

**K to 12 BASIC EDUCATION CURRICULUM  
SENIOR HIGH SCHOOL – CORE SUBJECT**

**Grade: 11/12**

**21<sup>st</sup> Century Literature from the Philippines and the World**

General Description: This course aims to engage students in appreciation and critical study of 21<sup>st</sup> Century Literature from the Philippines and the World encompassing their various dimensions, genres, elements, structures, contexts, and traditions.

**Quarter I – 21<sup>st</sup> Century Philippine Literature from the  
Regions**

**No. of Hours: 40 hours**

**Course Description:** Study and appreciation of the literature of the region where the school is located in relation to the literature of the other regions of the country.

<b>CONTENT</b>	<b>CONTENT STANDARD</b>	<b>PERFORMANCE STANDARD</b>	<b>LEARNING COMPETENCIES</b>	<b>CODES</b>
A. 21 <sup>st</sup> Century literature from the region where the school is based in relation to the literature of other regions in various genres and forms in consideration of: 1. various dimensions of Philippine literary history from pre-colonial to contemporary;	The learner will be able to understand and appreciate the elements and contexts of 21 <sup>st</sup> century Philippine literature from the regions.	The learner will be able to demonstrate understanding and appreciation of 21 <sup>st</sup> Century Philippine literature from the regions through:  1. a written close analysis and critical interpretation of a literary text in terms of form and theme, with a description of its context derived from research; and  2. an adaptation of a text into other creative forms using multimedia.	Writing a close analysis and critical interpretation of literary texts and doing an adaptation of these require from the learner the ability to:  1. identify the geographic, linguistic, and ethnic dimensions of Philippine literary history from pre-colonial to the contemporary	<b>EN12Lit-Ia-21</b>
3. canonical authors and works of Philippine National Artists in Literature;			2. identify representative texts and authors from each region (e.g. engage in oral history research with focus on key personalities from the students' region/province/ town)	<b>EN12Lit-Ib-22</b>
4. names of authors and their works, and backgrounds of the literature from the region where the high			3. value the contributions of local writers to the development of regional literary traditions	<b>EN12Lit-Ic-23</b>

**K to 12 BASIC EDUCATION CURRICULUM  
SENIOR HIGHSCHOOL – CORE SUBJECT**

<b>CONTENT</b>	<b>CONTENT STANDARD</b>	<b>PERFORMANCE STANDARD</b>	<b>LEARNING COMPETENCIES</b>	<b>CODES</b>
school is located			4. appreciate the contributions of the canonical Filipino writers to the development of national literature	<b>EN12Lit-Ic-24</b>
B. Study and appreciation of literary texts from the different regions written in different genres covering: 1. regions in Luzon, Visayas, Mindanao 2. major genres (poetry, fiction, drama, creative nonfiction, as well as hyperpoetry, blogs, mobile phone Texttula, chick lit, speculative fiction, flash fiction, etc.)			5. differentiate/compare and contrast the various 21 <sup>st</sup> century literary genres and the ones from the earlier genres/periods citing their elements, structures and traditions	<b>EN12Lit-Id-25</b>
			6. infer literary meaning from literal language based on usage	<b>EN12Lit-Id-26</b>
			7. analyze the figures of speech and other literary techniques and devices in the text	<b>EN12Lit-Ie-27</b>
			8. explain the literary, biographical, linguistic, and sociocultural contexts and discuss how they enhance the text's meaning and enrich the reader's understanding	<b>EN12Lit-Ie-28</b>
			9. situate the text in the context of the region and the nation	<b>EN12Lit-Ie-29</b>
			10. explain the relationship of context with the text's meaning	<b>EN12Lit-Ie-30</b>
			11. produce a creative representation of a literary text by applying multi-media skills 11.1 choose an appropriate	<b>EN12Lit-Ie-31.1</b>

**K to 12 BASIC EDUCATION CURRICULUM  
SENIOR HIGHSCHOOL – CORE SUBJECT**

<b>CONTENT</b>	<b>CONTENT STANDARD</b>	<b>PERFORMANCE STANDARD</b>	<b>LEARNING COMPETENCIES</b>	<b>CODES</b>
			multimedia format in interpreting a literary text	
			11.2 apply ICT skills in crafting an adaptation of a literary text	<b>EN12Lit-Ie-31.2</b>
			11.3 do self- and/or peer-assessment of the creative adaptation of a literary text, based on rationalized criteria, prior to presentation	<b>EN12Lit-Ie-31.3</b>

Note:

1. Lit 12 has two parts: 21<sup>st</sup> century Philippine literature from the regions and 21<sup>st</sup> century world literature. In this curriculum guide, these two parts have been allotted one quarter each. It is expected that in the actual implementation of the subject, the teacher, with discretion and careful assessment of teaching-learning circumstances, may adjust the time allotment between these two parts.
2. The expected output for the performance standards can be modified based on learners' abilities and readiness to carry out tasks.

**K to 12 BASIC EDUCATION CURRICULUM  
SENIOR HIGH SCHOOL – CORE SUBJECT**

**Grade 11/12**

**21<sup>st</sup> Century Literature from the Philippines and the World**

General Description: This course aims to engage students in critical study and appreciation of 21<sup>st</sup> Century Literature from the Philippines and the World encompassing their various dimensions, genres, elements, structures, contexts, and traditions.

**Course Description:** Study and appreciation of literature of the world originally written in the 21<sup>st</sup> century.

**Semester: 1<sup>st</sup>**

**Quarter II – 21<sup>st</sup> Century Literature from the World**

**No. of Hours: 40 hours**

CONTENT	CONTENT STANDARD	PERFORMANCE STANDARD	LEARNING COMPETENCIES	CODES	
A. Literary genres, traditions and forms from different national literature and cultures, namely, Asian, Anglo-American, European, Latin American, and African	The learner will be able to understand and appreciate literary texts in various genres across national literature and cultures.	The learner will be able to demonstrate understanding and appreciation of 21 <sup>st</sup> century literature of the world through:	Writing a close analysis and critical interpretation of literary texts, applying a reading approach, and doing an adaptation of these, require from the learner the ability to:	<b>EN12Lit-IIa-22</b>	
B. Basic textual and contextual reading approach in the study and appreciation of literature		1. a written close analysis and critical interpretation of a literary text in terms of form and theme, with a description of its context derived from research;	1. identify representative texts and authors from Asia, North America, Europe, Latin America, and Africa		
		2. critical paper that analyzes literary texts in relation to the context of the reader and the writer or a critical paper that interprets literary texts using any of the critical approaches; and	2. explain the texts in terms of literary elements, genres, and traditions	<b>EN12Lit-IIb-32</b>	
			3. an adaptation of a text into other creative forms using multimedia.	3. situate the texts in the context of the region, nation, and the world	<b>EN12Lit-IIc-29</b>
				4. appreciate the cultural and aesthetic diversity of literature of the world	<b>EN12Lit-IIc-33</b>
				5. compare and contrast the various 21 <sup>st</sup> century literary genres and their elements, structures, and traditions from across the globe	<b>EN12Lit-IId-25</b>
	6. distinguish the literary uses of language from the non-literary and understand their use as well as the	<b>EN12Lit-IIe-34</b>			

**K to 12 BASIC EDUCATION CURRICULUM  
SENIOR HIGHSCHOOL – CORE SUBJECT**

<b>CONTENT</b>	<b>CONTENT STANDARD</b>	<b>PERFORMANCE STANDARD</b>	<b>LEARNING COMPETENCIES</b>	<b>CODES</b>
			formal features and conventions of literature	
			7. identify the figures of speech and other literary techniques and devices in the text	<b>EN12Lit-IIe-27</b>
			8. explain the biographical, linguistic, and sociocultural contexts and discuss how they enhance the text's meaning and the reader's understanding	<b>EN12Lit-IIif-28</b>
			9. examine the relationship between text and context	<b>EN12Lit-IIg-35</b>
			10. understand literary meanings in context and the use of critical reading strategies	<b>EN12Lit-IIh-36</b>
			11. produce a creative representation of a literary text by applying multimedia skills 11.1 choose appropriate multimedia form of interpreting a literary text	<b>EN12Lit-IIij-31.1</b>
			11.2 apply ICT skills in crafting an adaptation of a literary text	<b>EN12Lit-IIij-31.2</b>
			11.3 do self- and/or peer-assessment of the creative adaptation of a literary text, based on rationalized criteria, prior to presentation	<b>EN12Lit-IIij-31.3</b>

**K to 12 BASIC EDUCATION CURRICULUM  
SENIOR HIGH SCHOOL – CORE SUBJECT**

**GLOSSARY**

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

**blog** - a web log: a website containing short articles called posts that are changed regularly. Some blogs are written by one person containing their own opinions, interests and experiences, while others are written by many different people.

**chick lit** - [genre fiction](#) which addresses issues of modern womanhood, often humorously and light-heartedly. The genre became popular in the late 1990s, with chick lit titles topping [best seller](#) lists and the creation of [imprints](#) devoted entirely to chick lit. Although it sometimes includes romantic elements, chick lit is generally not considered a direct subcategory of the [romance novel](#) genre, because the heroine's relationship with her family or friends is often just as important as her romantic relationships.

**close analysis** - synonymous to close reading. It fosters an advanced understanding and interpretation of a literary passage that is focused primarily on the words themselves. It looks at details within the text in order to identify larger, overarching themes. Some things to look for are word choice (diction), structure, imagery, syntax, literary devices, context, tone, strange or surprising statements, and rhythm (mostly in poetry).

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

**creative nonfiction** - also known as literary nonfiction or narrative nonfiction, is a [genre](#) of [writing](#) that uses literary styles and techniques to create factually accurate narratives. Creative nonfiction contrasts with other [nonfiction](#), such as [technical writing](#) or [journalism](#), which is also rooted in accurate fact, but is not primarily written in service to its craft. As a genre, creative nonfiction is still relatively young, and is only beginning to be scrutinized with the same critical analysis given to [fiction](#) and [poetry](#).

**critical interpretation** - a critical explanation of the meaning of a literary work. It involves analysis of its elements, especially the theme. When applied to poetry, interpretation may also be called "explication." The most familiar example of interpretation is literary criticism.

**critical paper** - a [composition](#) that offers an analysis, interpretation, and/or evaluation of a [text](#). Usually intended for an academic [audience](#), a critical paper often takes the form of an [argument](#). According to Robert DiYanni, when you write about a literary work, you will often attempt to convince others that what you see and say about it makes sense. In doing so, you will be arguing for the validity of your way of seeing, not necessarily to the exclusion of all other ways, but to demonstrate that your understanding of the work is reasonable and valuable. Since your readers will respond as much to how you support your [arguments](#) as to your ideas themselves, you will need to concentrate on providing [evidence](#) for your ideas. Most often this evidence will come in the form of textual support--[details](#) of action, [dialogue](#), [imagery](#), [description](#), [language](#), and structure. Additional evidence may come from [secondary sources](#), from the comments of experienced readers whose observations and interpretations may influence and support your own thinking.

**K to 12 BASIC EDUCATION CURRICULUM  
SENIOR HIGH SCHOOL – CORE SUBJECT**

**figures of speech** - also known as figurative language, it creates figures (pictures) in the mind of the reader or listener. These pictures help convey the meaning faster and more vividly than words alone. We use figures of speech in "figurative language" to add colour and interest, and to awaken the imagination. Figurative language is everywhere, from classical works like Shakespeare or the Bible, to everyday speech, pop music and television commercials. It makes the reader or listener use their imagination and understand much more than the plain words. Figurative language is the opposite of literal language. Literal language means exactly what it says. Figurative language means something different to (and usually more than) what it says on the surface.

**flash fiction** - a style of fictional literature or [fiction](#) of extreme brevity. There is no widely accepted definition of the length of the category. Some self-described markets for flash fiction impose caps as low as three hundred words, while others consider stories as long as a thousand words to be flash fiction.

**hyperpoetry** - a form of digital poetry that uses links using hypertext mark-up. It is a very visual form, and is related to [hypertext fiction](#) and visual arts. The links mean that a hypertext poem has no set order, the poem moving or being generated in response to the links that the reader/user chooses. It can either involve set words, phrases, lines, etc. that are presented in variable order but sit on the page much as traditional poetry does, or it can contain parts of the poem that move and / or mutate. It is usually found online, though CD-ROM and [diskette](#) versions exist. The earliest examples date to no later than the mid 1980s.

**linguistic context** - discourse that surrounds a language unit and helps to determine its interpretation.

**literary elements** - refers to particular identifiable characteristics of a *whole text*. They are not "used," per se, by authors; they represent the elements of storytelling which are common to all literary and narrative forms. For example, every story has a theme, every story has a setting, every story has a conflict, every story is written from a particular point-of-view, etc. In order to be discussed legitimately as part of a textual analysis, literary elements must be *specifically identified* for that particular text.

**literary genre** - a category of literary composition. Genres may be determined by [literary technique](#), [tone](#), [content](#), or even (as in the case of fiction) length. The distinctions between genres and categories are flexible and loosely defined, often with subgroups. The most general genres in literature are (in loose chronological order) [epic](#), [tragedy](#), [comedy](#), and [creative nonfiction](#). They can all be in the form of [prose](#) or [poetry](#). Additionally, a genre such as [satire](#), [allegory](#) or [pastoral](#) might appear in any of the above, not only as a sub-genre, but as a mixture of genres. Finally, they are defined by the general [cultural movement](#) of the [historical period](#) in which they were composed. Genre should not be confused with age categories, by which literature may be classified as either adult, [young-adult](#), or [children's](#). They also must not be confused with format, such as [graphic novel](#) or picture book.

**literary history** - the historical development of [writings](#) in [prose](#) or [poetry](#) which attempts to provide [entertainment](#), [enlightenment](#), or [instruction](#) to the reader/hearer/observer, as well as the development of the [literary techniques](#) used in the [communication](#) of these pieces.

**literary techniques** - refers to any specific, deliberate constructions or choices of language which an author uses to convey meaning in a particular way. An author's use of a literary technique usually occurs with a single word or phrase, or a particular group of words or phrases, at one single point in a text. Unlike literary elements, literary techniques are *not* necessarily present in *every* text; they represent deliberate, conscious choices by individual authors.

**literary traditions** - it is a collection of works that have an underlying interconnectedness and coherence that makes them more than simply a group of works sharing geography or group. Irish poetry and drama, for example, extend over several centuries, involving writers with a range of voices and preoccupations; and yet it is often thought that they are distinctively "Irish." This means that you can have someone who doesn't come from Ireland, perhaps doesn't even have Irish ancestors, but they can write in the Irish Literary Tradition because they will draw on the same references, structure, mythology, focal points for cultural meanings and historical moments.

**K to 12 BASIC EDUCATION CURRICULUM  
SENIOR HIGH SCHOOL – CORE SUBJECT**

**mobile phone Text tula** - a particular example of this poem is a *tanaga*, a type of [Filipino poem](#), consisting of four lines with seven syllables each with the same rhyme at the end of each line - that is to say a 7-7-7-7 syllabic verse, with an AABB [rhyme scheme](#). The modern *tanaga* still uses the 7777 syllable count, but rhymes range from dual rhyme forms: AABB, ABAB, ABBA; to freestyle forms such as AAAB, BAAA, or ABCD. *Tanagas* do not have titles traditionally because the *tanaga* should speak for itself. However, moderns can opt to give them titles.

**national literature** - a literature that reflects the history and culture of a country, usually created by its local writers. According to Rev. Harley Dewart, a national literature is an essential element in the formation of national character. It is not merely the record of a country's mental progress; it is the expression of its intellectual life, the bond of national unity, and the guide of national energy. It may be fairly questioned, whether the whole range of history presents the spectacle of a people firmly united politically, without the subtle but powerful cement of a patriotic literature.

**oral history research** - a method of research where the memories of living people about events or social conditions which they experienced in their earlier lives are taped and preserved as historical evidence; *oral history* -historical information, usually tape-recorded or videotaped, obtained in interviews with persons having first-hand knowledge; An audiotape, videotape, or written account of such an interview or interviews.

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

**speculative fiction** - an [umbrella term](#) encompassing the more fantastical [fiction genres](#), specifically [science fiction](#), [fantasy](#), [horror](#), [weird fiction](#), [supernatural fiction](#), [superhero fiction](#), [utopian and dystopian fiction](#), [apocalyptic and post-apocalyptic fiction](#), and [alternate history](#) in [literature](#) as well as related static, motion, and virtual arts.

**21<sup>st</sup> century literature** – all literary works written and published at the latter part of the 21<sup>st</sup> century (from 2001 onwards). These works are often characterized as gender sensitive, technologically alluding, culturally pluralistic, operates on the extreme reality or extreme fiction, and questions conventions and supposedly absolute norms.

**K to 12 BASIC EDUCATION CURRICULUM  
SENIOR HIGH SCHOOL – CORE SUBJECT**

**Code Book Legend**

**Sample: EN12Lit-Ia-21**

LEGEND		SAMPLE	
<b>First Entry</b>	Learning Area and Strand/ Subject or Specialization	English 12	<b>EN12</b>
	Grade Level	Grade 12	
<b>Uppercase Letter/s</b>	Domain/Content/ Component/ Topic	Literature	<b>Lit</b>
			-
<b>Roman Numeral</b> <i>*Zero if no specific quarter</i>	Quarter	First Quarter	<b>I</b>
<b>Lowercase Letter/s</b> <i>*Put a hyphen (-) in between letters to indicate more than a specific week</i>	Week	Week one	<b>a</b>
			-
<b>Arabic Number</b>	Competency	identify the geographic, linguistic, and ethnic dimensions of Philippine literary history from pre-colonial to the contemporary	<b>21</b>