

SENIOR HIGH SCHOOL

Department of Education
National Capital Region

SCHOOLS DIVISION OFFICE
MARIKINA CITY

21st CENTURY LITERATURE from the Philippines and the World

Second Quarter – Module 4

Assessment of the Creative Adaptation of a Literary Text



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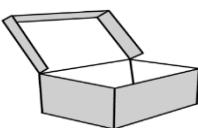
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What I Need to Know

In this fourth module, you will learn how to:

1. produce a creative adaptation of a literary text based on a rationalized criteria; and
2. assess the creative adaptation of literary work prior to presentation.



What I Know

Write TRUE if the statement is correct; otherwise, write FALSE.

1. Adaptation of a text is getting an idea from other text.
2. The legal side of adaptation process involves copyright law.
3. Adaptation allows transfer of social and cultural views across different social contexts.
4. A character sketch can only be done once the story has been written.
5. Assessing a literary adaptation does not only require careful analysis but also ample knowledge on the elements of the genre being evaluated.

Lesson 1

Assessment of the Creative Adaptation of a Literary Text



What's In

When we are tasked to write a short story, for example, we used to think of a scenario that is near to our heart, sometimes without us realizing that the story that we begin to imagine and write about are from the text that we read sometime in the past. Then what we do is to put some twist in it in order for us not to be accused of plagiarism. This act may be considered a literary adaptation.

Most often than not, textual adaptation is part of the so called literary adaptation because it is perceived as a literary sense. We have to be reminded that adaptation can also be in a form of sounds, imagery, or any other media that can be creatively produced along the process.

The adaptation process is a multifaceted mechanism where the adaptor must take into account not only the legal side of the process, but also the ethical side of the process. The legal side of the adaptation process involves copyright law and the idea of plagiarism whereas the ethical process involves the preservation of an original idea (Newell 2006).

Adaptation of a text is getting an idea from other text, for example its theme, then producing another theme in a new and original way. But when we do that, we don't change its entirety that the original thought, traditional influences, or culture be changed.

Textual adaptation allows for the transitivity of social and cultural views and values across different social contexts.





What's New

A. Before Reading Activity

Have you been to Binondo? What is it famous for? What can you say about the place?

Binondo is the center of commerce and trade of Manila, where all types of business run by Filipino-Chinese thrive. Binondo is the world's oldest Chinatown, established in the 1590s by the Spanish as a settlement for Catholic Chinese. Located across the river from the walled city of Intramuros, it was positioned so that colonial rulers could keep a close eye on their migrant subjects.

It's a slice of China outside the mainland. The Binondo area, from the streets of Escolta and Divisoria to the bustle of Plaza San Lorenzo Ruiz all the way to Ongpin—and the many who lived there and contributed to its rich history—has had a huge influence on the rest of Manila, as well as the nation.

In groups with six to seven members, write anecdotes on the history of the Chinese in the Philippines. Each one should imagine that you are a professional historian. Your work should be presented in photographs accompanied by a brief paragraph on the assigned sub-topics below, which the group may choose from:

- 1) Filipino Chinese Architecture
- 2) Filipino Chinese Beliefs
- 3) Filipino Chinese Cuisine
- 4) Filipino Chinese Medicine
- 5) Filipino Chinese Ways of living

Note: Use the rubrics below in assessing your work. Each member of the group will assess the group's work and agree which item needs to improve. Revise your work until everyone in the group is satisfied before submitting your final output.

ITEM	EXCELLENT (5 points)	GOOD (3 points)	MAY STILL IMPROVE (1 point)
Focus	Main idea of narrative is clear and focused making sense from beginning to end. Writing has a purpose.	Main idea of narrative is present but fuzzy at times.	Little or no attention paid to main idea of narrative.
Content	Relevant supporting details within paragraphs that tell the story or experience.	Some supporting details within paragraphs. More information is needed to tell the story or experience.	Information and personal experiences are limited and/or repeated. More information is needed in paragraph to tell the story.



Style	Correct and varied word choice and sentence variety help make meaning clear. Voice is natural and expressive engaging the audience. Point of view is consistent and convincing. Choices of phrases are fresh and original.	Some variety of vocabulary and sentence structure. Voice lacks some expression to engage the audience. Point of view is consistent.	Needs awareness of audience. No variety of sentence structure or vocabulary. No personality or voice. Inconsistent point of view.
Picture	Choice of pictures makes writing meaningful and easy to understand.	Some pictures are not appropriate to the given topic.	Choice of pictures gave unclear meaning to the audience.

B. During Reading Activity

STORIES

Caroline Hau
Manila / Japan

My father tells me that he once planted a circle of sunflowers around the house where he grew up. In autumn, the sunflowers burst forth in bloom of coppery light that seemed to form a magic circle around the family. For this he got up at dawn every day to draw water from the pond on the outskirts of the country. For fertilizer, he took the snake trail that would through the peanut fields, shadowed by mist and dew, to the neighboring countries for ten bits' worth of cow dung in the basket. On rainy days, the dung was worth even less, it was, in fact, given away. My father had forgotten that manure smelled. The writer Lu Xun wrote that if a man stays long enough in a room full of orchids, he will miss the scent. But all these happened long after the hungry years, and long before my father left the T'ang Mountains – for “home” to the elders was always teng sua in Fujar – and joined his family in Hong Kong, long after he settled down in the Philippines, married my mother, and raised a “table with four legs,” a son, and four daughters. None of the relatives who stayed behind cared for the sunflowers, or even harvested their seeds for oil. The garden wasted away, and finally had to be scraped off the land because the rot was poisoning the air in the house.

When I started looking for a man my father had become in his childhood, I discovered that he had never abandoned his garden, although he could not raise potted sunflowers on the window ledges of our apartment in Lavezares Street. What he tried to do instead was to weave a circle of memories around his children, watering it with countless telling, enriching it with years. But my father is a story teller who waited many years before he found a willing audience in his offspring because, as children, we could not – would not – imaging that our parents had a life in which we played no part, and as teenagers, as we were too busy being teenagers to think that our elders may have felt or thought the way



we did. My father's stories seemed as remote as the tales of the Monkey King or the three Kingdoms in the land of Rizal and Coca-cola.

Another thing: my father has a peculiar way of telling his stories. He uses the pronoun -nan- we- even though he appears to be talking about himself. Thus, of his earliest memory when he was a little boy, my father would say: "When we were tsihana, a group of bandits stormed our house, smashed open our wooden closet, and made off with the only thing of value that we had during the Japanese times – our blankets. Remember, this was autumns, we were four years old, and we barely survived the winter." I never knew for certain if, at any given moment, he was referring to himself alone or to his family or to the whole country, or if he included me as well.

But I was intrigued that my father grew up without knowing his father, whom he would see only after the war. Grandfather managed his flour business in the Philippines, and the Japanese blockade had cut off communication and all means of sending money to his family in the T'ang Mountains. My father associated his father's absence with the hungry years. With no men in the household, my great grandmother, a woman with very short patience, ruled over her daughters-in-law and their children. She rationed their food; they had sweet potatoes from their farm. My father remembers his share of the meal amounting to a bowl of broth. He had to poke for his one piece of potato beneath the cloud of soup.

Making salt was another matter. "That was how low China had been fallen in our times," my father would say. "We had to steal our own salt from our own sea." On a certain night each week, the women bearing poles with dangling cans, would sneak to the coast, fill their cans with seawater, and creep to a clearing in the middle of wilderness just beyond the country. The clearing was a concrete plate onto which my grandmother would pour up the water and leave the salt. The salt on the clearing made it seems as if they were all standing on the moon. And what would my father be doing while the women worked? "We played, but most of the time, we stood beside the baskets with our hand around the cord." He had been afraid of being eaten up by the shadows.

My grandfather came home in 1946. My father was six years old. "All of a sudden, we heard noises outside the house. We couldn't see anything except the yellow flicker from the lamp of evil-smelling oil that your great-grandmother had lit for the evening. We went outside, and beyond was a line of donkeys, twenty donkeys with packages strapped to their backs. All the young men in the country had come out to help your grandfather unpack."

My grandfather brought six years of deprivation in his bags, mirrors, combs, bolts of silk cloth, picture frames, toothbrushes, slippers, and iron works, everything useful and useless that he had accumulated in the Philippines. From the war, he bought back a small coin and a sheaf of papers with ribbons on them. My father learned that grandfather, a big, strapping man who had lost all his hair by the time he was thirty, had fought as a guerrilla in a place called Lucena, and all small coin and the papers were the reward. They were promptly lost along with some of grandfather's belongings after he died in the early sixties.



“What are they good for?” my father would say to those of us who wanted the medal as proof as our grandfather’s connection to his adopted country. For himself, my father received the best of presents, notebooks, a fountain pen, a wristwatch, and a pocketknife the length of a child’s forefinger- he played with the last one for a long time. My grandfather gave away most of the things he brought to relatives and neighbors. To have done otherwise was unthinkable.

He also developed a taste for worked, even though my grandmother was happy to indulge him. He would boast that, “Your great grandmother never lost her temper with me because I had pa-ak.” Pa-ak is a Chinese word for which the closest equivalent in English is capability, without the confident brevity and implicit pride. Thus, on his way home from school, my father picked grass and twigs for the stove fire, scavenged through the peanut fields for leftovers of harvest, bought and sold dung, fished and sold the excess catch, made and sold red-beans pastries, worked the farm, and of course, the sunflower garden. The hands that shovelled manure, gutted fish, turned the grindstone, and plowed the fields are the same hands that would later wield rabbit – hairbrushes, that would move across paper and trail dragons and carp and tigers in their wake, the same hands that would carve the sinuous ancient script on soapstone. “I’ve never been a gentleman artist,” my father laughs.

Yet, he was not above mischief. He hated school and sat through hours of Confucius, filling the blank spaces on his book with a bestiary of animals and flowers, insects and people. His first prize winner was one of his more conventional efforts: a portrait of Chairman Mao. He fought other children for the sake of fighting but, afterwards, we forced to bribe them to silence with oranges and peanuts and crickets. He cursed and swore more than any other boy in school. His schoolmaster, who once made the mistake of sitting on a chair full of thumbtacks after ignoring my father’s snickers, decided to teach him a lesson by painting a black circle around his mouth for every curse word he uttered. It was not unusual for my father to go around the school with a face filled with concentric circles that reached as far as his neck, a human target board.

My father carried everything to its extreme. Whenever I see him perform ten sets of taichi exercises every morning, or hear him talk about copying his master’s painting eighteen times, I remind myself that there was one who bought pigeons that cost the ordinary laborer a month’s wages in China, one whose father bought horses for a hundred dollars each in 1947 currency, one whose family built the largest house in the country, a house with forty rooms, a house so big that all the relatives put together filled only half the rooms. One of the rooms would later be converted into a stable where they kept my grandfather’s favorite chestnut horse.

In later years, my father would glorify his childhood because he spent some of his happiest days during those years. About the years after his childhood he was more reticent. When I told my parents that I wanted to be a writer, my father said: “But what will you write about if you have not lived enough – hiding yourself in the house as you do?” He wanted me to tell the truth, and that meant an exciting fidelity to the narrative he left has lived through. I have found my taste for extremes in his own compulsion to excel in this truth. I have taken for my own circle sunlight, planted by a word, a gesture, a turning up of the mouth.



But does it matter, after all, If I can no longer tell my father's stories leave off, and where my own pick up? Does it matter if I make up the rest as I write? This Chineseness that, for a long time that I insisted was an essence, the birth right of children who have had to ask themselves questions: "who am I?", and "why am I different?" is often a way of seeking some comfort in the habit of memory, albeit not one's own. Yet, it is never just memory, for it is something lived. It is as urgent as a call to prayer, as real as my father's callus-encrusted hands. It is the face of my great grandmother, her secret hidden behind the strip of cloth that covered her head. We who will so often believe the stereotypes about ourselves – our thrift and industry, our clannishness, our ethnocentrism, must trust our own capacity to fill in the gaps in our parents' histories, for theirs will always be blocks of time unaccounted for questions unanswered.

The next time my father speaks of taking us back to old house in China, to the little rooms where he had slept and played as a child, so the seashore where he will teach us how to dig for treasures, I must finds the words (my mispronunciations of my father's tongue sounding so awkward in my ears, so lacking in sibilance and grace) to tell him that I have not lost him in the sepia and shadows in my head. He knows, and must have always known, that in a language into which the past intrudes only as an adverb, distance is but another way of justifying the constancy of connection.

C. Post Reading Activity

Respond critically to the following questions and worksheets to process the selection. **For modular:** Write your answer on a separate sheet of paper. **For online:** Write your answer in Microsoft Word then send it to your teacher via Google Classroom.

1. A character sketch is a quick rendering of a character, and writing a sketch is about asking and answering questions. Writers use this tool to develop and rehearse one of the fundamental skills of their craft—characterization. Your task is to provide the character sketch of the main characters based on the item provided below.

ITEM	Cultural Background	Milieu	Attitude towards the situation
Father			
Great-grandmother			
Grandfather			

2. Describe the life of the family in China before they migrated in the Philippines. How about when they finally settled in the Philippines?
3. What is the importance of salt in the lives of the characters? How about sunflower?



4. When the narrator was asked by the father if what she would like to become, she said that she would like to be a writer. The father then said that experience is necessary for one to write stories. With this, compare and contrast the idea of writing stories between the father and the main character.

THE FATHER	THE NARRATOR

5. Make a paragraph commentary about the kind of life Filipino Chinese has in the Philippines at this time.



What Is It

Your Short Story: An adaptation

Writing an original short story is not easy, especially for us beginners. In this case, we are going to write our own short story based on the story that we've read entitled "STORIES" by Caroline Hau. This story was written from a point of view of someone who hasn't born yet during the milieu where the story ran through.

There are two notable characters in this story aside from the narrator and the father. They are the Grandfather who served as a veteran during Japanese invasion in the Philippines and the Great-grandmother who shouldered the burden of raising the family in China.

Your task is to rewrite the entire story from the point of view of either the Grandfather or the Great-grandmother.

Please pay careful attention to the following:

Break your story into three parts:

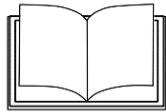
1. **Beginning:** Shows the Intent – How does the story start? What is the central event?
2. **Middle:** Growth/Conflict – What events happened in the past/backstory? Does it influence the central event?
3. **End:** Resolution/Surprise – What kind of ending does the story have?

Identify the following five elements in your story:

1. **Plot:** Describe the plot in a few lines.
2. **Character:** Identify the main characters.
3. **Goal and Conflict:** What is the main character's goal and what is the conflict that hinders that goal?
4. **Theme:** Write down the theme. This should be a full sentence. What is the big idea or message? This could be a revelation or an opinion.
5. **Setting:** Where and when does, the story take place? Does it influence the story?

After careful planning of your story adaptation, you may start to write your story. Good luck!





What's More

Activity 1

Congratulations that you were able to finish writing your short story adaptation.

This time, you are going to evaluate not your own short story but the short story of your classmate which will be assigned to you by your teacher.

Follow the steps below:

- 1) Read thoroughly the short story assigned to you. Keep in mind that it is an adaptation of the short story entitled, "STORIES" written by Caroline Hau. Be sure that you thoroughly understand what you have read.
- 2) Use the RUBRICS below in assessing it.

ITEM	EXCELLENT 20 Points	GOOD 15 Points	FAIR 10 Points	POOR 5 Points
Characterization	The protagonist is successfully developed. The protagonist reflects the characteristics and motivations developed by the original author with a modern twist.	The protagonist is somewhat portrayed. The protagonist shares similarities with the original but inconsistency exists.	The protagonist is barely developed and modern qualities are lacking.	The protagonist is not developed. Modern qualities are absent.
Plot	The story is successfully developed and thorough without being verbose.	The story is mostly developed and thorough without being verbose.	The story is somewhat developed yet verbose.	The story is underdeveloped or extremely verbose.
Setting/Description & Imagery	Use of setting is clear. Specific sensory details are used.	Use of setting is somewhat clear; some sensory details used.	Use of setting is unclear, it is difficult for the reader to identify setting in the story; not many sensory details used.	No use of setting is present in the adaptation. It is clearly undetermined; no sensory details are used.



Mechanics/Length	Short story is typed and is between 800-1000 words. It is double-spaced in 12-point, Times New Roman font. A unique title is present. Only one or two errors in grammar and mechanics.	Short story is typed and is 800-1000 words. It is double-spaced in 12-point, Times New Roman font. A title is present, but may not be unique. More than three errors in grammar and mechanics exist but does not impede the reading.	Short story is less than 800 words or more than 1000 words. No title. Many errors in grammar and mechanics make it difficult to read.	Story is not typed. A vast amount of errors in grammar and mechanics exist. It is extremely difficult to read.
Dialogue	Story uses modern dialogue that is clear and correctly punctuated. Dialogue is very easy to follow. Reader can accurately tell who is speaking and when there is a shift in the speaker.	Story somewhat uses modern dialogue that is clear and somewhat punctuated correctly. Dialogue is somewhat easy to follow and you can mostly follow the shift in speakers.	Use of dialogue is not consistent or clear and punctuation is often incorrect. It is often hard to follow the dialogue and shifts in speakers	There is no use of dialogue and/or punctuation is incorrect, or cannot follow dialogue because it is written incorrectly. There are no shifts in speakers.

- 3) Write your findings by identifying the good areas and the problem areas you found on the short story that you have evaluated.
- 4) Give your opinion on the following items:
 - A) Author's style.
 - B) Tone of the story.
 - C) Use of the senses.
 - D) Do you like the story?
 - E) Is it coherent?



What I Have Learned

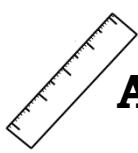
Answer the following questions.

- 1) What is a literary adaptation?
- 2) What are the do's and don'ts in making a literary adaptation?
- 3) What do we consider in evaluating a short story adaptation?





What I Can Do



Rewrite your short story considering the findings and suggestions of your classmate who evaluated your work based on the given criteria. Be ready for the presentation.

Assessment

Identify the term that is being described in the following sentences. Write your answer on a separate sheet of paper.

_____ 1. It is the center of commerce and trade of Manila, where all types of business run by Filipino-Chinese thrive.

_____ 2. The ending of a short story should always have a _____ to make it effective.

_____ 3. It is part of the so called literary adaptation because it is perceived as a literary sense.

_____ 4. Writers use this tool to develop and rehearse one of the fundamental skills of their craft.

_____ 5. It is a tool used to thoroughly assess a certain literary work.



Additional Activities

Visit <https://lithub.com/the-10-best-literary-film-adaptations-of-the-decade/> to and watch the 10 best literary film adaptations. Be ready to share what you learn in class.

Post Test

Quarter 2 Module 4 – Assessment of the Creative Adaptation of a Literary Text

Test 1 – Match the description in Column A to the terms in Column B. Write your answer before each number.

Column A

Column B

_____ 1. It is a strong mental image of the person including how the person talks, acts and thinks.	A. Characterization
_____ 2. It allows transfer of social and cultural views across different social contexts.	B. Textual Adaptation
_____ 3. It is how the writer chooses to express himself or herself through writing.	C. Rubric
_____ 4. It is a step-by-step process in literature to highlight and explain the details about a character in a story	D. Writing Style
_____ 5. It is a multidimensional sets of scoring guidelines that can be used to provide consistency in evaluating one's work.	E. Character Sketch



Test II – Identify the part of the plot that is being discussed in the following items. Write your answer on the blank provided before each number.

- _____ 1. It is when the problems faced by the characters begin to resolve.
- _____ 2. It is the turning point of a narrative work where the highest tension and drama, or it is the time when the action starts during which the solution is given.
- _____ 3. It is the background information on the characters and setting explained at the beginning of the story.
- _____ 4. It refers to the part of the story after the characters and setting are introduced and where the events of the story begin to create suspense as the character faces conflict.
- _____ 5. It is when you learn what happens to the characters after the conflict is resolved.

Test III – Answer the following questions based on your experience in writing a literary adaptation. (5 points each)

1. What tips can you give to others who are planning to make a literary adaptation? Provide at least 5.

2. Make your own rubric on how you are going to evaluate a simple short story adaptation.





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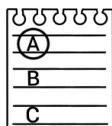
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Answer Key

Answers will vary.

Test III

1. Denouement
2. Climax
3. Exposition
4. Rising Action
5. Resolution

Test II

1. E
2. B
3. D
4. A
5. C

Test I

Post Test

Assessment	What I Know	What's More	Binondo
Test I	1. Answer will vary.	1. True 2. True 3. True 4. False 5. True	1. Superstitions 2. Textual Adaptation 3. Character Sketch 4. Rubrics
Test II	1. Denouement 2. Climax 3. Exposition 4. Rising Action 5. Resolution	1. C 2. B 3. D 4. A 5. C	
Test III			
Post Test			

Quarter II – Module 4: Assessment of the Creative Adaptation of a Literary Text

Answer Key

21st Century Literature



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