

Creative Writing

Grade 8

4th Quarter Learning Material

*“From written words to
Spoken words,
From reading to hearing,
The presentational act,
the performance.”*

---Dodos de la Cruz

**Dodos De La Cruz
Writer**

Introduction and Objectives

The 4th quarter module will introduce us to presentational act. Yes, performing our creatively written works, poems, short stories, and one-act plays.

I sincerely hope you are truly and dedicatedly keeping your writing journal.

Rewind.

In the 1st quarter we engaged in discovering our ecological surroundings and re-discovered nature and our interdependent relationship with it. Hence, we went through Joyce Kilmer's tribute poem "Trees" and from there on we wrote our poem on nature and the environment. We further went on to read Trina Paulus's "Hope for the Flowers," a very playful read yet loaded with symbolisms and metaphor about life and growing up. The narrative legend of Mariang Makiling as retold by our National Hero Dr. Jose Rizal gave us an insight on how to write short stories based on legends and myths. As early as 1st quarter we have experimented on writing poems and short narratives.

The 2nd quarter made us realized that writing is indeed a process. It is a process that a writer must get into. From here on, we have encountered various figures of speech, idioms and proverbs to help us creatively write our specific ideas.

Idioms, in one hand, are used to enrich language and help in conveying meaningful messages to their audience. On the other hand, Proverbs are brief, cool, and fully packed with daily truth based on common sense. Proverb can be allegorical and biblical, because of its traditional use in spoken language, and in folk literature. From here on, we have incorporated in our writings figures of speech such as metaphor, personification, hyperbole, alliteration to name a few. By then our writing skills has become more elaborate, expressive, and picturesque.

During the 3rd quarter, we took a tour of our ancestor's chants and prayers, rituals, epic and nationalistic poems. Also, we experienced shorts stories dissected from a present-day full length Filipino play. We read and jumped in, to experience life with children of the street, in Ba.Kal. And eventually we pushed our skills to way beyond our limits, in inscribing in paper these various forms of creative writing.

And now, let us move on to the present, the 4th and last quarter of the school year. And what is the best way to journey through this last 8 weeks but with a blast. We now gather all our works, open and review our writing journals, and choose our best poem, our best short story, our best play, and put it under the microscope and test it for a presentational act. Yes, a reading performance. The best way to test the effectivity of our creative written works.

At the end of this module, you are expected to:

1. Identify good written works in poetry, short narratives, and play.
2. Study analyze other students works and choose which is best to be used in presentation act.
3. Explore and discover different forms of presenting the written works such as Poetry Reading, Reader's Theater of Chamber theater.
4. Perform specifically chosen works, poems, Spoken Word, short stories, and plays.

POETRY READING

A **poetry reading** is a public oral recitation or performance of poetry. *

https://en.wikipedia.org/wiki/Poetry_reading

Poetry is one of the oldest form of art, both spoken and written. It defines culture, history, and traditions. It captures a lot of emotions and paints a lot of images. Reading poetry releases the real soul of a poem. In its written form a poem is beautiful and emotional, but once read, the deeper beauty and the raw truthful emotions are expressed to the utmost.

Some poems are meant to be kept inside the pages of a book. It is meant to be read in silence, in solitude. A lone reader would cherish it by himself and enjoy its beauty by himself. The beauty and the soul of the poem is there to keep in the pages of the book and all one can do, is to go back to the pages, re-read, and re-live the experience by himself.

Yet there are poems meant to be and must be read aloud for a bigger and wider audience.

Poetry reading gives its audience, by hearing the intonations, diction, and the sound of the poetic rhymes, a deeper insight of the poem's thoughts and images. And more than just listening to the poem being emotionally read, it gives the listener a first-hand experience of the emotions, passion, and sentiments of the written words. The poetry becomes a melody and its words the lyrics, and the poem transforms into a song.

Reading poetry aloud can be joyful or melancholy, it can be the joyous cheer of victory or the lamenting cry of defeat, it can be a shout of protest or a humble and joyous song of praise. And all these can happen with a well written and well read poem.

Voice is an active, physical thing in oral poetry. It needs a speaker and a listener, a performer and an audience. It is a bodily creation that thrives in live connection. The voice is the mechanism by which a "poet's voice" comes alive. Reciting a poem aloud the reciter comes to understand and then to be the 'voice' of the poem. As poetry is a vocal art, the speaker brings their own experience to it, changing it according to their own sensibilities, intonation, the matter of sound making sense; controlled through pitch and stress, poems are full of invisible italicized contrasts. Reading poetry aloud also makes clear the "pause" as an element of poetry.

"The hearing knowledge we bring to a line of poetry is a knowledge of patterns of speech we have known since we were infants." Every speaker intuitively course through manipulations of sounds, almost as if we sing to each other all day. Even after three millennia of writing, poetry retains its appeal to the ear, the silent reading eye thereof, thereafter, hears what it is seeing. Sound that was imagined through the eye gradually gave body to poems in performance. **

https://en.wikipedia.org/wiki/Poetry_reading

Activity 1:

How to mount a Poetry Reading Performance

1. Read different poems, your own poems or someone else's work.
2. Analyze the poem. 1st read it quietly, then read it aloud and answer the following?
 - What's the theme?
 - What does it say? What does it mean?
 - Is it important? What emotions does it contain?
 - Do you agree with the content?
 - Do you think it is worth reading in front of an audience?
 - If you answer positively to all of these questions, well I guess it worth in a Poetry Reading presentation.
3. Study its moods and tone
4. Discover its underlying meanings. Ask the poet regarding this matter.
5. Read aloud several time.

6. Listen to yourself. Are you doing the pitfall of sing-song rhythm?
7. Look for the right places for pauses for they define ideas. In as much, look for the parts that you need to go fast, and where to go slower.
8. Rehearse. Practice reading in front of a mirror.
9. Find a suitable sound or music to use as background while reading the poem.
10. Be honest with the emotions. Be truthful to the theme.

Sample Poem:

(With permission from the poet)

Note:

Palanca awardee, poet Buboy Aguay wrote this poem for me when I was directing a performance as a tribute to Maestro Lucio San Pedro, National Artist for Music. The poetry is his interpretation of the story of Ugoy Sa Duyan, composed by Maestro San Pedro. The original music/ song is about a mother gently cradling her baby. Poet Buboy Aguay's interpretation is the other way around. The baby has grown and the mother has gone old and it is now time for him to cradle his mother. The deeper meaning is, the mother here represents our Motherland.

Ugoy ng Bayan ***

Ni: Buboy Aguay

ang bisig mo Inang ay tigib ng balintuna
 at ang dibdib mo'y burol ng hamon
 lahat nang dumaan sa bisig mo
 ay nagmamana ng iyong lakas
 lahat nang naglakbay sa yong dibdib

nahiraya sa pag-ibig

tama na Inang ang pag-aalinlangan
tahan na inang, sa bisig ko naman tumangan
saiyong lakas ako nagkaugat
sa iyong dibdib ako nagkapakpak

umasam ka inang ng paglaya ng bayan
isisigaw, aawitin ang iyong paghahangad
hilingin mo inang lahat nang iyong ibig
matutupad , magsisikap ialay nang ganap

sa iyong paghina ako ang iyong lakas
sa iyong pagbagsak ako ang iyong balikat
saiyong pagpanaw ako ang magpapatuloy

tahan na inang
may pag asa pa ang bayan
aawitin, itutugtog, ipagdiriwang ang tagumpay
sa iyong paghina ako ang iyong lakas
sa iyong pagbagsak ako ang iyong balikat
saiyong pagpanaw ako ang magpapatuloy

tahan na inang
may pag asa pa ang bayan
aawitin, itutugtog, ipagdiriwang ang tagumpay

ACTIVITY 2

Directions:

1. Read the Poem several times
2. Be sure to know the meaning and correct pronunciation of the difficult words
3. Understand the content and read between the lines
4. Experiment with interpretation
5. Read it with the instrumental version of *Ugoy Sa Duyan* of *Meastro Lucio San Pedro* as background music.

SPOKEN WORD

What is spoken word?

Spoken word is a "catchall" term that includes any kind of poetry recited aloud, including poetry readings, poetry slams, jazz poetry, and hip hop music, and can include comedy routines and prose monologues. ****

https://en.wikipedia.org/wiki/Poetry_reading

The difference between Poetry reading and Spoken Word:

As the phrase suggests, Poetry Reading is being read from a printed copy. The reader/interpreter does not need to thoroughly memorize the poem. Also, most of these poems were written to be on a printed page and perhaps meant to be in a compilation.

Whereas, Spoken Word is written to be performed in front of an audience. These performances require memorization, expressive hand and body movements, gestures and impressive facial expressions, strict enunciation and direct eye contact with the audience.

Spoken Word poetry can be free verse, meaning it does not strictly follow a rhyme pattern. However, some Spoken Word poems uses rhymes to create visual images through rhythmic sound.

ACTIVITY 3

Writing a Spoken Word Poem

1. Decide on a specific subject that you are passionate about. Moods, emotions, sentiments, and views gives spoken word poems intensity and richness. Passion gives it a soul. This soul gives us the courage to perform the poetry because we have something important to say.
2. Open your poem with a doorway to your setting, characters and emotional tone. This will bring your audience to where you want them to be. This will set the mood and prepare your viewers for the emotional mood they must have.
3. Play with words that are loaded with emotions and visual perspectives. Use words that indulges all the senses of your readers and viewers. Create lines and verses by using words that will let them see, smell, taste, feel, hear, everything in your poem. Even for only a brief minute, let your composition submerge them into the world you are creating. Picturesque descriptions, vivid visual language will construct impressive, powerful and memorable images, that can trigger various emotions and sentiments, and this is exactly what writing performance poetry is all about.
4. Use poetic devices, such as idioms and proverbs. In as much use specific poetic tools, such as, **alliteration** to build rhythm and tempo, **repetition** to imprint into the consciousness of the audience specific ideologies, opinions, and message. You can also use **rhymes** to create vivid images. Explore the **other figures of speech** to give the poem more structure and visually richer.
5. Remember, Spoken Word Poetry tells us of a narrative story. Establish well the **Beginning**, Middle, and end of the poem. The beginning is the gateway in

introducing the locale, the character/s, and the conflict. The **middle** is where the progression of the plot arises. And **end** the poem with a vivid image that will resonate and linger into your audience's mind, heart and soul.

SAMPLE OF A SPOKEN WORD POEM

Silang Nasa Lansangan** (Ay Iba Pang Layak)**

Ni: Dodos De La Cruz

Sa lansangan
Mga bata ay naghambalang
Walang pupuntahan
Walang masilungan
Mabuti pa ang daga
May lunggang tahanan
Habang sila'y walang patutuguhan.

Basyong bote at lata
At iba pang tinangihan
Doon sa basurahan
Naroon ang kabuhayan
Mabuti pa ang aso
Pagkain ay galing hapag kainan
Habang basura ay kanilang pinag-aagawan

Ayaw nila ng kahirapan
Hindi nila pinili ganitong kabuhayahan

Kakambal ng hirap at ng karahasan
Sa bawat kilos ay naninimbang
Sa lipunang sila'y tinanggihan

Mahirap na nga
Pinahihirapan pa
Mukha nila ay tinatakpan
Ng nahihiyang sambayanan
Mabuti ang bisyo at luho
Pinaglalantaran
Bulok na katotohanan
Ay tinatakpan

Matapos itapon
Tinatapakan pa
Basura daw sila sa ating lipunan
Kung hindi mam basura
Sila ay iba pang layak

Ayaw nila ng kahirapan
Hindi nila pinili ganitong kabuhayahan
Kakambal ng hirap at ng karahasan
Sa bawat kilos ay naninimbang
Sa lipunang sobrang mapanghusga.

Basura man sila
O iba pang layak
Huwag kalilimutang
Sila ay ating pananagutan

ACTIVITY 4

Directions:

Answer the following in your writing journal:

1. First read *Silang Nasa Lansangan* silently. Familiarize yourself with the words, structure, lines, and verse.
2. What is the doorway of the poem? Who are the characters?
3. Identify the words, lines, or phrase that indulges your various senses.
4. What poetic devices and figurative speech were used?
5. What is the beginning, middle and end of the piece.
6. Divide the lines and verses of the poem, mark them so you can separate them and know where exactly pauses are need, where fast and slow pacing is a necessity.
7. Read the poem aloud and listen to yourself. Honestly task yourself if you have created images and built emotions and have you told a complete story with passion.

DIVING INTO THE POOL OF SPOKEN WORD POETRY:

Spoken Word is written down on paper but is generally meant to be performed in front of an audience. It relies on the use of poetry elements such as rhythm, rhymes, word play, improvisations, and jargons.

ACTIVITY 5

The Act of Performing

1. After writing your Spoken Word poem, **read it aloud**. Remember it is meant to be staged and performed. Read it aloud over and over and rewrite the piece continuously until the words and sound dance with the same music. Once you have found the perfect words and phrases and you can hear the proper voice and sound of the piece, practice. **Rehearse. Rehearse. And rehearse.** Commit your poem to memory. Point out from your poem exactly in what part do you need to have direct **eye contact** with your audience. **Project your voice**, meaning throw your voice to the farthest wall facing you specially if there is no microphone available. Remember speaking louder is not shouting. Speak louder so your audience can hear you well and shout if your poem dictates you to shout. Be sure your words are uttered as clearly as crystal water. Let your **facial expression** reflect the emotions of every word, idea, emotions and sentiments and supplement it with hand motions and body language.
2. Dedicatedly and religiously commit to memory your spoken word poem. Memorize it like the back of your hands. You can only truly touch the emotional content and psychological context of your piece through learning it by heart. And if by any chance, you miss a word or line you can extemporize, go improvisational, which is an acknowledged element of spoken word performance.
3. Speak well. Speak clearly. Speak with an honest heart. Speak with an open mind.
4. Perform in front of an audience.
5. Grade yourself with the help of your viewers.

READERS THEATER

Readers Theater is readers reading a script adapted from literature, and the audience picturing the action from hearing the script being read aloud. It requires no sets, costumes, props, or memorized lines. Instead of acting out literature as in a play, the performer's goal is to read a script aloud effectively, enabling the audience to visualize the action. Performers bring the text alive by using voice, facial expressions, and some gestures. **
<https://www.scholastic.com/librarians/programs/whatisrt.htm>

Readers' Theatre is a particular type of dramatic pedagogy, which uses scripts and performance to enhance the comprehension of a text. Students work in groups to practice the performance of a script, which has been given to the group or written by the group. Multiple readings of the text, through rehearsal offers opportunities to address fluency, phrasing, intonation and voice production. **

<https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/speakinglistening/Pages/teachingpractheatre.aspx>

The **Readers Theater** is a good vehicle for short stories to be presented to an audience. **Readers Theater** can adapt for performance literature, such as a novel or short story or poem. A "Narrator" is often included in the reading to express and define the events happening in the story.

For our purposes, we will use short stories written earlier by our students.

ACTIVITY 6

Preparing for Readers Theater

1. Review all short stories written in class. Share works of your classmates. Choose 3 to 5 of the best works that is 5 to 10 minutes long.
2. Analyze the stories. Segment the stories into characters, dialogues, and narratives.
3. Identify the characters. If need be, write additional dialogues for characters to further enhance the dramatization of the story. Photocopy the "script" of the short story and distribute them to the readers.

4. Assign a reader for each character and for a narrator. The narrator reads the transitions and other written elements that modifies the story.
5. Identify moments in the story that can be enhanced by background music.
6. Rehearse. Rehearse. Rehearse.
7. During the rehearsal, re-write parts of the short story that can enhance the oral interpretation of the narrative. Remember the success of readers theater relies more on the readers voice and oral interpretation of the story.
8. Let the Actor/ readers sit in a semi-circle with scripts neatly placed in a folder in their hands. The “Narrator” can be seated a little further away from the characters.
9. Read the lines clearly and audibly.
10. Bring the short story to life. Perform. Remember conveying the story’s message is the important thing.

SAMPLE SHORT STORY

(for Readers Theater)

Adapted from an excerpt from the stage play:

Ba.Kal

Written by: Dodos De LA Cruz

Ang Maikling Kwento ni Buknoy is a transformation from stage play to short story. This was taken and re-arranged from Act 1 Scene 1 of Ba.Kal.

Ang Maikling Kwento ni Buknoy. *...*

Hango sa dulang Ba.Kal

Ni: Dodos De la Cruz

Ako po si Buknoy. Labing tatlong taon na po ako. Sa simula pa lang ng buhay ko'y inaalat na yata ako...sa simulang-simula pa lang ay buraot na ko...sabi ng lolo ko eh...gusto daw akong ipinalalaglag ng nanay ko dahil sa sobrang hirap ng buhay...

Sa sinapupunan...ang simula ng simula...dito ang unang tibok ng buhay...dito ang unang hakbang ng paglalakbay.....sa matubig na tahanan...iginuhit ang kinabukasan...ngunit para sa manlalakbay na walang tibay...kaawa-awang binhi...buhay ay sinawi...mga sanggol na manlalakbay....pinawi at kinatay...walang pusong manlalakbay...ang sa kanila ay kumatay...kaawa-awang binhi...buhay ay sinawi..

Ilang beses daw nagpalaglag ang Nanay ko. Ayaw niya magka-anak dahil napakahirap daw ng buhay namin sa probinsiya....di daw kaya ng Tatay kong mangingisda ang bumuhay ng isang pamilya....yun nga raw mga bagay na gusto ng Nanay ko di nya kayang gastusan...anak pa kaya...ako lang ang sinuwerteng, kung suwerte ngang masasabi, ang nabuo sa mga binalak ng Tatay kong maging anak....natatandaan ko pa ang Tatay ko...mabait siya...di tulad ng Nanay kong palagi akong sinasaktan...

Masipag na mangisda ang Tatay ko....ang Nanay ko masipag din...masipag matulog...masipag mambugbog..si Tatay papalaot na yun ng mga bandang ala singko ng hapon at may liwanag na pag-umuwi....ang Nanay ko naman aalis kapag gabi....nakabihis...saka amoy bulaklak.....nakikipaghabulan din siya sa liwang sa paguwi...ewan ko kung saan nagpupunta....si Tatay pinagtatawanan ng mga kapit bahay dahil siya palagi ang pinaka-kaunti ang nahuhuling isda...eh anong nagagawa ng tatay ko...eh maliit din

naman ang bangka niya...siya ang tinatawag sa baryo naming...ang pasensiyosong mangingisda.

Pasulong o paurong ang alon...sino mang mangingisda o manlalakbay...kailangang lumusong at sumulong...kidlat, hangin...init...ulan...sino mang mangingisda o manlalakbay...kailangang lumusong at sumulong...patahib man o pahibas...walang along aalpas...mababaw man o malalim...patag man o maalon...lambat at tansi ihahagis...italali...umaasang mahuhuli...pag-asang mininithi...sino mang mangingisda o manlalakbay...kailangang lumusong at sumulong.

Sari-saring sariwang lamang dagat ang araw-araw na hatid ng tatay ko sa aming hapag kainan...hanggang sa minsang....

Isang gabi na di inaasahan...maagang umuwi ang tatay ko...sumasama raw ang panahon sa dagat...may paparating na bagyo...iniwasan niya ang bagyo sa laot...bagyo naman sa pangpang ang sinalubong niya...

Habang iniaahon ni Tatay ang maliit niyang bangka ay narinig niya ang boses ng Nanay ko at ng isang lalake...hinanap niya kung saan nanggagaling ang boses...nakita niya ang Nanay ko na nakahiga at nakayakap sa isang lalaki sa loob ng isang bangka... ewan ko kung ano pa ang nangyari..pero ang natatandaan ko eh..inuwi ni Tatay si Nanay sa bahay na kaladkad niya sa buhok...sumabog ang sigawan sa loob ng bahay namin ng magdamag na iyon...wala akong naintindihan sa sobrang takot ko sa lakas ng boses ng tatay ko...

Si Inay...ang ilaw ng tahanan...gabay sa kinabukasan...si Inay ang siyang takbuan...upang pighati ay maibsan...ngunit ang puso ni inay ay tila naligaw na manlalakbay...si Inay sa paglalakbay ay sumablal...ang bitbit na ilaw...napundi at punanaw...ang siyang gabay at tungkod...nadapa at lumuhod...sino mang manlalakbay...di malayong maligaw...humanap ng tunay na kaakbay...upang isip at damdamin ay di pumanaw.

Nang magliwanag na ay nakita ko si Tatay na sumakay sa kanyang maliit na bangka at pumalaot...(SAGLIT NA MATATAHIMIK) yun na ang huling kita ko sa kanya...ilang araw din siyang hinanap ng mga kapit bahay naming mga mangingisda pero di na siya

nakita...tsismis kami ng buong baryo...ng di na nakatiis si Nanay...isang araw ay binitbit niya ako at ilang gamit namin at sinakay niya ako sa barko...pupunta daw kami sa

Maynila...nagblanko ang isipan ko...di ko alam kung anong nangyayari.Natauhan na lang ako sa barko ng paulit-ulit na sinasabi ng Nanay ko na pagdating namin ng maynila ay malayang malaya na kaming dalawa.

Parang may tililing na ang nanay ko sa ulo...tatawa...iiyak...sabay sabi...malaya na kami...nanlilisik pa ang mga mata niya...natakot ako...pagbaba namin sa piyer...sabi niya sa akin ay maghintay lang daw ako at bibili lang siya ng pagkain...heto mahigit pitong taon na akong naghihintay...yun ang huling pagkikita namin...yun naman ang simula ng aking paglalakbay sa lansangan...yun lang po...tapos na po.

ACTIVITY 7

DIRECTIONS:

1. Read the sample short story.
2. Assign a 'narrator' and a reader to play Buknoy.
3. Identify parts of the story where you can create 'dialogue for the other characters mentioned in the story. Such as Tatay and Nanay ni Buknoy; Nanay's lover; and perhaps some

neighbors. Then assign readers for the added characters with dialogue.

4. Finalize the scripted form of the short story and photocopy it for distribution to the readers.
5. Rehearse. Rehearse. Rehearse.
6. Identify parts where music can enhance the story.
7. Perform to an audience.
8. Evaluate the presentation.

PLAY READING

A play reading is the most basic version of a play. Actors deliver their lines directly from the script with minimal direction and movement, but in character and with gusto. There are no technical elements such as props, costumes or lighting, but someone reads the stage directions aloud to give the audience the context for each scene.

As with any writing, revision is a key part of the process for play scripts. But unlike other types of writing, play scripts are mostly dialogue, so hearing the words read aloud is vital to revising the script. Before the props, costumes or even the blocking, the flow of the words and the delivery of the story must be worked and reworked numerous times; therefore, a play reading is the first step a script takes before becoming a performance.

For audiences, play readings are a great way to interact with the theatrical process. They serve as a sneak peek at potentially upcoming productions. They're often more experimental, and not every reading becomes a show, so the audience is always seeing something unusual. And often plays change dramatically from reading to production, so it's a treat to track that progress along the way. Finally, readings are often free, so they provide a very accessible way to experience theater. *[****https://doorcountypulse.com/whats-a-play-reading-and-why-is-it-cool/](https://doorcountypulse.com/whats-a-play-reading-and-why-is-it-cool/)

ACTIVITY 8

Mounting A Play Reading

1. Review the short plays you have written. Read your classmates works as well. Choose 3 of the best works.
2. Analyze and understand the content and context of each play. Read between the lines.
3. Assign Readers for each character.
4. Photocopy the scripts and distribute them to each reader.
5. Position the characters in a semi-circle with the narrator a bit further away from the rest of the characters.
6. Rehearse. Rehearse. Rehearse.
7. Appropriate music where necessary.
8. Perform for an audience.
9. Evaluate your performance.

SAMPLE SCRIPT FOR STAGE READING

(Excerpt from Ba.Kal)

Ba.Kal

Dodos De La Cruz *-*****

SCENE 4

BATANG LASING AT SABOG

ILANG SANDALI AT NAGSISINDI ANG ILAW AT MATATAGPUAN SI
BUKS NA NAG-IISA SA ENTABLADO. NAKATALUNGKOD.

NAGPAPALIMOS. TATAWID ANG 2 LALAKI NA PAG-PAPALIMUSAN NIYA...GANUN PA RIN...WALA PA RING MAGBIBIGAY. **BUKS**
Sobra naman ang tama ng krisis sa inyo...pati barya ipinagdadamot ninyo....mga kuripot... PAPANOK SI PK...MAY BITBIT NA PLASTIC BAG NA MAY LAMANG LAMBANO AT SOLVENT.

PK

Sino kaaway mo Buknoy?...Ituro mo...dali...banatan natin.

BuKS

Relak ka lang Kuya Poks wala akong kaaway!!

PK

E sino yung sinisigawan mo?

BUKS

Ahhh. Wala yun...yung mga hinihingan ko ng limos...ang kukuripot...kahit singkong duling hindi nagbigay.

PK

Ay naku buknoy...masanay ka na dahil talagang mahirap ng may manlimos pa sa atin...bakit?...dahil...pers...
ipinagbawal na ng gobyerno ang pagbibigay ng limos...kaya bawal na rin tayong nagpapalimos...

BUKS

Ano bawal na magpalimos...kailan pa?

PK

Ewan ko basta bawal na magpalimos.

BUKS

Anak ka ng teteng...ngayon pa nila ipinagbawal magpalimos eh panahon pa lang ni Kristo eh uso na ang magpalimos.

PK

Ewan ko Buks...basta't bawal na...seconds...sa sobrang hirap ng Pilipinas...itinatago na ng mga tao ang singkong duling....susuotan na lang daw nila ng sunglass...

BUKS

Walangya...e di kamukha na ni Randy Santiago yung singkong duling...(SAGLIT NA MABABAKAS ANG PANGANGAMBA SA MUKHA NIYA) kuya Poknoy papaano na tayo ngayon?

PK

Do not worries...we will alright....kailangan lang masipag tayo...

BUKS

Masipag? Saan? Sa pagkalkal ng basura? Masipag mag-abang sa basurahan ng mga tindahan ng mga burger...magsipag sa pandurugas.....sa pag salisi sa mga tatanga-tangang namimili?

PK

Teka...teka...huwag kang ganyan....dyan sa pandurugas at pagsalise...eh...huwag kang magsisipag....delikado...baka makalaboso tayo....tandaan mo yan.....saka na yun kapag mahusay na tayo dun...okey?

BUKS

Teka muna Kuya Puknoy...ano ba yang bitbit mo?

PK

Ito?

IPAKIKITA ANG PLASTIK BAG.

PK (cont'd)

Lamba "s"

BUKS

Wow Lamba "s" galing. Ano yun?

PK

Lamba "S", lambanog at solvent.

BUKS

Eh...bakit ka may Lamba - "s"?

PK

Ahhh...kasi ano...ah...alam ko na....birthday mo.

BUKS

Ha!! Oh nose!!! Berdsday ko?

PK

Mag-iinuman tayo at mag-sosolvent kasi nga birthday mo...

BUKS

Ayos ka Kuya Poks ah....daig mo pa ko...mabuti ka pa alam mong birsday ko....ako nga hindi ko alam eh.

PK

Birthday mo ngayon Buknoy.

BUKS

Hindi ko birsday ngayon...dahil hindi ko naman alam kung kailan ako ipinanganak. At wala rin akong bersipicate.

PK

Buknoy...para sa iyong kaalaman...birthday mo ngayong gabi...kaya...happy birthday..

HAHALIKAN NIYA SA PISNGI SI BUKNOY.

BUKS

Yakksss...kadiri ka ha...nagiging bading ka na.

PK

Ikaw na nga hinalikan...ikaw pa galit...

BUKS

Hindi ko birsday ngayon!!

PK

Birthday mo ngayon.

BUKS

E papaano kung bukas pa birsday ko?

PK

E di mag-inuman tayo ulit bukas.

BUKS

Basta...hindi ko birsday ngayon.

PK

Sa ayaw at sa gusto mo...SA INGLES...wether you like it or don't...birthday mo ngayon.

BUKS

Hindi nga eh.

PK

Birthday mo!

BUKS

Hindi!

PK

Birthday mo!

BUKS

Hindi!

PK

Birthday mo!

BUKS

Hindi nga eh.

PK

Buknoy!! Ngayong gabi ay happy birthday mo!!!

PAPASOK ANG TROPA NA SABAY-SABAY NA KUMAKANTA NG
HAPPY BIRTHDAY
BUKNOY.

PK (cont'd)

Mga repaks!!!,,,oks ba tayo diyan.

MUKI

Oks lang kami repaks.

WATUSI

Okey game na.Ipagdiwang na ang birthday ni Buknoy.

BUKS

Hindi ko naman birsday ngayon eh.

MUKI

Sigurado kang hindi mo birthday?

BUKS

Hindi!

WATUSI

Hindi pala eh...pwes kami sigurado kaming birthday mo ngayon.

TROPA

Happy birthday Buknoy..

PK

Sige nasimulan na natin.

MAGSISIMULANG MAGTAGAY SI PUKNOY.

PK (cont'd)

Para kay buknoy...birthday man niya o hindi.

TROPA

Happy birthday Buknoy.

PK

Para sa mga bakal na nasa kalye pa, sana di sila maligaw sa mga iskinita, para naman sa mga bakal na nasa sementeryo na, sana mapayapa na sila.

MAG-IINUMAN.

WATUSI

(HAWAK ANG PLASTIC BAG)

Bago tayo magkalimutan...basahan muna...basahan...basahan...basahan

KOKOLEKTAHIN ANG MGA BASAHAN.

WATUSI

Simulan mo na ang ritual Puknoy.

HAWAK ANG BOTE NG SOLVENT

PK

Ang "s" na ito ay sa pag-gunita ng araw-araw na birthday ni Buknoy...

ISASALIN ANG SOLVENT SA PLASTIC BAG. AABUTIN ANG BAWAT ISA NG BASAHAN.

WATUSI

“s” para sa langit

SASAGOT ANG BAWAT ABUTAN NG :

Amen!

MAGSISIMULANG MAGSINGHUTAN ANG TROPA... PAPANASOK ANG MANUNULA.

MANUNULA

Sulong manlalakbay sa daang mabuway...tahakin ang ligaw na landas...lumakad at madulas...sa sanggang daan doon naguluhan...sa maling liko doon napako...sa maling hakbang...gumulong tumimbuwang...sige't maglakbay...lumakad at madulas.

PAPANASOK SA PANDINIG ANG TUGTOG NG BATANG LASING AT SABOG. SASAYAWIN ANG:

“BATANG SABOG”

MATAPOS ANG SAYAW AY SASAPAW ANG ISA PANG TUGTOG NA HIMIG

HALUSINASYON. HALUSINASYON ISANG SIMBOLIKONG SAYAW. MARAHAN PERO PROGRESIBONG NAGPAPALIT-PALIT ANG ILAW. MAG-IIBA ANG ILAW.

PK

Bakit ganito? tumitinag ang aking mundo.

BUKS

Bakit ganito nalilito ang isip ko. Ano ba ito? Pumupula paligid ko.

WATUSI

Ano ba ito? Kumikitid ang mundo ko.

MUKI

Bakit ganito? Sumisikip ang dibdib ko.

BOOGIE

Bakit ganito? Habol ko ang hininga ko.

PK

Pugot na ulo't kamay, patay na nabubuhay.

BUKS

Bangkay na gumagapang, ilaw na lumulutang.

MGA BATA (SABAY-SABAY)

Natatakot ako! Nalilito ako! Nalulunod ako! Nawawala ako.

Kumakabog ang dibdib ko. Nakukurta ang utak ko. pinipiga ang puso ko.

Nagsasara mga ugat ko.

Bakit ganito? Ano ba ito? Bakit ganito? Ano ba ito?

MARAHANG PAPANAW ANG ILAW....HABANG PAPATAPOS ANG SAYAW AT LALABAS ANG MGA MANANAYAW AT MANUNULA.MARIRINIG ANG MALAKAS NA TUNOG NG SIRENA NG PULIS AT VOICE OVER.

VOICE OVER:

Walang tatakbo...bagansiya ito.

BIGLANG MAMAMATAY ANG ILAW. KADILIMAN. PAPASOK SA PANDINIG ANG INGAY NG KALYE.

END OF SCENE 4

ACTIVITY 9

Directions:

DIRECTIONS:

1. Read the sample play script.
2. Assign a 'narrator' and readers to play the characters.
3. Discuss the story, characterization, and event. Make sure it is clear to everyone.
4. Photocopy the play script it for distribution to the readers.
5. Rehearse. Rehearse. Rehearse.
6. Identify parts where music can enhance the story
7. Perform to an audience.
8. Evaluate the presentation.

THE ART OF REHEARSAL*

Rehearsals are very important. It is the backbone of every presentation. It is during rehearsal where readers and actors, working with poets, short story writers and playwrights, exposes the true meaning of their works.

Analyzing the literary materials

Any piece of literature, poem, short story, or a play definitely conveys a message. Someone reading the literary pieces alone will enjoy it by himself. But listening to it from

performing readers, spells a big difference. The written word performed and orally interpreted release its soul and deeper meaning. The readers, “Being the Characters,” are expected to express meaningful truth. Meaning, emotions must be honest and real. This is the main tasks of the readers/ actors. And on top of their list is to discover and unveil the true meaning of the literary pieces. And all these is achieved through proper rehearsals.

STAGES OF REHEARSALS--**

1st and 2nd Readings

Objectives:

To familiarize the Readers/ Actors with the literary piece they are working on.

To discover and learn the text, content, and context of the pieces.

To experiment on interpretation and learn the right and honest emotions to express.

Run-through Rehearsals

Dress-Technical Rehearsal (DTR)

Objectives:

To immerse the readers/ actors in the last leg of rehearsal

To finalize all the production necessities including the characterization and over-all picture of the performance

Run-through

a. Final polishing of the scripts

b. Timing the readers oral interpretation, music, sound effects, (lights), etc.

c. It is during this stage of rehearsals where FINAL ADJUSTMENTS are made.

Dress-Technical Rehearsal (DTR)

A Dress-Technical Rehearsal is a full-scale performance intended to perfect all production details before it is show to the public. The DTR makes sure that every minute detail of the show meets the standards set by the production team.

ADDITIONAL REFERENCE ---**

My 10 Commandments in writing a script

1. Set your story straight. Fix a general idea of what you want to say and exactly what you want to happen in the play.
2. Create characters. The characters will move and relate your story so make them innovative and very interesting. Breathe life into your characters. Give them freedom to argue, make conflicts and seek resolutions. Do not create robots.
3. Write dialogues for you living characters. Rule of the thumb is: write it the way you'll say it. This will make your dialogue realistic and conversation.
4. Prepare an outline for your story plot. This will serve as a story map to make sure you do not get lost.
5. Set the scene. Make sure the time and locale, helps in telling the story.
6. Be clear cut with the conflict or conflicts with your story and in as much be clear cut with your resolutions. A good conflict makes a good story and a good resolution makes a good ending. However, do not be predictable.
7. Writing is a process, get into the process. Experience your characters dilemma and success. Be one with them.
8. Write. Read. Re-write. Re-read. The best formula to improve your script.
9. Be absolutely sure that you have fun while at the writing process.
10. You had so much fun that you wish to write the next script.

References:

Footnotes

*Poetry Reading

https://en.wikipedia.org/wiki/Poetry_reading

****The Voice is an active.....**

https://en.wikipedia.org/wiki/Poetry_reading

*** **Ugoy ng Bayan**

Buboy Aguay (with permission)

****Spoken Word

https://en.wikipedia.org/wiki/Poetry_reading

***** **Silang Nasa Lansangan**

(Ay Iba Pang Layak)

Ni: Dodos De La Cruz (Author)

_ **Readers Theater**

<https://www.scholastic.com/librarians/programs/whatisrt.htm>

*_***

<https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/speakinglistening/Pages/teachingpractheatre.aspx>

*_*** **Hango sa dulang Ba.Kal**

Ni: Dodos De la Cruz (Author)

*_***PLAY READING <https://doorcountypulse.com/whats-a-play-reading-and-why-is-it-cool/>

*_*****Ba.Kal**

Ni: Dodos De LaCruz(Author)

_***The Art of Rehearsals**

Community Drama Organizers Manual

By: Dodos De La Cruz

Asian Social Institute

_***Stages of Rehearsal**

Community Drama Organizers Manual

By: Dodos De La Cruz

Asian Social Institute

_***Additional Reference**

Community Drama Organizers Manual

By: Dodos De La Cruz

Asian Social Institute