came. He traveled up the stream, looking on both banks, until finally he found the woman, and he was very happy to think that at last he could have a companion.

They were married and had many children, who are the Mandaya still living along the Mayo River.
Representative Texts and Authors from each Region in the Philippines

<table>
<thead>
<tr>
<th>Region</th>
<th>Text</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Ilocos Region</td>
<td>Puppy Love</td>
<td>F. Sionil Jose</td>
</tr>
<tr>
<td>II Cagayan Valley</td>
<td>The Builder</td>
<td>Edith Tiempo</td>
</tr>
<tr>
<td>III Central Luzon</td>
<td>Florante at Laura</td>
<td>Francisco Balagtas</td>
</tr>
<tr>
<td>IV-A- Calabarzon</td>
<td>Mariang Makiling</td>
<td>Jose Rizal</td>
</tr>
<tr>
<td>IV-B- Mimaropa</td>
<td>Seven Hills Away</td>
<td>NVM Gonzalez</td>
</tr>
<tr>
<td>V Bicol Region</td>
<td>Sarong Banggi</td>
<td>Potenciano Gregorio Sr.</td>
</tr>
<tr>
<td>VI Western Visayas</td>
<td>Monyeka</td>
<td>Alice Tan- Gonzales</td>
</tr>
<tr>
<td>VII Central Visayas</td>
<td>The Clay Pipe</td>
<td>Marcel M. Navarra</td>
</tr>
<tr>
<td>VIII Eastern Visayas</td>
<td>An Iroy na Tuna</td>
<td>Illuminado Gonzales</td>
</tr>
<tr>
<td>IX Zamboanga Peninsula</td>
<td>The White Horse of Alik</td>
<td>Emigdio Alvarez Enriquez</td>
</tr>
<tr>
<td>X Northern Mindanao</td>
<td>The Battle of Tagoloan</td>
<td>Regino L. Gonzales Jr.</td>
</tr>
<tr>
<td>XI Davao Region</td>
<td>Love in the Cornhusk</td>
<td>Aida Rivera- Ford</td>
</tr>
<tr>
<td>XII Soccsksargen</td>
<td>Indarapatra and Sulayman</td>
<td>Bartolome del Valle</td>
</tr>
<tr>
<td>CARAGA</td>
<td>Tuwaang attends a wedding</td>
<td>E. Arsenio Manuel</td>
</tr>
<tr>
<td>Cordillera Administrative Region</td>
<td>The Wedding Dance</td>
<td>Amador T. Daguiran</td>
</tr>
<tr>
<td>National Capital Region</td>
<td>Pag-ibig sa Tinubuang Lupa</td>
<td>Andres Bonifacio</td>
</tr>
</tbody>
</table>

Dimensions of Philippine Literary History

**Geography** - the study of places and the relationships between people and their environments

**Language** - a system of conventional spoken, manual (signed), or written symbols by which individuals express themselves

**Ethnicity** - a notion that refers to social entities sharing real or putative ascriptive features like a common origin or cultural-linguistic legacy which assumedly command special collective commitment, as well as their retention and transmission

Here is an example on how to identify the geographic, linguistic and ethnic dimensions of a literary piece. Read the epic below and note the dimensions:

**Indarapatra at Sulayman**
(Epikong Mindanao)

By: Bartolome del Valle (Region XII- SOCCSKSARGEN)

Si Indarapatra ay ang matapang na hari ng Mantapuli. Nabalitaan niya ang malimit na pananalakay ng mga dambuhalang ibon at mababangis na hayop sa ibang panig ng Mindanao. Labis niyang ikinalungkot ang mga nangyayaring ito sa mga naninirahan sa labas ng kaharian ng Mantapuli.

Ipinatawag ni Indarapatra ang kanyang kapatid na si Sulayman, isang matapang na kawal. Inutusan ni Indarapatra si Sulayman upang puksain ang mga


Samantala, ang halaman ni Sulayman sa Mantap uli ay laging pinagmamasdan ni Indarapatra. Napansin niya ang halaman at alam niyang namatay si Sulayman.


<table>
<thead>
<tr>
<th><strong>Geographic Dimension</strong> <em>(Where did the story happen?)</em></th>
<th><strong>Linguistic Dimension</strong> <em>(What are the terms in the passage that represent the community?)</em></th>
<th><strong>Ethnic Dimensions</strong> <em>(What are the cultures and traditions of an ethnic group that were being portrayed in the story?)</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>(Mindanao) Kaharian ng Mantapuli Kabilalan Matutum Bita Gurayu</td>
<td>The names Indarapatra and Sulayman are distinct in Mindanao. The names of the enemies Kurita, Tarabusaw, Pah are distinct, too. The weapons kris, espada, and juris pakal.</td>
<td>Family members rule over kingdoms by blood. Men rulers being very brave and good in fighting. Use of kris, espada, juris pakal in fighting. Belief in symbols such as the death of a certain plant that represents someone is also the death of that person. Birds and other creatures as enemies. Belief in miraculous water that can bring back life. King letting their daughter to be married to another king or someone with high position as a gift or gratitude.</td>
</tr>
</tbody>
</table>

**What’s More**

**Activity 4. Time Travel!**

**Directions:** Arrange the rambled letters to form a name of some literary forms during the pre-colonial to the Contemporary periods.

**Name**

1. NVOEL
2. KIRDOO
3. RDEIDLS
4. BOLG
5. HKAIU
6. HPOTERPERRY
7. TGANAA
8. FLOK SNOGS
9. FERE VRSEE
10. RGILIOUES PTREOY

---

22
Activity 5: Understand the Dimension!

Directions: Identify whether the given information about the dimension of literary form is Geographic, Linguistic or Ethnic. Write your answer on the space provided.

___________1. They still love each other but they have to separate because their tribe’s custom states that every man in that tribe should have one or more child that would carry his name and if his wife cannot give him a child he can marry another woman. It’s a man’s necessity to have a child. (*The Wedding Dance*)

___________2. A very long time ago, the large island of Mindanao was completely covered with water, and the sea extended over all the lowlands so that nothing could be seen but mountains jutting from it. (*Indarapatra and Sulayman*)

___________3. *Bisan pa man may yara na kahulsay, kaalikaya, kag katahum sa sulod sang balay nga ginatinguhaan ni Cita nga mapadayun tubtub sa iya masarangan.* (*Monyeka*)

___________4. The "savakan" (bride-wealth consisting of articles and wrapped food to be paid for by the groom’s kinsmen) are offered one by one, until only the two most costly remain. One is given the value of an ancient gong with ten bosses and nine relief-rings; the other is redeemable only by a golden guitar and a golden flute. (*Tuwaang Attends a Wedding*)

___________5. It was a chilly night but Regino was sweating in his foxhole in the beach of Tagoloan, a town in northern Mindanao. It would be his first encounter against the formidable Japanese imperial army. (*The Battle of Tagaloan*)

Activity 6: Understand the Dimension, More!

Directions: Identify the dimensions of the literary text given. Write your answer inside the table provided.

<table>
<thead>
<tr>
<th>Tuwaang Attends a Wedding</th>
</tr>
</thead>
<tbody>
<tr>
<td>(<em>The Second Song of the Manuvu Ethnoepic Tuwaang cycle)</em></td>
</tr>
<tr>
<td>By: E. Arsenio Manuel</td>
</tr>
</tbody>
</table>

Tuwaang, after finishing some work, calls his aunt aside and informs her that the wind has brought him a message: he is to attend the wedding of the Maiden of Momawon. The aunt tries to dissuade him from going, for she foresees trouble. Tuwaang, however, is determined to go. He picks the heart-shaped costume made by goddesses, arms himself with a long blade and dagger, and takes his shield and spear. He rides on a flash of lightning and arrives at the "kawkawangan" grassland. While resting there a while, he hears a "gungutan" bird crowing. He decides to catch the fowl, but soon sees the "gungutan" with a daggerlike spur. The "gungutan" tells Tuwaang he came to know of his coming in a dream and that he wants to go with him to the wedding celebration. Tuwaang agrees to bring the "gungutan" along. The two shake their shoulders and are carried into space.
Upon arriving at Momawon, Tuwaang is admitted into the hall. He sits on a golden stool, while the "gungutan" perches on a crossbeam. Meantime, enchanting sounds from afar and flowering trees signal the arrival of the Young Man of Panayangan. Other gallants – the Young Man of Liwanon and the Young Man of the Rising Sun – arrive. Finally, the groom, the Young Man of Sakadna, arrives with a hundred followers. He haughtily asks the houseowner to clear the house "of dirt," implying the people in the house who do not count. To this insult Tuwaang answers there are "red leaves," i.e. heroes, in the house.

Preliminaries of the wedding ceremony start. The "savakan" (bride-wealth consisting of articles and wrapped food to be paid for by the groom's kinsmen) are offered one by one, until only the two most costly remain. One is given the value of an ancient gong with ten bosses and nine relief-rings; the other is redeemable only by a golden guitar and a golden flute. The groom confesses his inability to redeem these articles. Tuwaang saves the groom from the embarrassing predicament by taking his place: through his magic breath he produces a more ancient gong, which is accepted by the bride's party. He also produces the golden flute and golden guitar.

The bride is now asked to come out of her room and serve the guests some betel chew. She commands her betel box to serve everyone. Magically the betel box obeys, with the betel chew jumping into the mouths of the guests. After two betel chews leap into the groom's mouth, the betel box moves on to Tuwaang, before whom it stops altogether. Tuwaang brushes it away, but the box does not budge. The bride decides to sit beside Tuwaang.

The groom blushes; he is shamed. He decides to fight Tuwaang. He goes down the house and challenges Tuwaang to come down to the yard.

After the bride unrolls and combs Tuwaang's hair, Tuwaang goes down to fight. The "gungutan", meanwhile, has been fighting the groom's men and has slain a number of them until only six gallants remain. Tuwaang and the gungutan engage the six gallants.

Finally only Tuwaang and the Young Man of Sakadna are left moving about. Tuwaang is thrown against a boulder, which turns into dust. Trees get bent and topple. Tuwaang gets hold of his foe, throws him down so hard that he sinks into the earth. The Young Man of Sakadna surfaces quickly and confronts Tuwaang once more. Tuwaang in turn is thrust into the earth and sinks into the Underworld. There he talks to Tuhawa‘, god of the Underworld, who tells him the secret to overcoming his foe. Tuwaang surfaces and summons the golden flute in which the Young Man of Sakadna keeps his life. Tuwaang asks his foe to become his vassal in exchange for his life. The groom prefers death. Tuwaang therefore destroys the golden flute, ending his protagonist's life.

Accompanied by the "gungutan", Tuwaang takes his bride home to Kuaman, where he rules forever.
Wow! You are almost done! Let us check what you have learned so far before we proceed to your assessment. This activity will; give a summary of everything you learned from our lesson.

**Activity 7: Express your thoughts!**

**Directions:** Fill in the blanks with correct information about the the geographic, linguistic and ethnic dimensions of Philippine literary history from pre-colonial to the contemporary.

________ is the study of places and the relationships between people and their environments. ______ is a system of conventional spoken, manual (signed), or written symbols by which individuals express themselves. ______ is a a notion that refers to social entities sharing real or putative inscriptive features like a common origin or cultural-linguistic legacy which assumedly command special collective commitment, as well as their retention and transmission.

________ was the first period of the Philippine literary history which introduces some literary forms like ________, folk songs, etc. ________ occupied Philippines in early 15th century. The Spanish colonization period has two distinct classifications – religious and secular. Most of the literary forms in
this period include __________ lyrics, poetry and narratives. During the ________, Philippine literature was translated into English. ____________ is considered the war years and period of maturity and originality. Some of the literary pieces introduced were __________, Tanaga and Karaniwang anyo. During the ____________many novels in English seem to have been written for literary contests like Palanca and Asia Man.

What I Can Do

Activity 8: Show Your Creativity!

 Directions: Choose one literary form from pre-colonial. Make a creative poster of your chosen literary form and upload the poster in the class’ FB group or take a picture of it and paste it here.
Activity 9: Your New Version!

Directions: Read the poem entitled “Marupok” by Jose Corazon de Jesus and compose a spoken poetry piece in your own dialect and based on your understanding about it. Write you piece in the box.

Marupok
Tula ni Jose Corazon de Jesus

Kalapating puti sa gitna ng hardin,
Iginawa kita ng bahay na siim;
May dalawang latang palay at inumin,
Saka walong pinto sa apat na dingding.

Minsan kang nagutom at ako’y nalingat,
Oh, kalapati ko, bigla kang lumipad.
Sa nagdaang kawan sumama ka agad,
Ayaw mong mabasa ng luha ang pakpak.

Ikaw naman rosas, na mahal kong mahal,
Dinilig kita kung hapong malamlam;
Sa bawat umaga’y pinaaasuhan,
At inaalsan ko ng kusim sa tangkay.

Minsan lang, Nobyembre, nang di ka mamasid,
Nakaligtaan kong diligin kang saglit;
Aba, nang Disyembre, sa gitna ng lamig,
Sa mga tangkay mo’y nag-usli ang tinik.

Ang hardin ko ngayo’y ligid ng dalita,
Walang kalapati’t rosas man ay wala;
May basag na paso’t may bahay na sira,
At ang hardinerong’y ang puso kong luksa.

Babae, hindi ka marapat lumiyag,
Napakarupok mo, maselan at duwag.
Sa Tabor ay walang tuhod na di gasgas,
Sa Glorya, anghel ma’y may sira ring pakpak.
(Your Version)
Assessment

A. Directions: Read each item carefully and write the letter of your answer in the blank before each number.

1. It is considered the imaginative works of poetry and prose.
   b. Literature   b. Convention   c. Genre   d. Art

2. This period is influenced by the birth of public school systems.

3. This period makes use of figurative languages and other modern techniques.

4. This period is considered the war times with influence on literary arts and forms.

5. This period has something to do with Alibata.

6. This period can be associated with religion and propaganda.

7. This dimension of literature tells us about places and the relationships between people and their environment.
   b. Ethnic   b. Geographic   c. Linguistic   d. Form

8. This dimension of literature is related to a system of conventional spoken, manual (signed), or written symbols by which individuals express themselves.
   b. Ethnic   b. Geographic   c. Linguistic   d. Form

9. This dimension of literature refers to social entities sharing real or putative features like a common origin or cultural-linguistic legacy.
   b. Ethnic   b. Geographic   c. Linguistic   d. Form

10. The literature “The Widow’s Son” compiled by Mabel Cook Cole was told by this tribe.
    b. Subanon   b. Mandaya   c. Bukidnon   d. Igorot
B. Go back to the What Is It part of this module and read the story ‘The Widow's Son’. Then, identify the dimensions in the said literary piece by accomplishing the table below:

<table>
<thead>
<tr>
<th>Geographic</th>
<th>Linguistic</th>
<th>Ethnic</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Where did the story happen?)</td>
<td>(What are the new terms in the passage you encountered that represent the community?)</td>
<td>(What are the cultures and traditions of an ethnic group that were being portrayed in the story?)</td>
</tr>
<tr>
<td>1</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>9</td>
</tr>
</tbody>
</table>

**Additional Activities**

Congratulations! You’ve come this far. You’ve learned a lot about the periods of Philippine Literary History and representative texts and authors from each region. Now, for your additional activity:

1. Conduct and interview among the members of your family about what riddles, poems, legends, myths or stories that they know.
2. Make a compilation of these literary forms using a portfolio.

Rubrics:

<table>
<thead>
<tr>
<th></th>
<th>5</th>
<th>3</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content</td>
<td>The compilation contains 5 literary pieces.</td>
<td>The compilation contains 3 literary pieces.</td>
<td>The compilation contains 3 literary pieces.</td>
</tr>
<tr>
<td>Creativity</td>
<td>The compilation maximized the use of multimedia such as audiobook or storytelling.</td>
<td>The compilation utilized audio or visual presentation.</td>
<td>The compilation utilized MS Word only.</td>
</tr>
<tr>
<td>Promptness</td>
<td>The compilation is passed ahead of time.</td>
<td>The compilation is passed on time.</td>
<td>The compilation is passed after the deadline.</td>
</tr>
</tbody>
</table>
**Answer Key**

### Activity 2

1. c
2. a
3. a
4. c
5. a
6. b
7. b
8. c

### Activity 3

1. c
2. e
3. f
4. g
5. h
6. i
7. j
8. k
9. l
10. m

### Activity 4

1. NOVEL
2. KORIDO
3. RIDDLES
4. BLOG
5. HAIKU
6. HYPERPOETRY
7. TANAGA
8. FOLK SONGS
9. FREE VERSE
10. RELIGIOUS

### Activity 5

1. Ethnic
2. Geographic
3. Linguistic
4. Ethnic
5. Geographic

### Activity 6

1. CARAGA
2. Momawon
3. Kuaman
4. Gawaawan
5. Gungutan
6. Savakan
7. Heroes
8. Wedding rituals
9. Gods and goddesses
10. Jaldeh

### Activity 7

1. Geography
2. Linguistic
3. Ethnic
4. Prew Colonial
5. Folk Speeches/Riddles
6. Spanish Colonization
7. Religious
8. American Colonization
9. Japanese Colonization
10. Haiku

### Assessment

A. 11. b
B. Answers
20. a
19. a
18. a
17. b
16. b
15. a
14. c
13. a
12. c
11. a
10. a
DISCLAIMER

This Self-learning Module (SLM) was developed by DepEd SOCCSKSARGEN with the primary objective of preparing for and addressing the new normal. Contents of this module were based on DepEd’s Most Essential Learning Competencies (MELC). This is a supplementary material to be used by all learners of Region XII in all public schools beginning SY 2020-2021. The process of LR development was observed in the production of this module. This is version 1.0. We highly encourage feedback, comments, and recommendations.

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