Strengthened Senior High School

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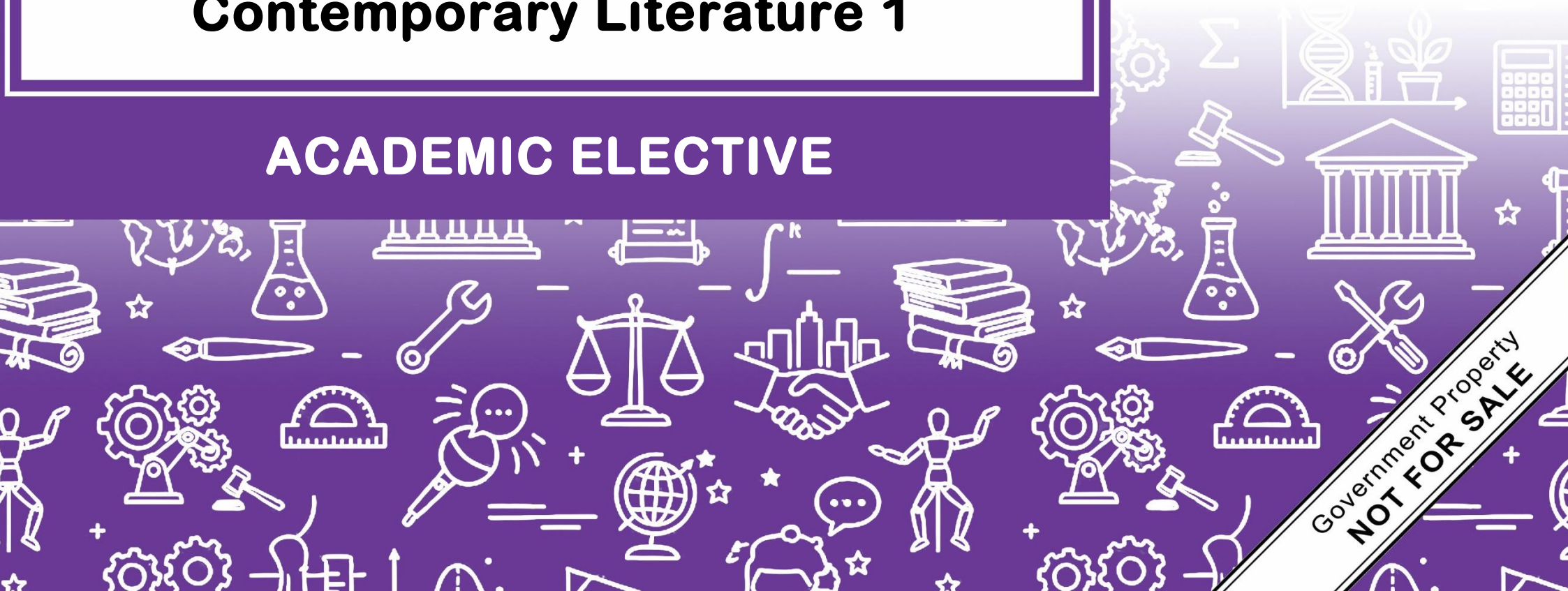
Lesson Exemplars for Contemporary Literature 1

ACADEMIC ELECTIVE



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Lesson Exemplar for Contemporary Literature 1

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Lesson Title/Topic	**Textual Reflections:** Self-Discovery and Identity **Poem:** "Padre Faura Witnessed the Execution of Rizal"	Lesson Exemplar	1

I. OBJECTIVES	
A. Content Standard	The learner understands literature as a personal and reflective experience that allows the reader, listener or viewer to connect with themselves and others through diverse literary forms and themes.
B. Performance Standard	The learner demonstrates understanding and appreciation of literature by reflecting on and responding to literary texts, including poetry, in ways that show emotional resonance, cultural awareness, and personal connection.
C. Learning Competencies	• Describe the role of literature in reflecting and challenging personal and collective identity. • Explore Philippine literature (including regional works) as a way of understanding personal and local heritage and identity. • Use a variety of approaches to engage at a personal level with written, spoken, and multimodal texts, including poetry. • Consider how literary works shape or challenge personal beliefs, values, or emotions.
II. REFERENCES and MATERIALS	Department of Education. *"Contemporary Literature 1".* Strengthened Senior High School Curriculum Guide. Accessed May 2, 2026. https://www.deped.gov.ph/strengthened-shs-program/#academicElectives Remoto, Danton. *"Padre Faura Witnessed the Execution of Rizal".Enhance Your Vocabulary Words. Accessed May 2, 2026.* https://enhanceyourvocabulary.wordpress.com/padre-faura-witnesses-the-execution-of-rizal-author-danton-remoto/
III. CONTENT	**Textual Reflections:** Self-Discovery and Identity **Poem:** "Padre Faura Witnessed the Execution of Rizal" Literature as Mirror
IV. OBJECTIVES	At the end of the lesson, the learners should be able to: • Identify specific elements of Philippine culture, traditions, or local heritage reflected in a selected contemporary Filipino poem. • Describe how the poem reflects or challenges common beliefs or perspectives. • Analyze how the poem presents ideas about identity, culture, or society. • Interpret the meaning of a poem through guided reading and discussion. • Express their understanding of the poem through oral reflection, written response, and/or creative representation. • Reflect on how the poem influences or shifts one's thoughts, feelings, or perspectives.

A. Activating Prior Knowledge	**1. Activating Prior Knowledge**	
	Option 1: Activity: "Stand and Share: Rizal Represent!" **Target Objective/s:** Objectives 2, 3, and 5 Directions: 1. Look at the labels posted around the room: (1) Hero, (2) Intellectual, (3)Reformist, and (4)Martyr 2. Think about what Jose Rizal represents to you as a Filipino. 3. Choose the label that best matches your answer. 4. Move and stand near your chosen label. • All students who choose the same label will form one group. 5. Within your group: • Share your reasons for choosing that label. • Listen to your groupmates' ideas. 6. Choose one representative from your group to explain your answer to the class.	Learners begin by drawing on what they already know and believe as they identify how they perceive José Rizal, reflecting a **constructivist approach** where meaning is actively built through their own choices and justifications rather than being directly given. As they move into group clustering, **social learning** becomes evident, with students exchanging ideas and reasoning with one another. Through this interaction, understanding is further shaped and deepened by shared experiences within the group.
	2. Establishing the Purpose of the Lesson	
	Target Objective/s: Objectives 3, 4 and 6 **Processing Questions:** 1. Why did you choose that particular representation of Jose Rizal? 2. How did the different groups' choices show varied perspectives about Rizal? 3. What do these different representations tell us about Filipino identity and values? 4. How do these different perspectives help us better understand identity in literature? 5. As we read a poem about Rizal, what should we pay attention to in order to understand how his identity is portrayed?	Purposeful questioning directs learners to examine the reasons behind their perspectives on José Rizal, highlighting an **inquiry-based approach** where understanding develops through exploration and consideration of multiple interpretations. This is further deepened through a **metacognitive approach**, as students reflect on how and why they think in certain ways, helping them become more aware of how their sense of identity is formed and influenced.

<table>
<tr><td rowspan="2">B. Instituting New Knowledge</td><td colspan="2">1. Presenting Examples</td></tr>
<tr><td>Option 1: Activity: “Dramatic First Encounter”
Target Objective/s: Objectives 4, and 5
Directions:
1. Listen carefully as your teacher read aloud the poem, “Padre Faura Witness the Execution of Rizal” by Danton Remoto
2. Follow the text silently while listening to the reading.
3. As you listen, pay attention to the following:
• The speaker in the poem
• The emotions being expressed
• The situation or event being described
4. Create a brief statement (2-3 sentences) that describes the overall emotional impact of the poem.
5. Pair up with a classmate and share your answer. Compare and explain interpretations.
6. Be ready to share your statements and your explanation with the class when called.

PADRE FAURA WITNESSES THE EXECUTION OF RIZAL
by Danton Remoto

I stand on the roof
Of the Ateneo municipal,
Shivering
On this December morning.
Months ago,
Pepe came to me
In the observatory.
I thought we would talk
About the stars
That do not collide
In the sky:
Instead, he asked me about purgatory
(His cheeks still ruddy
From the sudden sun
After the bitter winter
In Europe)</td><td>As learners engage with the poem about José Rizal, they interpret the speaker, emotions, and context based on their own perspectives, reflecting a reader-response approach where meaning is co-created by the reader. This is further supported by an affective approach, as oral reading invites emotional engagement, allowing students to form personal connections with the text and deepen their understanding of how identity is portrayed.</td></tr>
</table>

	And on this day With the years beginning to turn, Salt things my eyes. I see Pepe, A blur Between the soldiers With their Mausers raised And the early morning's Star: Still shimmering Even if millions of miles away, The star itself Is already dead.	
	2. Discussing New Concept	
	Option 1: Activity: "Decode the Meaning" **Target Objective/s:** Objectives 4, and 5 Directions: 1. Read the poem again silently. 2. As you read, focus on how meaning is shaped by the relationship between Padre Faura and Jose Rizal. 3. Identify at least one line from the poem that shows: • Filipino culture, belief or historical context • An idea about identity (Rizal or Padre Faura) • A moment that shows emotion, reaction, or perspective 4. For each selected line you identified, answer: • What is happening in the line? • What does it reveal about the relationship between Padre Faura and Rizal? • What identity is being show (Rizal or Padre Faura), and how is it shaped by the situation? 5. Work with a partner and compare your interpretations. 6. Be ready to share one insight about identity or relationship dynamics in the poem. **Guide Questions:** • Who is Padre Faura in the poem, and what is his connection to Jose Rizal?	A **close reading approach** is used to guide careful analysis of specific lines, enabling learners to uncover deeper meanings about identity, relationships, and context. This is complemented by **critical pedagogy**, as students question how Rizal's identity is constructed and consider alternative perspectives rather than accepting a single, fixed narrative.

- How does Padre Faura perceive or react to Rizal's execution?
- How is Rizal's identity shaped through the eyes of Padre Faura (hero, intellectual, reformist, martyr)?
- What emotions or internal conflict are shown through Padre Faura's perspective?
- How does the poem show that identity is not fixed but changing or conflicting between characters?
- What does the interaction between Padre Faura and Rizal reveal about Filipino identity and historical experience?

3. Developing Mastery

Option 1: Activity: "Text Detective Challenge"
Target Objective/s: Objectives 1, and 3
Directions:
1.Work with a partner.
2. Re-read the poem, *"Padre Faura Witness the Execution of Rizal"* by Danton Remoto.
3. As you read, focus on analyzing selected lines from the poem (chosen by you).
4. For each selected line, analyze how it reflects:
- Cultural elements (e. g. traditions, historical context)
- Beliefs or values (e. g. patriotism, sacrifice)
- Identity markers (e. g. representation of Filipinos or Jose Rizal)

5. Fill in the table:

Text evidence	Category	Explanation
Line from the poem	Culture/belief/ identity	What the line suggests about Rizal, Filipino identity, or the historical moment

6.Guide questions for analysis:
- What does this line suggest about Rizal as a person or symbol?
- What historical or cultural context is implied?
- What values or beliefs are reflected in this moment?

Structured tasks guide learners in categorizing and interpreting textual evidence about José Rizal, reflecting an **analytical or skills-based approach** that develops their ability to organize and examine information systematically. The use of a table demonstrates **scaffolded instruction**, as learners are supported step-by-step in connecting culture, beliefs, and identity, gradually strengthening their capacity to form clear and evidence-based interpretations.

	7.Discuss your answers with your partner. 8.Be ready to share one strong analysis with the class.	
C. Demonstrating Knowledge and Skills	**1. Finding Practical Application**	
	Option 1: Activity: "Voices Then and Now: Creative Stations" **Target Objective/s:** Objectives 3, and 5 Directions: 1.You will work in groups, but you may choose which group to join based on the task you feel most comfortable or confident doing. 2.Once group are formed, collaborate with your members to complete the assigned task. <u>Group 1: Spoken Word Performance</u> • Create a short spoken word piece (5-7 lines) expressing reactions to the execution of Jose Rizal. • Focus on emotions, identity, and patriotism. • Be ready to perform your piece in front of the class. <u>Group 2: Social Media Reaction</u> • Create a mock social media post from a specific point of view: (A Filipino during Rizal's time, A modern Filipino, or A Spanish authority) • Include a short caption, and at least 2-3 hashtags. • Clearly show which identity of Rizal is emphasized or whether this perspective supports or questions that identity. • Be ready to read and explain your post. <u>Group 3: News Report</u> • Prepare a short news report script about the execution. • Include basic facts (who, what, where, when) and a brief explanation of its impact on society. • Assign a reporter to present your news report. <u>Group 4: Visual Representation</u> • Create a poster or symbolic drawing that represents the message of the poem *"Padre Faura Witness the Execution of Rizal"* by Danton Remoto. • Include at least 2-3 keywords or phrases from the poem. • Be ready to explain the meaning of your work.	A **differentiated instruction approach** is evident as learners select tasks aligned with their strengths, ensuring inclusive participation while engaging with ideas about José Rizal. This is complemented by **performance-based learning**, where understanding is demonstrated through authentic outputs such as spoken word, social media posts, or visual representations. A **creative pedagogy** further supports expression, allowing learners to reconstruct and communicate identity in varied and meaningful ways.

For All Groups:

- Work together and share ideas before creating your output.
- Make sure your work answers the following:
  - What identity is shown?
  - What belief or perspective is challenged?
- Prepare your output for presentation in the next activity.

Scoring Rubrics:

Criteria	5	4	3	2
Understanding of Content	Demonstrates deep understanding of the execution of Jose Rizal and its significance; ideas are insightful	Shows clear understanding with minor gaps	Shows basic understanding but lacks depth	Shows little to no understanding
Application to Task	Fully meets all task requirement in a meaningful and appropriate way	Meets most requirements correctly	Partially meets requirements	Does not follow task instructions
Creativity &Expression	Output is highly creative, original, and impactful	Shows creativity and some originality	Limited creativity	Minimal or no creativity shown
Clarity &Organization	Ideas are clear, well-organized, and easy to	Mostly clear and organized	Some parts unclear or disorganized	Hard to follow and disorganized
Presentation/ Output Quality	Output is polished, engaging, and delivered/presented with confidence	Output is clear and adequately presented	Output lacks polish or confidence	Output is incomplete or poorly presented

2. Making Generalization

Option 1: Activity: "Build the Big Idea"
Target Objective/s: Objective 3, and 6
Directions:

1. Form small groups. Each group will receive three strips of paper.
2. Assign roles within your group:
3. Complete the following statements together:
   - The poem shows Rizal as a/an _____.
   - The poem makes us question the idea that Rizal is only _____ by showing that he is also_____.

Learners synthesize their observations into general statements about José Rizal, gradually moving from specific details to a broader understanding of identity, reflecting a **concept formation approach**. This is reinforced through **collaborative learning**, where interaction with other groups' insights helps refine and expand their thinking. A **reflective approach** further supports the process, encouraging learners to internalize their

	• After reading the poem, my understanding of Rizal changed because _____. 4. When finished, post your answers on the board. 5. Once all outputs are posted, move around the room and: • Read the answers of other groups • Place a check (✓) on ideas similar to yours • Place a star (★) on ideas you find insightful or new 6. Return to your group and discuss: • Which ideas were most common? • Which ideas stood out? Why? • Which ideas stood out? Why? 7. Be read to share one key takeaway with the class.	learning through both personal reflection and shared meaning-making.
V. ASSESSMENT	**A. Paper and Pen** Directions: Read each question carefully and choose the letter of the correct answer. Write your answers on a ¼ sheet of paper. 1. Who is the central figure in the poem *Padre Faura Witness the Execution of Rizal*? A. Andres Bonifacio **B. Jose Rizal** C. Padre Faura D. Emilio Aguinaldo 2. Where was Jose Rizal executed? **A. Luneta** B. Intramuros C. Malacañang D. Cavite 3. What is the main theme of the poem? A. Love and friendship **B. Patriotism and sacrifice** C. Adventure and travel D. Wealth and power 4. Who is Padre Faura in the poem? A. A soldier B. A revolutionary leader **C. Rizal's teacher** D. A Spanish governor 5. What emotion is strongly expressed in the poem? A. Joy	

B. Fear
C. Pride and sorrow
D. Anger only

6. What does Rizal's execution symbolize?
   A. The end of Spanish rule
   B. The beginning of freedom
   C. Sacrifice for the country
   D. Loss of culture
7. Why is the poem important in understanding Filipino identity?
   A. It talks about foreign culture
   B. It shows historical events and values
   C. It is purely fictional
   D. It focuses on entertainment
8. How can students today relate to Rizal's story?
   A. By ignoring history
   B. By valuing education and patriotism
   C. By focusing only on technology
   D. By avoiding responsibility
9. What literary element is evidence in expressing emotions in the poem?
   A. Plot
   B. Tone
   C. Setting
   D. Conflict
10. What is the main purpose of reflecting on literary texts like, *"Pade Faura Witness the Execution of Rizal"*?
   A. To memorize details
   B. To criticize the author
   C. To connect emotionally and culturally
   D. To summarize the story only

B. Performance Task
Activity: "Voices Around Rizal: A Character Perspective Project"
Overview: You will create a creative output that explores how different people connected to Jose Rizal might have understood or reacted to his execution. This task allows you to imagine, research, and interpret historical and literary perspectives.

Directions:
1.Form small groups.

	2.Choose ONE character perspective to develop: • Padre Faura • Rizal's family member (Paciano, his mother, or sisters) • A fellow Filipino reformist or revolutionary (e.g. del Pilar, Bonifacio) • A Spanish authority or friar observer • Rizal himself (reflection before execution) 3.Conduct character-based interpretation and research using the poem and background knowledge of Rizal's life and execution. 4.Create ONE creative output: Choose one format: • Monologue (spoken or written) – 1-2 minutes or 1 page • Diary entry/letter – expressing thoughts and emotions • Short dramatized dialogue between Rizal and your chosen character • Illustrated narrative (comic strip or storyboard) • Mini-documentary strip (narrated perspective account **Your output must show:** - The identity of Rizal (hero, intellectual, reformist, or martyr) from your chosen perspective - The emotions, beliefs, and conflict of the character you selected - How the execution of Rizal is understood differently depending on the viewpoint - Evidence of creativity and historical understanding **Guide Questions (for development):** • How would your chosen character describe Rizal and his execution? • What does this character admire, question, or struggle to accept about Rizal? • How does this perspective shape Rizal's identity? • What conflict or tension exists between belief, loyalty, and history? **Presentation:** • Present your output creatively in class. • After presenting, explain: - Why you chose this perspective - How Rizal is portrayed in your work - What message about identity or heroism your output convey **Scoring Rubrics:**

Criteria	Excellent (10-8)	Satisfactory (7-5)	Needs Improvement (4-0)
Understanding of Rizal's Identity	Clearly and accurately presents Rizal as hero, intellectual, reformist, or martyr with strong explanation	Presents Rizal's identity but explanation is partly clear or limited	Identity of Rizal is unclear or inaccurate
Perspective of Chosen Character	Strong, consistent voice of chosen character; emotions and viewpoint are clearly shown	Character perspective is present but not fully developed or consistent	Perspective is unclear or not aligned with chosen character
Depth of Interpretation	Shows deep understanding of the poem and historical context; insights are meaningful	Shows basic understanding with some interpretation	Limited understanding; mostly descriptive
Creativity and Presentation	Highly creative, engaging, and well-presented output	Some creativity shown; presentation is clear	Minimal creativity; presentation is unclear or incomplete

VI. REFLECTION	**Directions:** Reflect on your lesson delivery and learners' performance through the following questions. These will help you evaluate the effectiveness of your strategies and identify areas for improvement: 1. Which activities engaged students the most? 2. How many learners achieved 80% on the assessment? How many learners need remediation? 3. Which of my teaching strategies worked well? 4. Which activities took longer than expected and how can I manage time more efficiently in future sessions? 5. What difficulties did I encounter in the delivery of the lesson? How did I resolve these concerns?
VII. USE OF GENERATIVE AI	In preparing this Learning Exemplar (LE), the author(s) used ChatGPT in order to assist in generating ideas, activity instructions, and annotations. The author(s) reviewed and finalized the writing of the content. The author(s) take(s) full responsibility for the content of this LE.

Lesson Title/Topic	**Key Text Focus:** "Gabu." By Carlos P. Angeles **Literary Form:** Poetry **Literary Features:** Theme, Imagery, Tone	**Lesson Exemplar**	2

I. OBJECTIVES	
A. Content Standard	The learner understands literature as a personal and reflective experience that allows the reader, listener or viewer to connect with themselves and others through diverse literary forms and themes.
B. Performance Standard	The learner demonstrates understanding and appreciation of literature by reflecting on and responding to literary texts, including poetry, in ways that show emotional resonance, cultural awareness, and personal connection.
C. Learning Competencies	• Explore Philippine literature (including regional works) as a way of understanding personal and local heritage and identity. • Describe the role of literature in reflecting and challenging personal and collective identity. • Identify how themes in literary texts connect to personal identity and experiences (e.g., family, belonging, wellbeing). • Consider how literary works shape or challenge personal beliefs, values, or emotions.
II. REFERENCES and MATERIALS	**References** Abad, Gemino H., ed. *A Native Clearing: Filipino Poetry and Verse from English since the '50s to the Present.* Quezon City: University of the Philippines Press, 1993. Angeles, Carlos. "Gabu." In Philippine Poetry in English, 1905–1972, edited by Gemino H. Abad, 23–24. Quezon City: University of the Philippines Press, 1993. Cruz, Isagani R. *An Anthology of Philippine Literature in English.* Quezon City: Phoenix Publishing House, 1997. Meyer, Michael. *The Bedford Introduction to Literature.* 11th ed. Boston: Bedford/St. Martin's, 2013. Perrine, Laurence. *Sound and Sense: An Introduction to Poetry.* 13th ed. Boston: Cengage Learning, 2017. Poetry Foundation. "Poetry Glossary." Accessed April 23, 2026. https://www.poetryfoundation.org/learn/glossary-terms Rosenblatt, Louise M. *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work.* Carbondale: Southern Illinois University Press, 1978. Tompkins, Jane P., ed. *Reader-Response Criticism: From Formalism to Post-Structuralism.* Baltimore: Johns Hopkins University Press, 1980. **Materials** • "Gabu" by Carlos Angeles (Philippine Poetry in English) • PowerPoint Presentation

	• Audio/video recording of poem • Manila paper / Meta cards • Student journals/portfolio	
III. CONTENT	**Key Text Focus:** "Gabu." By Carlos P. Angeles **Literary Form:** Poetry **Literary Features:** Theme, Imagery, Tone	
IV. OBJECTIVES	*At the end of the lesson, learners are expected to:* 1. Identify specific regional markers (e.g., local language, landmarks, or customs) in a selected piece of Philippine literature. 2. Explain how these regional markers connect to one's own local heritage or sense of personal identity. 3. Describe how the literary work serves as a mirror (reflecting) or a challenge to the shared values of the local community. 4. Select a central theme from the text (e.g., family or belonging) and cite one supporting line as evidence. 5. Relate the chosen theme to a specific personal experience by sharing a brief anecdote or connection. 6. Explain how this connection helps in understanding a particular aspect of one's own identity or values. 7. Compare the beliefs or values presented in the text with one's own personal perspectives.	
IV. PROCEDURES		**ANNOTATIONS**
A. Activating Prior Knowledge	**1. Activating Prior Knowledge**	
	Option 1: "One Word, One Self" **Target Objective/s:** see Objectives 2 **Description of the Activity:** This activity invites learners to reconnect with a meaningful personal space—such as their hometown or a place where they feel calm and secure. By focusing on a real-life environment, students begin to contrast feelings of peace and stability with the chaos often experienced in daily life. This emotional grounding prepares them to better understand the atmosphere and message of the poem "Gabu."	This phase employs a **Reader-Response Approach and Constructivist Pedagogy** by positioning learners' lived experiences as the primary entry point for understanding literature. Instead of beginning with abstract definitions of poetry, learners are first asked to articulate personal meanings connected to place, emotion, and stability.

	Learners reflect deeply on their experiences, translate these into a single descriptive word, and explain their reasoning. Through pair-sharing, they realize that while experiences differ, many share a common desire for stability and comfort. **Instructions for Learner/s:** 1. Think of your hometown or a place where you feel calm, safe, and stable. 2. Reflect on your experiences in that place (What do you see? hear? feel?). 3. Choose ONE word that best describes how you feel in that place (e.g., peaceful, quiet, secure). 4. Write your word on your paper. 5. Write 2–3 sentences explaining why you chose that word. 6. Pair up with a classmate and share your answer. 7. Be ready to share your response with the class when called.	In **"One Word, One Self,"** learners externalize internal experiences into language, demonstrating how identity is shaped by environment and memory. This directly supports the competency of exploring literature as a reflection of personal and local identity, as students recognize parallels between their lived experiences and the thematic atmosphere of the poem.
	Option 2: Quick Write **Learning Objective/s:** see Objective 3 **Description of the Activity:** In this activity, learners explore how literature functions in their personal lives. They connect poetry, stories, or even modern forms like songs and social media to their own emotional experiences. This allows them to recognize literature not as an academic requirement, but as a meaningful tool for understanding life. By writing freely, students express personal thoughts without pressure, which encourages honesty and builds confidence. Sharing responses further helps them see diverse perspectives on how literature shape's identity. **Instructions for Learners:** 1. Read the question carefully: *"What role does literature play in helping you understand your life, especially during confusing or busy times?"* 2. Write your answer in 3–5 sentences.	The **Quick Write** activity extends this through Contextualized Literacy, where learners identify how literature (including informal texts like songs or social media) functions in their daily lives. This ensures observable learner behavior aligned with the competency of describing the role of literature in understanding identity and experience. This stage operationalizes IDF through activation of schema (prior knowledge), emotional and cognitive engagement, grounding abstract literary concepts in real-life contexts.

	3. Use your own experiences (e.g., books, poems, songs, social media). 4. Do not worry about grammar—focus on expressing your ideas honestly. 5. After writing, listen as some classmates share their answers.	
	2. Establishing the Purpose of the Lesson	
	Option 1: Motivation Question **Learning Objective/s:** see Objective 6 **Description of the Activity:** This activity introduces the lesson through an essential question that directly connects poetry to real-life challenges. Learners reflect on how poetry can help them make sense of confusion, stress, or emotional experiences. This shifts their mindset from viewing poetry as abstract to seeing it as practical and relatable. Through class discussion, students begin forming personal reasons for studying poetry, which increases motivation and curiosity for the lesson. **Instructions for Learners:** 1. Listen to the question: *"How can poetry help us understand ourselves during difficult or uncertain moments?"* 2. Think of your answer silently for 30 seconds. 3. Raise your hand and share your ideas when called. 4. Listen respectfully to your classmates' responses. **Option 2:** Objective Sharing **Learning Objective/s:** see Objective 3 **Description of the Activity:** In this part, learners are guided to clearly understand what they are expected to learn and why it matters. The teacher not only presents the objectives but also explains how each one connects to real-life situations such as self-reflection, emotional expression, and identity formation.	This phase reflects **Explicit Instruction within a Learner-Centered Framework**, where learning objectives are not only presented but contextualized within students' lived realities. The motivation question serves as an **Essential Inquiry**, prompting learners to consider poetry as a tool for navigating emotional and psychological complexity. This aligns with the competency of considering how literary works shape beliefs and emotions. The objective-sharing segment applies Goal-Oriented Learning, ensuring that learners clearly understand both: a. What they are expected to learn (theme, tone, imagery)? b. Why it matters (identity formation, emotional awareness)? By linking objectives to familiar experiences (music, personal struggles), the teacher ensures constructive alignment between

	This helps students become more focused and intentional in their learning, as they are aware of both the academic and personal value of the lesson. **Instructions for Learners:** 1. Read the lesson objectives shown on the board. 2. Listen carefully as the teacher explains each objective. 3. Ask questions if something is unclear. 4. Think about how these objectives connect to your own life (e.g., emotions, identity, experiences).	competencies, activities, and assessment.
B. Instituting New Knowledge	**1. Presenting Examples**	
	Option 1: Audio-Visual Presentation **Learning Objective/s:** see Objective 4 **Description of the Activity:** Learners are introduced to the poem "Gabu" through an audio-visual experience that emphasizes both sound and meaning. The first listening allows them to simply feel the poem—its mood, rhythm, and emotional tone—without pressure to analyze. The second listening shifts their focus toward observation and comprehension, guiding them to notice details such as imagery, setting, and emotions. This gradual exposure helps learners build a stronger and more natural connection to the text. **Instructions for Learners:** *First Listening:* 1. Listen carefully to the poem "Gabu." 2. Do not write anything. 3. Focus only on what you feel while listening. *Second Listening:* 1. Listen to the poem again. 2. This time, take note of important details. 3. Pay attention to images, setting, and emotions.	This stage employs **Multimodal Learning and Scaffolded Literary Engagement,** allowing learners to interact with the poem through both auditory and cognitive channels. The two-phase listening process in the **Audio-Visual Presentation activity** reflects Gradual Release of Responsibility: 1. First listening → emotional immersion 2. Second listening → analytical observation This sequencing enables learners to first experience the poem before analyzing it, aligning with the competency of valuing literature as a personal and reflective experience. The **First Impression activity** applies **Constructivist Interpretation,** where learners generate meaning based on personal perception. Their responses serve as

	Option 2: First Impression **Learning Objective/s:** see Objective 5 **Description of the Activity:** After listening, learners express their initial interpretations of the poem. They describe what they imagined, what emotions they felt, and how they understood the situation presented in the text. This activity values students' personal interpretations, allowing them to engage with the poem without fear of being "wrong." It also serves as a bridge between emotional response and analytical thinking, preparing them for deeper discussion. **Instructions for Learners:** 1. After the second listening, answer the following questions: 2. What images did you imagine while listening? 3. What situation or setting is described in the poem? 4. What emotions did you feel? 5. Write your answers in 3–5 sentences, then share them when called. **"Gabu" by Carlos A. Angeles** *The battering restlessness of the sea* *Insists a tidal fury upon the beach* *At Gabu, and its pure consistency* *Havos the wasteland hard within its reach.* *Brutal the daylong bashing of its heart* *Against the seascape where, for miles around,* *Farther than sight itself, the rock stones part* *And drop into the elemental wound.* *The waste of centuries is grey and dead* *And neutral where the sea has beached its brine,* *Where the spilt salt of its heart lies spread* *Among the dark habiliments of Time.* *The vital splendor misses. For here,*	formative evidence of initial thematic understanding, emotional engagement, and emerging analytical thinking This prepares learners for deeper concept discussion while maintaining authenticity of response.

	here *At Gabu, where the ageless tide recurs,* *All things forfeited are most loved and dear.* *It is a sea pursues a habit of shores.* **Video/Audio Presentation of the Poem, Gabu** *(Begin at 03:03 minutes):* https://youtu.be/bOPpu6i6P6s?si=q9etTCJj8jQGG6Fa	
	2. Discussing New Concept	
	Option 1: Guided Analysis **Learning Objective/s:** see Objective 4 **Description of the Activity:** Learners begin a deeper exploration of the poem by identifying key elements such as theme, tone, and imagery. Instead of simply defining these concepts, students actively locate them within the text and support their answers with specific lines. This activity strengthens their analytical skills and helps them understand how literary elements work together to convey meaning. *See Learning Activity Sheet 1.* **Instructions for Learners:** 1. Reread the poem silently. 2. Identify the following: • Theme (What is the main message?) • Tone (What is the feeling of the poem?) • Imagery (What sensory details are used?) 3. Write your answers in your notebook. **4.** Copy at least one line from the poem to support each answer. **Option 2:** Think-Pair-Share **Learning Objective/s:** see Objective 7 **Description of the Activity:**	This phase demonstrates **Guided Inquiry and Scaffolded Analysis,** where learners move from personal interpretation to structured literary analysis. Through **Guided Analysis**, the teacher facilitates identification of theme, tone, and imagery, not as isolated definitions but as interconnected elements that construct meaning. This aligns with the competency of identifying how themes connect to personal identity and experience. The **Think-Pair-Share** strategy applies Collaborative Learning and Dialogic Pedagogy, enabling learners to refine interpretations through peer

	Learners reflect on how the poem represents real human experiences, particularly the tension between chaos and the desire for stability. They first think independently, then discuss their ideas with a partner, and finally share with the class. This process allows learners to refine their thoughts, consider different perspectives, and gain confidence in expressing their ideas. It also deepens understanding through collaboration. **Instructions for Learners:** 1. Think: Answer the question individually: *"How does the poem reflect human experience or identity?"* 2. Pair: Discuss your answer with a partner. 3. Share: Present your ideas to the class when called.	interaction. This ensures that misconceptions are addressed through discussion, and multiple perspectives are acknowledged. The teacher's role in synthesizing responses reflects the **IDF Implementation–Evaluation loop**, ensuring that student understanding is continuously monitored and clarified.
	3. Developing Mastery	
	Option 1: Group Task – Thematic Mapping **Learning Objective/s:** see Objective 4 **Description of the Activity:** In this collaborative task, learners identify key themes from the poem and connect them to real-life situations such as stress, uncertainty, or the search for peace. By organizing their ideas visually, students make abstract concepts more concrete and easier to understand. Working in groups encourages teamwork, discussion, and exchange of ideas, helping learners see how literature reflects shared human experiences. ***Teacher Note:*** Refer to the LAS labeled "Thematic Mapping." **Instructions for Learners:** 1. Form a group with 3–5 members. 2. Identify at least 2–3 themes from the poem. 3. For each theme, give a real-life example (e.g., stress, confusion, desire for peace). 4. Present your answers using a simple organizer (chart, diagram, or list).	This stage enacts **Application-Based Learning and Performance-Oriented Instruction,** where learners transfer conceptual understanding into meaningful outputs. The **Thematic Mapping** task applies **Collaborative Constructivism**, requiring learners to identify themes, connect them to real-life experiences, and organize ideas visually This directly fulfills the competency of linking literary themes to personal identity and lived experiences.

	5. Assign one member to explain your output to the class. **Option 2:** Short-Written Response **Learning Objective/s:** see Objective 5 **Description of the Activity:** Learners individually reflect on their personal connection to the poem. They explain how the message of "Gabu" relates to their own experiences, emotions, or perspectives. This activity strengthens personal engagement with literature and allows students to internalize the poem's meaning, moving beyond analysis to self-reflection. **Instructions for Learners:** 1. Answer the question: *"How do you personally relate to the poem Gabu?"* 2. Write 5–7 sentences. 3. Include at least one idea or line from the poem. 4. Explain your personal experience clearly. ***Teacher's Note:*** Refer to the LAS labeled "Short-Written Response."	The **Short-Written Response** represents **Individual Meaning-Making,** where learners internalize the poem's message. The requirement to include textual references ensures alignment with evidence-based reasoning, a key SHS expectation. Together, these tasks provide observable evidence of concept mastery, personal engagement, and analytical ability.
C. Demonstrating Knowledge and Skills	**1. Finding Practical Application**	
	Option 1: Reflection Journal **Learning Objective/s:** see Objective 6 **Description of the Activity:** Learners write a reflective journal that explores what the poem revealed about themselves. They connect the poem's message to real-life experiences such as personal struggles, emotional challenges, or moments of realization. This activity highlights the practical value of literature as a tool for self-awareness and emotional expression, making learning meaningful and relevant.	This phase embodies **Authentic and Reflective Pedagogy**, where literature is applied to real-life identity formation and emotional understanding. The **Reflection Journal** positions learners as meaning-makers, demonstrating how literature functions as a tool for self-awareness and emotional processing. This aligns directly with the competency of

	Instructions for Learners: 1. Reflect on the poem and your previous answers. 2. Write a short journal (5–7 sentences) answering: *"What did the poem reveal about yourself?"* 3. Connect your answer to real-life experiences (e.g., struggles, emotions, growth). 4. Be honest and personal in your response. ***Teacher's Note:*** Refer to the LAS labeled "Reflection Journal." **Option 2:** Sharing Circle **Learning Objective/s:** see Objective 7 **Description of the Activity:** Selected learners share their reflections with the class in a respectful and supportive environment. This encourages openness, builds confidence, and allows students to learn from each other's experiences. Listening to others' reflections also fosters empathy and a deeper understanding of different perspectives. **Instructions for Learners:** 1. Listen as your classmates share their reflections based on the prompt: "What did the poem Gabu reveal about yourself, and how does it relate to your real-life experiences?" 2. If you volunteer or are called, read your reflection clearly and confidently. 3. While others are sharing, listen attentively and respectfully. 4. Take note of at least one idea or experience from your classmates that you can relate to. 5. Avoid interrupting or judging others' responses.	considering how literary works shape beliefs, values, and emotions. The **Sharing Circle** integrates **Social Constructivism and Empathy-Based Learning,** as learners engage with diverse perspectives in a respectful environment. This makes empathy observable as a learning outcome, fulfilling the Performance Standard. The teacher's role in creating a safe space ensures that student voice is valued, emotional expression is supported, and learning remains inclusive and meaningful
	2. Making Generalization	

	Option 1: Poetry and Identity **Learning Objective/s:** see Objective 3 **Description of the Activity:** In this final part, learners synthesize everything they have learned by answering broader questions about literature and identity. They move from specific details of the poem to general insights about how literature reflects human experiences. This activity helps learners consolidate their understanding and recognize the importance of poetry in shaping thoughts, emotions, and identity. **Instructions for Learners:** 1. Listen to each question carefully. *"What is the role of literature in shaping identity?"* *"Why is poetry important in our lives?"* 2. Think about your answer based on the lesson. 3. Raise your hand and share your idea. 4. Take note of the final generalization given by the teacher.	This phase applies **Metacognitive and Reflective Pedagogy** within the **Instructional Design Framework** by requiring learners to synthesize their understanding from specific textual analysis to broader conceptual insights. Instead of focusing on isolated elements (theme, tone, imagery), learners integrate these ideas to explain the role of literature in shaping identity and human experience. The activity demonstrates **Higher-Order Thinking** (Relational to Extended Abstract) as learners connect prior discussions, personal reflections, and textual analysis into unified generalizations. Their responses provide observable evidence of deep understanding, particularly in addressing how literature influences beliefs, emotions, and perspectives.
V. ASSESSMENT	**A. Pen-and-Paper Test** **Directions:** Read each question carefully and understand what is being asked before choosing your answer. Select the letter of the best answer from the given choices and write it clearly on your answer sheet. Answer all items completely and avoid unnecessary erasures. *The poem "Gabu" presents a powerful image of the sea relentlessly crashing against the shore. The waves are described as restless and forceful, creating a sense of chaos and tension. The setting appears harsh and lifeless, with gray and barren surroundings that reflect a feeling of emptiness. Despite this, the poem suggests that even in such a place, there is something deeply meaningful and valued. The imagery and tone of the poem highlight the struggle between destruction and the human desire for peace and stability.* 1. Which statement best describes the theme of a poem?	

A. The theme of a poem is the central message or insight about life that the poet wants to express, often reflecting deeper truths about human experiences.
B. The sequence of events in the poem refers to the plot or flow of actions, but it does not explain the deeper meaning or message of the poem.
C. The emotions felt by the reader are part of the reading experience, but they do not fully define the theme of the poem.
D. The physical setting described gives the background of where the poem takes place, but it is different from the poem's main idea or lesson.

2. Which line BEST shows imagery?
A. "Life is difficult sometimes" expresses an idea, but it does not create a strong sensory image for the reader.
B. "The wind howled through the dark and empty shore" uses vivid words that appeal to sight and sound, making it a strong example of imagery.
C. "People feel sad" tells an emotion directly, but it lacks descriptive details that help readers imagine the scene.
D. "Time passes quickly" is a general statement that explains an idea without using sensory description.

3. What does tone refer to in poetry?
A. The number of lines in a poem relates to its structure, but it does not describe the poet's feelings or attitude.
B. The author's attitude toward the subject reflects the tone, showing whether the poet feels joyful, serious, angry, or hopeful.
C. The rhyming pattern focuses on sound and structure, not on the emotional attitude of the writer.
D. The main character may be important in some poems, but tone is not about identifying a character.

4. If a poem makes you reflect on your personal struggles, what role of literature is being shown?
A. Entertainment only suggests reading for enjoyment, but reflection on personal struggles shows a deeper purpose of literature.
B. Memorization focuses on remembering words, not on understanding personal meaning or emotional connection.
C. Personal reflection and identity formation happen when literature helps readers think about themselves and their life experiences.
D. Historical recording refers to preserving events from the past, which is different from personal reflection.

5. Which situation shows a connection between theme and personal experience?

A. Listing the characters in the poem helps identify details, but it does not connect the poem's message to personal life.
B. Identifying the number of stanzas focuses on structure rather than understanding the theme in relation to experience.
C. Memorizing the poem word for word shows recall, but it does not show personal reflection on its meaning.
D. Relating the poem's message about loneliness to your own life shows a meaningful connection between theme and personal experience.

6. Why is imagery important in poetry?
A. Increasing the length of the poem does not explain the true purpose of imagery in poetry.
B. Imagery helps readers visualize scenes and feel emotions more clearly, making the poem more vivid and meaningful.
C. Imagery supports the theme, but it does not replace the central message of the poem.
D. Simplifying grammar is not the purpose of imagery, since imagery focuses on sensory description.

7. A student says, "The poem made me realize I also seek peace during stressful times." What does this show?
A. Personal connection to the theme happens when the reader relates the poem's message to their own feelings and experiences.
B. Memorization of content means remembering the words, but it does not show reflection or emotional understanding.
C. Identification of imagery involves noticing descriptive language, not connecting the poem to personal life.
D. Description of tone only focuses on the poet's attitude, while the statement shows a personal response to the poem.

8. How can literature challenge a person's beliefs?
A. Repeating the same ideas does not challenge beliefs because it does not encourage new thinking or reflection.
B. Presenting new perspectives and experiences helps readers question assumptions and understand different viewpoints.
C. Focusing only on entertainment limits literature's power to inspire thought and reflection.
D. Avoiding emotional topics prevents literature from exploring important issues that may challenge personal beliefs.

9. Which BEST explains how theme, tone, and imagery work together?

A. Theme, tone, and imagery are connected elements that work together, so they are not unrelated.
B. They do more than describe the setting because they help express ideas, emotions, and meaning.
C. They work together to create meaning and emotional impact by shaping how readers understand and feel about the poem.
D. They influence more than structure because they also affect interpretation and emotional response.

10. Which statement shows a deeper understanding of poetry?
A. Saying the poem has four stanzas only identifies structure and does not explain deeper meaning.
B. Saying the poem is about the sea gives the topic, but it does not analyze literary elements or meaning.
C. Saying the poem uses imagery is correct, but it remains a simple observation without deeper interpretation.
D. Explaining how imagery and tone express a desire for peace shows deeper understanding because it connects literary devices to meaning and human experience.

Teacher Note: Refer to the LAS labeled "Thematic Mapping."

B. Performance Task: Personal Response Essay

Instructions:

1. After reading and analyzing the poem Gabu, write a well-developed personal response essay based on the prompt:
    - *How did the poem Gabu help you understand your identity?*
2. In your essay, reflect on how the poem's themes, imagery, emotions, and message relate to your own life, experiences, beliefs, and sense of self. Consider how the speaker's reflections in the poem may connect to your personal journey in understanding who you are as an individual.
3. Your essay should clearly explain your thoughts and feelings about the poem and provide specific examples from both the text and your personal experiences to support your ideas. You may discuss aspects such as family, culture, values, struggles, dreams, personal growth, or how challenges have shaped your identity.
4. The essay must contain an introduction, body, and conclusion. The introduction should briefly present the poem and your main insight about identity. The body should explain your personal reflections and textual connections in organized paragraphs. The conclusion should summarize your learning and explain how the poem deepened your understanding of yourself.
5. Write at least three to five paragraphs using clear, formal, and reflective language. Observe proper grammar, punctuation, spelling, and sentence structure. Make sure your ideas are coherent, meaningful, and supported with thoughtful explanation.
6. Avoid simply summarizing the poem. Focus on your personal interpretation and reflection. Your goal is to show how literature helps you better understand yourself and your identity.

	7. Your work will be graded based on content, depth of reflection, organization of ideas, textual support, clarity of expression, and proper writing mechanics. See Appendix A for the rubric.
VI. REFLECTION	**Directions:** Reflect on your lesson delivery and learners' performance through the following questions. These will help you evaluate the effectiveness of your strategies and identify areas for improvement: 1. Which activities engaged students the most? 2. How many learners achieved 80% on the assessment? How many learners need remediation? 3. Which of my teaching strategies worked well? 4. Which activities took longer than expected and how can I manage time more efficiently in future sessions? 5. What difficulties did I encounter in the delivery of the lesson? How did I resolve these concerns?
VII. USE OF GENERATIVE AI	In preparing this Learning Exemplar (LE), the author used ChatGPT to organize and align the lesson with curriculum standards. The author reviewed and finalized the content and takes full responsibility for this LE.

Appendix A. Rubric

CRITERIA	PERCENTAGE	SCORE
Content (Measures the depth and relevance of the student's ideas, reflections, and personal insights about identity. The response should show a clear understanding of the topic and meaningful self-reflection.)	40%	
Connection to Text & Experience (Evaluates how well the student relates personal experiences and ideas to the poem Gabu. The essay should include clear references to the poem's themes, message, imagery, or emotions.)	30%	
Organization (Assesses the logical arrangement of ideas in the essay, including a clear introduction, body, and conclusion. Ideas should flow smoothly and be easy to follow.)	20%	
Language (Focuses on the correct use of grammar, spelling, punctuation, and sentence structure. The writing should be clear, formal, and appropriate for an academic essay.)	10%	
Total	**100%**	

Lesson Title/Topic	**Key Text Focus (Poem):** *San Malo* by Luisa A. Igloria **Literary Form:** Narrative Poem **Literary Features:** Imagery, Tone, Symbolism, Metaphor	**Lesson Exemplar**	3

I. OBJECTIVES	
A. Content Standard	The learner understands literature as a personal and reflective experience that allows the reader, listener or viewer to connect with themselves and others through diverse literary forms and themes.
B. Performance Standard	The learner demonstrates understanding and appreciation of literature by reflecting on and responding to literary texts, including poetry, in ways that show emotional resonance, cultural awareness, and personal connection.
C. Learning Competencies	• Demonstrate understanding and appreciation of how composers use forms and features purposefully to engage responders at a personal level; • Explain how composers use literary forms and features to foster personal connection of the responder in affective and intellectual ways; • Review one's interaction with literary texts, identifying strengths and areas for growth to cultivate empathy and personal awareness.
II. REFERENCES and MATERIALS	**References** Benitez, Paz Marquez. "Dead Stars." Accessed April 23, 2026. https://gabrielslibrary.blogspot.com/2010/04/dead-stars-paz-marquez-benitez.html. ChatGPT (OpenAI). "Generated Descriptive Paragraph on Imagery and Figurative Language." April 22, 2026. Eslit, Edgar. "Filipino Diaspora." Accessed April 23, 2026. https://www.poemhunter.com/poem/filipino-diaspora/. Igloria, Luisa A. "San Malo." *The Missouri Review*, July 2020. https://missourireview.com/san-malo-by-luisa-a-igloria/. Insight666. "Good Teamwork Brings Success." YouTube Shorts video, 0:59. February 2024. https://www.youtube.com/shorts/_SqVqSqMeiY. OpenAI. *ChatGPT* (April 22, 2026 version). https://chat.openai.com/. OpenAI. "Between Classes" [AI-generated poem]. ChatGPT, April 22, 2026. Oyzon, Voltaire. "Water." Translated by Merlie M. Alunan. *Words Without Borders*, November 2019. https://wordswithoutborders.org/read/article/2019-11/november-2019-philippines-water-voltaire-oyzon-merlie-m-alunan/. Villa, Jose Garcia. "Sonnet I." Accessed April 23, 2026. https://christiannuestro.wordpress.com/2007/11/23/sonnet-i-by-jose-garcia-villa/.

III. CONTENT	**Materials** • Copy of *San Maló* • Copy of *Water* • Flash cards • Sticky notes • Colored markers, highlighters, or crayons • Soft ball or any object to pass	
	Key Text Focus (Poem): *San Malo* by Luisa A. Igloria **Literary Form:** Narrative Poem **Literary Features:** Imagery, Tone, Symbolism, Metaphor	
IV. OBJECTIVES	*At the end of the lesson, learners are expected to:* 1. Identify specific literary forms (e.g., sonnet, monologue) and features (e.g., imagery, tone) used in a selected text. 2. Describe how these specific features are intended to evoke a personal response from the reader. 3. Illustrate the connection between a chosen literary feature and one's own personal engagement with the work. 4. Discuss the specific ways a text's features stimulate both the feelings and the thoughts of the responder. 5. Point out specific instances where the text successfully cultivated empathy or increased personal awareness.	
V. PROCEDURE		**ANNOTATIONS**
A. Activating Prior Knowledge	**1. Activating Prior Knowledge**	
	Option 1: Decode the Clip **Time Allotment:** 10 minutes **Target Objective/s:** see Objectives 1 & 2 **Instructions to the Teacher**: 1. Introduce the activity by explaining that writers use different forms and features to express ideas and emotions, even in everyday situations. 2. Present the video and ask learners to observe how the message is delivered. Video link: **https://www.youtube.com/shorts/_SqVqSqMeiY**	►***2C-2I-1R in Focus*** This activity aligns with the 2C–2I–1R framework by engaging learners in Constructivist learning (C) as they build meaning from a multimodal text by observing how ideas are expressed through visuals, sound, and mood. It promotes Collaborative learning (C) as learners discuss their observations and responses to guide questions. The task supports Inquiry-based learning (I) as learners analyze symbolic

	3. Ask a few guide questions (which you can see below) about the message and the elements used in the video. 4. Connect their responses to how poems also use literary forms and features to convey meaning. **Guide Questions:** 1. What stood out to you in this short video – the visuals, sounds, or mood? Why do you think it caught your attention? *Possible Answer: The visuals of the crabs moving together and raising their claws at the bird.* 2. How did the video make you feel, and what in it caused that feeling? *Possible Answer: I felt satisfied or happy when the crabs successfully defended themselves.* 3. Can you identify anything in the video that represents a bigger idea or meaning, like symbol or metaphor? What do you think it stands for? *Possible Answer: The crabs acting together can symbolize strength in unity or teamwork.* **Option 2:** Draw the Imagery **Time Allotment:** 10 minutes **Target Objective/s:** see Objectives 1 & 2 *"The sun dipped below the horizon, setting the sky ablaze with gold and crimson. A lone tree stood on the hill, its branches reaching out like arms longing for something just beyond reach. The wind whispered secrets through the leaves, carrying the promise of a new beginning."* (IMPORTANT NOTE: The paragraph was AI-generated using ChatGPT and is used solely as instructional material for analyzing imagery and figurative language.)	meaning and interpret how elements in the video function similarly to literary devices in poetry. It demonstrates Integrative learning (I) by connecting multimedia interpretation with literary concepts such as imagery, symbolism, and tone found in poems. Finally, it fosters Reflective learning (R) as learners express personal emotional responses and connect these to deeper meanings and real-life interpretations. The activity uses a multimodal, inquiry-driven, and constructivist approach, where learners actively construct meaning from a short video clip and relate it to literary analysis. It develops critical viewing, interpretation skills, and conceptual transfer by linking visual media with literary forms and features used in poetry. ***►2C-2I-1R in Focus*** This activity aligns with the 2C–2I–1R framework by developing learners' Comprehension (C) through reading and understanding the descriptive text and Communication (C) through translating ideas into a visual drawing and sharing outputs. It strengthens Interpretation (I) as learners analyze imagery, figurative language, and possible symbolism, and supports Inquiry (I) through guide questions that prompt analysis of meaning and

	Directions: Read the paragraph carefully. Who would like to draw on the board what they are imagining while reading the paragraph? **Guide Questions:** ● What parts of the paragraph did the drawing highlight? ● Which parts of the drawing show the details or descriptions that made you picture the scene in your mind? ● Do you notice anything in the drawing that seems to represent a bigger idea or hidden meaning beyond what is literally there? ● How does the drawing make you feel?	emotional response. It also promotes Reflection (R) as learners express how the text and their drawing influence their feelings and understanding. Pedagogically, it uses a constructivist and multimodal approach, where learners actively construct meaning by converting text into visual representation. It also applies experiential and active learning, encouraging deeper engagement with imagery and symbolism through drawing, discussion, and reflection.
	2. Establishing the Purpose of the Lesson	
	Guide Question • How do literary forms and features help poets' express ideas, emotions, and real-life experiences? **NOTE TO THE TEACHER:** • The poem *San Malo* is used as a primary text because it is a strong example of a narrative poem that effectively employs various literary elements. • As they engage with the text, learners will reflect on their personal thoughts and feelings and relate the poem to their own experiences.	Drawing from the IDF of the Strengthened SHS Curriculum, this guide question supports the Analysis and Abstraction phases by prompting learners to examine how literary forms and features shape meaning in poetry. It encourages learners to connect structure, language, and literary devices to the expression of ideas, emotions, and real-life experiences.
B. Instituting New Knowledge	**1. Presenting Examples**	
	Option 1: Poem Under the Lens (Analytical Reading Task) **Time Allotment:** 10 minutes **Target Objectives:** see Objectives 1, 2, 3, 4 **Instructions to the Teacher:** Provide each group with selected stanzas from the poem **Water** by Voltaire Oyzon translated from Waray by Merlie	***►2C-2I-1R in Focus*** With reference to the IDF of the Strengthened SHS Curriculum, understanding the learners is a key part of the Analysis phase. It helps you identify learners' prior knowledge, interests, and needs, allowing you to design activities and lessons that are

	M. Alunan. Ensure all groups work on the same poem for focused discussion. Access the poem thru this link: https://wordswithoutborders.org/read/article/2019-11/november-2019-philippines-water-voltaire-oyzon-merlie-m-alunan/ **Directions to the Learners:** Read the poem carefully with your group. Then, answer the guide questions below. Be ready to share your answers with the class. **Guide Questions:** ● What is the poem about? Summarize it in 2–3 sentences. ● What images stand out in the poem? What feelings do these images create? ● What tone is shown in the poem? What words helped you identify it? ● What message or lesson do you think the poet wants to convey? ● How can the message of the poem relate to real life or your own experiences? **Option 2: Quote, Cut, Connect** **Time Allotment:** 10 minutes **Target Objectives:** see Objectives 1, 2, 3, 4 **Instructions to the Teacher:** Post selected lines or short excerpts from *Water* by Voltaire Oyzon (translated by Merlie M. Alunan) around the room or provide printed strips per group. Ensure each group rotates or works with the same set of excerpts. Guide learners to focus	meaningful, engaging, and effective. This activity uses a collaborative, constructivist approach where learners work in teams to match literary terms and decode jumbled words. It promotes peer interaction, engagement, and shared meaning-making. While focused on recall, it serves as a scaffold for higher-order thinking by activating prior knowledge of literary elements needed for later analysis. ►***2C-2I-1R in Focus*** This activity aligns with the 2C–2I–1R framework by engaging learners in Constructivist learning (C) as they construct meaning from selected poetic excerpts through guided analysis. It promotes Collaborative learning (C) as learners work in groups to interpret lines and negotiate meaning through discussion. The task supports Inquiry-based learning (I) as learners closely examine textual

	on analyzing how specific textual details create meaning and emotional impact. Access the poem thru this link: https://wordswithoutborders.org/read/article/2019-11/november-2019-philippines-water-voltaire-oyzon-merlie-m-alunan/ **Directions to the Learners:** Work with your group and analyze each assigned excerpt. For every line, complete the three tasks below: **Task Guide (per excerpt):** 🎀 **1. Quote (What stands out?)** Identify one word or phrase that is most powerful or striking. 🤔 **2. Cut (What does it mean?)** Explain what the line suggests or represents in the poem. 💓 **3. Connect (How does it affect you?)** Describe the feeling it creates and the real-life situation it reminds you of. Be ready to share.	evidence ("Quote"), interpret meaning ("Cut"), and justify responses through reasoning. It demonstrates Integrative learning (I**)** by connecting literary analysis (form and features such as imagery, tone, symbolism, and metaphor) with personal response and real-life experiences. Finally, it fosters Reflective learning (R) as learners articulate emotional reactions and personal connections to the text. The activity uses a structured close-reading and meaning-making approach, where learners break down literary excerpts into manageable analytical steps (Quote–Cut–Connect). This supports textual evidence-based interpretation, emotional engagement, and critical thinking, allowing learners to understand how literary features shape both meaning and reader response.
	2. Discussing New Concept	
	Instruction to the Teacher: Present each literary form one at a time. Instead of simply defining, pair each concept with a short example and involve learners. **A. LITERARY FORMS** **Literary forms** refer to the structure or type of a literary work - how the text is organized.	►***2C-2I-1R in Focus*** This activity aligns with the 2C–2I–1R framework by engaging learners in Constructivist learning (C) as they build understanding of literary forms and features through examples rather than direct definitions. It promotes Collaborative learning (C) through guided discussions where learners share observations and responses to

	1. Sonnet A **sonnet** is a poem with 14 lines, usually written about love, nature, or deep emotions. It often follows a specific rhyme pattern. Example: Sonnet I by Jose Garcia Villa https://christiannuestro.wordpress.com/2007/11/23/sonnet-i-by-jose-garcia-villa/ **Guide Questions:** • What do you notice about its structure? • Why do you think poets use a fixed form like this? **2. Monologue** A **monologue** is a speech delivered by one speaker expressing thoughts or feelings, often revealing inner emotions. *Through the open window the air – steeped outdoors passed into his room, quietly enveloping him, stealing into his very thought. Esperanza, Julia, the sorry mess he had made of life, the years to come even now beginning to weigh down, to crush – they lost concreteness, diffused into formless melancholy. The tranquil murmur of conversation issued from the brick – tiled azotea where Don Julian and Carmen were busy pattering away among the rose pots.* *"Papa, and when will the 'long table' be set?"* *"I don't know yet. Alfredo is not very specific, but I understand Esperanza wants it to be next month."* *Carmen sighed impatiently. "Why is he not a bit more decided, I wonder. He is over thirty, is he not? And still a bachelor! Esperanza must be tired waiting."* *"She does not seem to be in much of a hurry either," Don Julian nasally commented, while his rose scissors busily snipped away.*	guide questions. The activity is Inquiry-based (I) as learners analyze structure, meaning, and purpose through questioning. It is Integrative (I) as it connects literary forms and features with actual texts, allowing learners to see how these elements function in context. Finally, it supports Reflective learning (R) as learners evaluate how different forms and features shape meaning and expression in literature. Pedagogically, the activity uses a guided discovery and scaffolded inquiry approach, where the teacher presents examples and gradually leads learners to analyze and generalize concepts. This promotes active engagement, critical thinking, and deeper understanding of how literary forms and features convey ideas and emotions.

- Excerpt from the Dead Stars by Paz Marquez Benitez

Access Link:
https://gabrielslibrary.blogspot.com/2010/04/dead-stars-paz-marquez-benitez.html

Guide Questions:

- Who is speaking?
- What emotions are revealed?
- What makes this a monologue?

3. Narrative Poem

A **narrative poem** is a poem that tells a story. It may include characters, events, and a setting.

A traveler walks through a world shaped by silence and thought.
He searches for meaning in the things he cannot name,
passing through moments that feel like memories not yet lived.
Each step becomes a story of discovery and loss,
as he learns that understanding does not come all at once,
but in fragments carried by time and reflection.

(Important Note: The text was generated using ChatGPT (OpenAI) and is used solely as instructional material for the analysis of a narrative poem.)

Guide Questions:

- What elements of a story can you identify? (e.g., characters, setting, events)
- How does this poem show that it is telling a story?

4. Free Verse

Free verse is poetry that does not follow a fixed rhyme or meter**,** allowing the poet more freedom in expressing ideas.

Example: Water by Voltaire Oyzon
Access Link:
https://wordswithoutborders.org/read/article/2019-

	11/november-2019-philippines-water-voltaire-oyzon-merlie-m-alunan/ **Guide Questions:** • How is this different from a sonnet? • What freedom does the poet have here? **B. LITERARY FEATURES** **Literary features** are **techniques writers use** to make their writing more vivid, meaningful, and engaging. **1. Imagery** **Imagery** uses descriptive language that appeals to the five senses (sight, sound, smell, taste, touch). **Example:** *The rain tapped softly on the tin roof, while the smell of wet soil filled the air.* It appeals to the senses of hearing (tapped), smell (wet soil), and sight (rain)**.** **2. Tone** **Tone** refers to the author's attitude or feeling toward the subject or audience. **Example:** *I can't believe you left me here alone.* The feeling of the speaker shows an attitude of hurt or sadness toward someone**.** **3. Symbolism** **Symbolism** occurs when an object, action, or idea represents a deeper meaning beyond its literal sense. **Example:** *A dove flying across the sky represents peace.* The dove is not just a bird—it represents a deeper meaning (peace, hope, freedom)**.**	

	4. Metaphor A **metaphor** is a comparison between two different things without using "like" or "as." **Example:** *Life is a journey with many unexpected turns.* Life is compared to a journey without using "like" or "as."	
	3. Developing Mastery	
	Unlocking of Difficulties **Instructions to the Teacher:** Prepare 5 "mystery word cards" placed around the room or on the board. Each card contains one target word. Provide a short sentence for each word and let learners infer meaning. Give meanings on the board and let learners match. **Sentence Use:** ● The river roils violently after the storm. ● The farmer expanded his acreage to grow more crops. ● He received severance after leaving the company. ● The sojourner stayed in the village for only a few months. ● The air was filled with the sweet scent of cassia in bloom. **Definition:** ● roils → to stir up violently ● acreage → land area measured in acres ● severance → separation or payment after job termination ● sojourner → a temporary traveler or guest ● cassia → a type of fragrant spice/flower **Instruction to the Teacher:** 1. Read the poem aloud with proper expression, modeling correct pronunciation, pacing, and tone. (I Do)	***►2C-2I-1R in Focus*** This activity aligns with the 2C–2I–1R framework by engaging learners in constructing meaning (Constructivist) as they infer vocabulary through context clues rather than direct definition. It promotes Collaborative learning (C) as learners interact and compare answers during the matching task. The activity is Inquiry-based (I) as learners actively predict, test, and verify word meanings using contextual evidence. It is Integrative (I) because vocabulary development is directly connected to comprehension of the poem, preparing learners for deeper literary analysis. Finally, it supports Reflective learning (R) as learners evaluate and refine their understanding by checking and correcting their inferred meanings. Pedagogically, the activity uses a contextualized and guided discovery approach, where learners derive meaning from context instead of memorization. This encourages active engagement, critical thinking, and

	2. Read the poem aloud together with the learners, ensuring correct rhythm, pronunciation, and intonation. (We Do) 3. Let learners read the poem aloud independently or by group to practice fluency and expressive reading. (You Do) 4. Access the poem thru this link: https://missourireview.com/san-malo-by-luisa-a-igloria/. **Option 1:** Think-Pair-Share: Literary Features Hunt **Time Allotment:** 15 minutes **Target Objectives:** see Objectives 1, 3, 4, 5 Think ● Read the poem individually. ● Identify the literary form used. ● Think about which words or lines show imagery, symbolism, and tone. Pair ● Pair up and share your observations. ● Use markers or crayons to: - Underline words or lines that show imagery - Encircle words or lines that show symbolism - Highlight words or lines that convey tone. Share ● Share one or two examples with the class. ● Share what you feel and think. *What emotion does this line/feature create in you?* *What idea or realization does it make you consider?* *What makes San Malo a narrative poem?* **Option 2:** Feel-Think Lens **Time Allotment:** 15 minutes **Target Objectives:** see Objectives 1, 4, 5	deeper vocabulary retention, which are essential for effective literary comprehension. ►***2C-2I-1R in Focus*** This activity aligns with the 2C–2I–1R framework by engaging learners in Constructivist learning (C) as they actively identify and make meaning of literary features from the poem. It promotes Collaborative learning (C) through the Think–Pair–Share process, where learners exchange and refine ideas with peers. The activity is Inquiry-based (I) as learners analyze imagery, symbolism, and tone through guided prompts, particularly the FEEL–THINK lens that encourages deeper interpretation. It is Integrative (I) as it connects textual analysis with personal response (emotion and realization). Finally, it supports Reflective learning (R) as learners evaluate how the poem affects their feelings and thinking. Pedagogically, the activity uses a collaborative and inquiry-based approach, combining Think–Pair–Share with a reader-response strategy

	Directions: You will be given a worksheet for this activity. This is an individual task, so you are expected to work quietly. *(see Learning Activity Sheet No. 1)*	(FEEL–THINK). This promotes active engagement, critical thinking, and personal connection, enabling learners to analyze literary features while relating them to their own experiences and insights.
C. Demonstrating Knowledge and Skills	**1. Finding Practical Application**	
	Option 1 From Analysis to Creation: Writing My Own Poem **Time Allotment:** 30 minutes **Target Objectives:** see Objectives 1,3, 4, 5 **Instructions to the Teacher:** Guide learners to recall the literary forms and features discussed (imagery, tone, metaphor, symbolism, and poem structures such as free verse, narrative, or monologue) before the writing task. Provide scaffolding examples if needed. **Directions to the Learners:** 1. Using your understanding of literary forms and features in poetry, write a **two-stanza narrative poem** that demonstrates at least one literary feature (imagery, tone, metaphor, or symbolism). 2. Your poem should show clear expression of ideas and emotions, not just description. 3. Write about a meaningful experience, observation, or reflection that shows how you see the world or yourself. **Example:** *Between Classes* *I rushed through the hallway still half-awake,* *late again after staying up too long reviewing notes,*	►***2C-2I-1R in Focus*** This activity aligns with the 2C–2I–1R framework by engaging learners in Constructivist learning (C) as they apply previously learned concepts of literary forms and features in creating an original poem. It promotes Collaborative learning (C) when learners are guided through scaffolding and shared examples before independent writing. The activity is Inquiry-based (I) as learners make decisions on how to express ideas using appropriate literary forms and features, demonstrating understanding through creative application. It is Integrative (I**)** as it combines knowledge of literary structures (forms) and techniques (features) with personal experience, reflection, and expression in poetry writing. Finally, it supports Reflective learning (R) as learners express personal meaning, experiences, and insights through their own poetic output.

	the morning bell echoing like a warning I almost missed, *while classmates were already settling into their seats.* *My books felt heavier than my thoughts as I hurried inside,* *passing laughter that faded behind my uneven steps,* *at the window, sunlight slipped through dusty glass,* *and I paused—deciding I would try again.* Important Note: AI-generated sample poem created with ChatGPT (OpenAI, 2026) for instructional purposes. **Option 2:** Bag of Meaning – Poem Exchange Challenge **Time Allotment:** 20 minutes **Target Objectives:** see Objectives 1, 3, 4, 5 **Instructions to the Teacher:** Guide learners to choose a personal item from their bag and model how everyday objects can be used figuratively in poetry. Emphasize that the item will serve as the **central symbol or title** of their poem. **Directions to Learners:** 1. Choose one item from your bag (e.g., pen, notebook, wallet, key, phone). 2. Write a 6–8 line poem where your chosen item becomes a symbol or metaphor connected to your personal experience in life. 3. Use at least one literary form (free verse, narrative poem, or monologue) and include at least one literary feature (imagery, tone, metaphor, symbolism). 4. Exchange your poem with a classmate. 5. Your classmate will identify: o the literary form used o the literary features present	Pedagogically, the activity uses a constructivist, learner-centered, and performance-based approach, where learners transition from analysis to creation. It applies scaffolding and experiential learning, allowing students to first review concepts and examples before producing an original work. This fosters higher-order thinking, creativity, and meaningful application of literary knowledge in authentic writing. ►***2C-2I-1R in Focus*** Grounded in the 2C–2I–1R framework, the task develops Constructivist learning (C) as learners generate meaning by transforming everyday personal objects into symbolic elements in poetry. Collaborative learning (C) is evident as students exchange poems and engage with peers' creative outputs through interpretation and discussion. The activity fosters Inquiry-based learning (I) by requiring learners to identify literary forms and features and justify interpretations of meaning. It demonstrates Integrative learning (I) as it connects real-life objects and lived experiences with literary concepts such as imagery, tone, metaphor, and symbolism. Reflective learning (R) is achieved as learners consider how meaning is constructed differently in their classmates' poems

	○ and explain their interpretation of the poem's meaning	and how personal experiences are expressed through language. Instructional design follows a constructivist, experiential, and peer-assisted approach, allowing learners to build understanding through creation, interaction, and interpretation. The task encourages authentic expression, critical analysis, and meaningful engagement with literary forms and features through both writing and peer evaluation.
	2. Making Generalization	
	Mapping the World of Literature • Complete the concept map by filling in the missing literary forms and features. *(see Learning Activity Sheet No. 2)* **Processing Question:** • What did you realize about writing poetry after studying *San Malo* and creating your own poem?	***►2C-2I-1R in Focus*** This activity aligns with the 2C–2I–1R framework through selected learning approaches evident in the task design. It promotes Constructivist learning (C) as learners actively complete a concept map by organizing and synthesizing knowledge of literary forms, features, and elements. It supports Collaborative learning (C) through group discussion and shared completion of the concept map. The activity encourages Inquiry-based learning (I) as learners examine relationships among literary concepts and determine how they connect to create meaning. It demonstrates Integrative learning (I) by requiring learners to synthesize different literary concepts into a unified framework.

		Finally, it fosters Reflective learning (R) as learners connect literary understanding to life lessons drawn from the texts studied.
V. ASSESSMENT	**A. Pen-and-Paper Test** **Directions:** Read following items carefully. Write the letter of the correct answer on your one-fourth sheet of paper. 1. You are asked to write a poem for your school's literary contest. The rules say it must have 14 lines and often explore emotions like love or longing. What type of poem should you write? A. A free verse poem without rhyme or meter **B. A sonnet with 14 lines and emotional themes** C. A monologue delivered by one speaker D. A narrative poem that tells a story 2. During a play, one character speaks alone on stage, revealing their inner thoughts to the audience. What is this called? A. A dialogue between two characters B. A short lyrical poem with rhyme **C. A monologue expressing personal thoughts** D. A metaphor comparing two ideas 3. Your teacher asks you to write a poem that includes characters, events, and a setting, much like a short story. Which type of poem fits this description? A. A sonnet with a fixed rhyme scheme **B. A narrative poem that tells a story** C. A free verse poem without structure D. A lyrical poem always about love 4. A student submits a poem that doesn't follow any rhyme or meter but still conveys deep meaning. How is this type of poetry best described? A. Poetry with strict rhyme patterns B. Poetry with a fixed rhythm **C. Free verse poetry without rhyme or meter** D. Poetry that relies mainly on symbolism 5. When a poet describes the smell of freshly baked bread or the sound of rain tapping on the roof, which literary feature is being used? A. Tone **B. Imagery appealing to the senses**	

C. Symbolism representing deeper meaning
D. Metaphor comparing two ideas
6. In a poem about war, the author writes with bitterness and anger. What literary element is being shown here?
A. Rhythm of the poem
B. Tone, or the author's attitude
C. Sensory details in the text
D. Symbolic meaning of objects
7. In a short story, a dove is used to represent peace. What literary device is at work?
A. Imagery
B. Symbolism
C. Metaphor
D. Narrative
8. A teacher explains: "When you say 'Time is a thief,' you are making a direct comparison without using 'like' or 'as.'" What is this called?
A. A simile using 'like' or 'as'
B. A metaphor without 'like' or 'as'
C. Symbolism representing an idea
D. Imagery appealing to senses
9. A student reads a poem and feels sadness and nostalgia. Which aspect of poetry is most connected to these emotions?
A. Thoughts
B. Feelings
C. Tone
D. Symbolism
10. After reading a poem about poverty, students begin reflecting on social realities and history. Which aspect of poetry is at work here?
A. Affective (Heart)
B. Intellectual (Mind)
C. Imagery
D. Free Verse

Teacher Note: All answers are indicated in bold.

B. Performance Task: Poetry Slam Moment
Instructions to the Teacher:

	Divide learners into small groups. Provide each group with a simple situation card (e.g., "waiting for results," "rainy day at school," "family sacrifice," "lost friendship," "hope after failure"). Remind learners to write a narrative poem with at least two literary features in their output. **Directions to the Learners:** 1. In your group, choose or be assigned a situation card. 2. Transform the situation into a **short 3-stanza narrative poem** using at least two different literary features from the four discussed in class (imagery, tone, metaphor, symbolism) 3. Within your group, assign the following roles: writer/composer, imagery builder, emotion and tone director, and language enhancer to ensure collaborative and focused poem creation. 4. Be creative - your poem should "show" the emotion and idea, not just tell it. 5. Prepare to perform or read your poem in a dramatic way (e.g., voice, gesture, expression allowed; see Appendix A Performance Task Rubric).
VI. REFLECTION	**Directions:** Reflect on your lesson delivery and learners' performance through the following questions. These will help you evaluate the effectiveness of your strategies and identify areas for improvement: 1. Which activities engaged students the most? 2. How many learners achieved 80% on the assessment? How many learners need remediation? 3. Which of my teaching strategies worked well? 4. Which activities took longer than expected and how can I manage time more efficiently in future sessions? 5. What difficulties did I encounter in the delivery of the lesson? How did I resolve these concerns?
VII. USE OF GENERATIVE AI	In preparing this Learning Exemplar (LE), the author primarily used **ChatGPT** to develop sample poems and textual lines for instructional purposes, enhance and refine teacher-designed activities, and improve the clarity, conciseness, and coherence of instructions and directions. ChatGPT was also used to support the alignment and accuracy of annotations to ensure they are conceptually appropriate and consistent with lesson objectives. The author likewise used **Microsoft Copilot** to assist in drafting assessment items, performance tasks, rubrics, and contextual background information relevant to the lesson content. **Gemini** was used in a limited capacity for similar purposes, particularly in refining language and supporting idea development. While these tools provided support in the drafting and refinement process, the author remains the primary intellectual designer of this LE. The careful judgment in selecting, designing, sequencing, and evaluating activities reflects the author's instructional decision-making and ensures the smooth and coherent flow of learning experiences. All outputs generated with the assistance of these tools were carefully reviewed, revised, and finalized by the author. The author assumes full responsibility for the content, accuracy, and integrity of this Learning Exemplar.

Appendix A: Performance Task Rubric (Poetry Slam Moment)

CRITERIA	EXCELLENT (4)	PROFICIENT (3)	DEVELOPING (2)	BEGINNING (1)
Use of Literary Forms	Clear, accurate use of the literary form	Adequate use of the literary form	Partial or limited attempt at a literary form	Minimal or incorrect use
Application of Literary Features	Skillful use of at least 2 literary features	Adequate use of 2 literary features	Limited use of 1 literary feature	Minimal or incorrect use
Creativity & Originality	Highly original, insightful adaptation	Creative adaptation with some originality	Some creativity but predictable	Little creativity
Affective & Intellectual Impact	Strong emotional and intellectual resonance	Clear emotional or intellectual impact	Limited emotional/intellectual appeal	Minimal impact
Reflection & Explanation	Thorough, insightful reflection	Clear reflection with some insight	Basic reflection	Incomplete or unclear

Lesson Title/Topic	**Key Text Focus (Poem):** To Unravel a Torment You Must Begin Somewhere by Luisa A. Igloria **Literary Form:** Lyric Poetry **Literary Features:** • Sensory Imagery • Metaphor • Voice	**Lesson Exemplar**	4

I. OBJECTIVES	
A. Content Standard	The learner understands literature as a personal and reflective experience that allows the reader, listener or viewer to connect with themselves and others through diverse literary forms and themes.
B. Performance Standard	The learner demonstrates understanding and appreciation of literature by reflecting on and responding to literary texts, including poetry, in ways that show emotional resonance, cultural awareness, and personal connection.
C. Learning Competencies	• Demonstrate understanding and appreciation of how composers use forms and features purposefully to engage responders at a personal level. • Participate in interactive learning (e.g., group discussions and read-alouds) to deepen empathy and understanding of literary texts. • Review one's interaction with literary texts, identifying strengths and areas for growth to cultivate empathy and personal awareness.
II. REFERENCES and MATERIALS	**REFERENCES:** Department of Education. 2026. Strengthened Senior High School Curriculum Guide for Contemporary Literature 1. Igloria, Luisa A. 2018. *"To unravel a torment you must begin somewhere."* Poets.org. Accessed March 3, 2026. https://poets.org/poem/unravel-torment-you-must-begin-somewhere Derank. 2017. *"Rain Sounds 15 Seconds Soundtrack."* YouTube video. https://www.youtube.com/watch?v=C-hzP3mOBGY Word of Sound Effects. 2026. *"Cloth tear sound effect (no copyright)."* Youtube video. https://www.youtube.com/watch?v=myKZj8h7NBc Sound Effects. 2023. "Breathing Sound Effect." Youtube video. https://www.youtube.com/watch?v=7O6ec8IaBzc **MATERIALS:** 1. Copies of the poem: To Unravel a Torment You Must Begin Somewhere (printed or digital) 2. Presentation materials or printed visuals such as mirror, window, bridge, lens, and thread

	images) 3. Audio clips and playback device for the Sensory Mapping activity (e.g., rain sounds, breathing sounds, fabric tearing) 4. Tangled string or yarn pieces (or paper for drawing a knot/scribble) for the Identity Knot activity 5. Student writing materials (notebooks, pens, or pencils) 6. Annotation tools (highlighters or colored pens for identifying imagery, metaphor, and voice in the poem) 7. Art and craft materials for visual or creative tasks (chart paper, manila paper, markers, crayons, colored pencils, scissors, glue) 8. Printed worksheets or templates, including reflection prompts, the Reflection Mirror chart, and gallery walk sheets 9. Display space for outputs such as a bulletin board or wall area for the Emotional Mosaic and group presentations 10. All appendices can be accessed through the Google Drive link: https://bit.ly/4t6f27Q
III. CONTENT	**Key Text Focus (Poem):** To Unravel a Torment You Must Begin Somewhere by Luisa A. Igloria **Literary Form:** Lyric Poetry **Literary Features:** • Sensory Imagery • Metaphor • Voice
IV. OBJECTIVES	At the end of the session, learners are expected to: 1. Identify a literary form (e.g., a lyric poem) and specific features (e.g., sensory imagery, metaphor, voice) within the selected text. 2. Share a personal or critical response by explaining the emotional impact of a specific line or image during a structured read-aloud session. 3. Acknowledge and build upon the perspectives of peers during collaborative talk to demonstrate a deepened understanding of the text. 4. Compare a current response to a literary text with a previous interaction to identify specific strengths in personal awareness.

IV. PROCEDURES		**ANNOTATIONS**
A. Activating Prior Knowledge	**1. Activating Prior Knowledge**	
	Option 1: The Identity Knot **Time Allotment:** 15 minutes **Target Objectives:** see Objectives 1, 2 **Poem Link:** https://bit.ly/4urCf6r **Instructions:**	**General Note to the Teacher:** This Lesson Exemplar serves as a repertoire of activities that you may freely choose from depending on the level and needs of your students. The LE already includes literary texts and

	1. Begin the activity with a short review by asking students to recall "San Maló." • Guide Question: *What struggles or emotions did the people in the poem experience (e.g., displacement, hardship, identity)?* • Emphasize that the poem shows how experiences can shape one's sense of self. 2. Introduce the activity by explaining that poets often use **ordinary objects as metaphors** to represent deeper emotions or experiences. Connect this to the previous lesson by noting that, like in "San Maló," deeper meanings can be expressed through images and experiences. 3. Provide each student with a small piece of tangled string. If string is unavailable, students may draw a tangled scribble on paper or visualize a knot mentally. 4. Ask students to slowly try to untangle the knot while reflecting on one aspect of their identity that feels confusing, pressured, or unresolved (e.g., family expectations, academic responsibilities, personal fears, hidden talents, or aspirations). • Encourage learners to connect their reflections to **real-life experiences within their community,** such as balancing responsibilities at home, school pressures, or cultural values like perseverance and strong family ties. 5. While doing the activity, guide students to think about how the knot can serve as a metaphor for their personal experiences. 6. Students then write a three-sentence "Origin Story" explaining: • what the knot represents, • why it became tangled, • how they might begin to unravel it. 7. Remind students that the goal is not to fully resolve their personal struggles, but to recognize that meaningful writing—especially poetry—often begins with honest reflection.	activities aligned with the lesson objectives; however, you are given the freedom to select alternative literary texts and/or activities that you believe are more appropriate and responsive to your students' context and learning needs. **2C-2I-1R Pedagogical Approaches**: This activity is anchored on the **Constructivist** and **Reflective** approaches. It allows learners to construct meaning by connecting a tangible object (the knot) to their personal experiences, demonstrating that knowledge is actively built rather than passively received. At the same time, the task promotes reflection as students examine aspects of their identity, process internal struggles, and express insights through their "Origin Story," fostering deeper self-awareness and personal understanding.

	8. Invite students to voluntarily share their reflections with the class. **Teacher's Note:** Refer to the LAS labeled "Sensory Mapping." **Processing Questions:** 1. How can a simple object represent a deeper personal struggle? 2. How are your experiences similar to the struggles shown in "San Maló"? 3. Did you unravel the knot all at once or step by step? 4. How might the process of unraveling something physical be similar to understanding our identity? **Option 2:** Sensory Mapping **Time Allotment:** 10 minutes **Target Objectives:** see Objectives 1, 2 **Instructions:** 1. Begin by explaining that sensory imagery allows readers to experience a poem through the five senses (sight, sound, smell, taste, and touch). Emphasize that writers use sensory details to make emotions and experiences more vivid and relatable. 2. Prepare and play a 30-second audio clip (e.g., rain, rhythmic breathing, or fabric tearing). You may use the following links: ● Rain: https://bit.ly/4rEjKt2 ● Rhythmic Breathing: https://bit.ly/4lqVrwQ ● Fabric Tearing: https://bit.ly/40pu5xJ 3. Ask students to **close their eyes while listening** to the audio clip. 4. Contextualize the activity by encouraging students to connect the sounds to locally familiar experiences, such as rain falling on a nipa roof, noises from the market, or natural sounds in their surroundings. This helps them relate literary imagery to their everyday	**2C-2I-1R Pedagogical Approaches**: This activity is anchored on the **Constructivist** and **Inquiry-Based approaches**. Students construct meaning by transforming sensory input (audio stimuli) into personal images, emotions, and interpretations, showing that understanding is built through individual experience. At the same time, the activity is inquiry-based as students actively explore and investigate how sounds trigger imagination and emotional responses, leading them to discover the role of sensory imagery in making literary texts more vivid and meaningful.

	environment. 5. After the audio ends, students list describing: • what they heard • what they imagined seeing • what emotions or memories the sound evoked **(Refer to the LAS labeled "The Identity Knot" for the full worksheet template).** 6. If audio equipment is unavailable, the teacher may instead read a short descriptive passage aloud. Explain that the goal remains the same: to explore how sensory input can trigger imagination and emotional response. 7. Let students share their responses with a partner. 8. Conclude by reinforcing that the purpose of the activity is to demonstrate **how sensory experiences can inspire imagery, imagination, and emotional depth in writing**, especially in poetry. **Processing Questions:** 1. Which senses were activated besides hearing? 2. What images or emotions appeared in your mind while listening? 3. Why do writers often use **sensory details** to describe feelings or memories?	
	2. Establishing the Purpose of the Lesson	
	Option 1: The "Why" Compass **Time Allotment:** 5 minutes **Target Objective:** see Objective 1 **Poem Link:** https://bit.ly/4urCf6r **Instructions:** 1. Before beginning the activity, establish a respectful and safe classroom environment, as learners may share personal insights during the discussion. 2. Display a slide presenting three icons: a **Mirror**, a **Window**, and a **Bridge**. 3. Ask students to observe the images and briefly think about what each symbol might represent.	**2C-2I-1R Pedagogical Approaches**: This activity is anchored on the **Reflective** and **Constructivist** approaches. It encourages students to reflect on their personal experiences and perspectives through the symbols of the Mirror, Window, and Bridge, promoting self-awareness and empathy. At the same time, learners construct meaning by connecting the poem to their own lives and social context, demonstrating that understanding

	4. Explain that literature can serve different purposes in our lives: • **Mirror**: helps us reflect on our own experiences. • **Window**: allows us to understand someone else's life. • **Bridge**: connects different perspectives and builds empathy. 5. Encourage students to relate these concepts to **Filipino experiences**, such as family relationships, resilience, and personal aspirations, to make the discussion more meaningful and grounded in their context. 6. Inform students that the poem **To Unravel a Torment You Must Begin Somewhere by Luisa A. Igloria** *(See Appendix A for the full poem)* will serve as a Mirror, Window, and Bridge as they explore the theme of self-discovery and identity. 7. Ask students to silently reflect on which symbol resonates with them most at the moment. **8.** Conclude by linking the activity to the lesson objective: **students will identify the literary form of a lyric poem and recognize its key features such as imagery, metaphor, and voice.** **Processing Questions:** 1. Which of the three symbols—Mirror, Window, or Bridge—do you feel is most meaningful to you right now? Why? 2. How can reading a poem help us better understand ourselves and others? **Option 2:** The Reader's Lens **Time Allotment:** 5 minutes **Target Objective:** see Objective 1 **Directions:** 1. Begin by explaining that **literary analysis requires close reading and careful observation of language**, similar to how a lens helps bring details into focus.	literature goes beyond identifying features and involves actively making sense of human experiences. **2C-2I-1R Pedagogical Approaches:** This activity is anchored on the **Constructivist** and **Inquiry-Based** approaches. Students construct understanding by relating the concept of a camera lens to the process of analyzing poetry, allowing them to actively make meaning from

	2. Display an image of a **camera lens** or **magnifying glass.** 3. Ask students to reflect on their experiences with photography or social media, where adjusting the lens or focus changes how an image is perceived. Use this to contextualize the idea that perspective influences understanding. 4. Explain that photographers adjust the lens to focus on specific details in order to capture a meaningful image. 5. Relate this concept to reading poetry by emphasizing that readers must also "adjust their lens" to notice important elements in a text. 6. Tell learners they will focus on: • **lyric form** • **sensory imagery** • **metaphor** 7. Ask students to pay attention to how these elements reveal the speaker's identity and emotions. 8. Instruct students to pay attention to how these elements reveal the speaker's identity and emotions. **Processing Questions:** 1. What happens when an image is out of focus? 2. How might focusing on specific poetic features help us understand a poem better? 3. Why might a poet use objects or images instead of direct explanations?	familiar experiences. At the same time, the activity promotes inquiry as students closely examine specific poetic features—such as imagery and metaphor—and investigate how these elements contribute to meaning, guiding them to deeper literary understanding through observation and questioning.
B. Instituting New Knowledge	**1. Presenting Examples**	
	Option 1: Double-Voice Lyric Reading **Time Allotment:** 20 minutes **Target Objective:** see Objective 2 **Instructions:** 1. Begin the activity with an unlocking of vocabulary to support comprehension and proper emotional expression during the reading. Facilitate a **Matching Type vocabulary activity (Refer to the LAS labeled**	**2C-2I-1R Pedagogical Approaches:** This activity is anchored on the **Collaborative** and **Constructivist** approaches. Students work together through group-based reading and role-sharing, allowing them to build a collective interpretation of the poem's meaning. At the same time, they construct understanding by

	"The Double-Voice Lyric Reading") where students match key words and phrases from the poem with their correct meanings. 2. After completing the activity, briefly process the answers with the class and guide learners to relate these words to possible emotions or experiences. Emphasize how understanding these terms can help them better grasp the tone and deeper meaning of the poem. 3. Distribute copies of **To Unravel a Torment You Must Begin Somewhere** by **Luisa A. Igloria** *(See Appendix A for the full copy of the poem).* 4. Divide the class into two groups. 5. Assign reading roles: • **Group A** reads the lines that focus on **objects, actions, or concrete imagery** in the poem. • **Group B** reads the lines that reveal the **speaker's emotions, thoughts, or reflections.** 6. Allow each group a few minutes to rehearse their assigned lines, encouraging them to apply appropriate tone and expression based on their understanding of the vocabulary. 7. Conduct a **structured read-aloud** where the two groups read their parts alternately. 8. After the first reading, ask the groups to switch roles and perform the reading again so that students experience both voices of the poem. Encourage them to listen carefully to how tone and imagery contribute to the poem's emotional meaning. 9. Ask students to note **one line or image that created a strong emotional impact (Refer to the LAS labeled " The Double-Voice Lyric Reading.")** during the reading. 10. Guide learners to connect the poem's imagery with experiences familiar to Filipino youth, such as family relationships, expectations, or personal growth. **Processing Questions:**	connecting imagery, tone, and vocabulary to their own experiences and emotions, demonstrating that meaning in poetry is actively created through engagement and personal interpretation.

	1. How did the tone change when the poem shifted from describing objects to expressing emotions? 2. Which line or image had the strongest emotional impact on you? Why? 3. Why might the poet use ordinary objects or actions to represent inner struggles? 4. How did hearing your classmates read the poem influence your understanding of the speaker's feelings? **Option 2:** Metaphor in Motion **Time allotment:** 15 minutes **Target Objectives:** see Objectives 1, 2 **Instructions:** 1. Display a short excerpt from the poem, such as: *"A safety pin festooned with four wrinkled cords / stacking stones and rubbing sticks"* **(Refer to Appendix C for full list of short excerpts to be used).** 2. Divide the class into pairs, triads, or groups of four depending on class size. Assign each group a different excerpt from Appendix C. 3. Ask students to read their assigned excerpt silently first, then prepare a simple physical representation of the image or action. • One student represents the **"safety pin"** or the object. • Another represents the **action or process** (e.g., "stacking stones," "rubbing sticks"). • Encourage students to focus on **symbolic representation rather than literal acting.** Guide them to connect the metaphor with common life experiences such as persistence, patience, or personal change. 4. After acting, students discuss in pairs: • What might the object or action symbolize in terms of personal struggle, identity, or emotional labor? • How does physically "performing" the metaphor	**2C-2I-1R Pedagogical Approaches:** This activity is anchored on the **Collaborative** and **Constructivist** approaches. Learners engage in group interaction as they physically act out metaphors and exchange interpretations, promoting shared meaning-making. At the same time, they construct understanding by translating abstract poetic images into embodied experiences and personal insights, showing that meaning in poetry is actively built through both action and reflection.

	deepen understanding of the poet's message? • Emphasize that multiple interpretations are acceptable as long as they are supported by textual evidence. 5. Invite students to **share interpretations with the class**, connecting movement or action to the emotion, identity, or internal conflict expressed in the poem. **Processing Questions:** 1. How did acting out the metaphor help you understand the image more deeply? 2. Beyond its physical form, what might the "safety pin and cords" represent about identity or emotional work? 3. How does metaphor allow the poet to convey complex emotions and aspects of identity in a lyric poem?	
	2. Discussing New Concept	
	Option 1: Jigsaw Method **Time Allotment:** 30 minutes **Target Objectives:** see Objectives 1, 3 **Instructions:** **Step 1: Form Expert Groups** 1. Divide learners into three expert groups, assigning one feature to each: • **Group 1: Metaphor** - objects or actions representing emotions/struggles (e.g., "safety pin festooned with four wrinkled cords"). • **Group 2: Sensory Imagery** - language appealing to senses (e.g., "stacking stones," "moon with a comb in its cheek"). • **Group 3: Speaker's Self / Relational Identity (Voice)** – explore the speaker's self-perception, relationships, or cultural/family context. 2. Assign each group key stanzas from the poem where their feature is most prominent. 3. Conduct a **guided close reading** of their assigned lines: • Read aloud with attention to tone, pauses, and	**2C-2I-1R Pedagogical Approaches:** This activity is anchored on the **Collaborative** and **Inquiry-Based** approaches. It emphasizes collaboration as learners work in expert and teaching groups to share knowledge, build on peer perspectives, and co-construct understanding of the poem. At the same time, it is inquiry-based as students actively analyze assigned features, examine textual evidence, and investigate how these elements contribute to meaning, leading to deeper and more critical literary interpretation.

	phrasing. • Encourage underlining or annotating examples of the assigned feature. *Note: Before starting, review key terms with the whole class—Metaphor, Sensory Imagery, and Speaker's Self/Relational Identity (Voice)—and encourage learners to provide examples in their own words.* **Step 2: Analyze in Expert Groups** • Each expert group prepares 3–5 key points with textual evidence to share in the next step. • Discuss how the feature reveals emotion, internal struggle, or self-identity. *Note: Circulate during group work and prompt deeper analysis. Encourage learners to move beyond identification and explain how meaning is created in the text.* **Step 3: Form Teaching Groups** 1. Reorganize learners into mixed groups, so each group has one member from each expert group. 2. In teaching groups, each "expert" teaches their peer about their feature using their prepared points. 3. Encourage group members to ask clarifying questions and add insights, fostering collaborative interpretation. *Note: Model how to explain a feature if students are unsure. Remind learners to use literary terms correctly and confidently in their explanations.* **Step 4: Whole-Class Integration** 1. Facilitate a class discussion connecting the features: • How do metaphor, sensory imagery, and speaker identity work together to convey emotion and self-discovery? • How would the poem feel different if one feature were missing?	

	• How does seeing each feature through multiple peers' perspectives deepen understanding? *Note: Guide connections between features and encourage reflection using the processing questions. Highlight how collaborative perspectives reveal subtleties that one reader might miss.* Highlight how collaborative perspectives reveal subtleties that one reader might miss. For assessment or follow-up, consider collecting annotated poems or key points, and optionally ask learners to write a brief reflection connecting the poem's features to their own experiences or understanding of identity. **Processing Questions:** 1. How does each feature reveal the speaker's emotions or identity? 2. What connections exist between metaphor, imagery, and the speaker's self? 3. How did teaching or listening to peers enhance your understanding? 4. How do these features help convey the poet's purpose? **Teacher's Note:** Refer to the LAS labeled "Jigsaw Puzzle."	
	3. Developing Mastery	
	Option 1: The Imagery Translation **Time Allotment:** 20 minutes **Target Objectives:** see Objectives 2, 3 **Directions**: • Pair students and assign each pair a stanza or line from *To Unravel a Torment You Must Begin Somewhere*. • Ask pairs to create a "Mood Board" **(Refer to the LAS labeled "The Imagery Translation.")** representing the stanza:	**2C-2I-1R Pedagogical Approaches:** This activity is anchored on the **Collaborative** and **Constructivist** approaches. Students work in pairs to co-create a visual representation of the poem, encouraging shared interpretation and the exchange of ideas. At the same time, they construct meaning by translating textual imagery into colors, textures,

	• Select colors, textures, or images that capture the emotions, imagery, or tone of the lines (e.g., "the moon's floodlights burning a hole in the sky" might be silver, deep blue, or textured paper to suggest light piercing darkness). • They may use paper, drawing materials, or digital tools if available. • Encourage students to move beyond literal representation and focus on tone, emotion, and symbolic interpretation. • Once completed, each pair shares their Mood Board with the class, explaining their choices and how it connects to the stanza's meaning and emotional impact. • Encourage discussion of differences in interpretation, emphasizing that multiple perspectives can reveal deeper understanding. • Guide students to connect their Mood Boards back to lyric form, metaphor, and sensory imagery to reinforce textual analysis. **Processing Questions:** • How do your colors, textures, and images reflect the stanza's mood or meaning? • Which emotions or aspects of the speaker's identity did you emphasize? • How does translating the text visually enhance your understanding of self-discovery and internal struggle? **Teacher's Note:** See Appendix D for the full copy of the rubric. **Option 2:** Peer-Led "Deep Dive" Questions **Time Allotment:** 12 minutes **Target Objective:** see Objectives 2, 3 **Instructions**:	and symbols based on their personal understanding, showing that comprehension is actively built through creative expression and individual perspective. This activity highlights how imagery communicates feelings beyond literal language and supports learners in expressing and interpreting emotional depth through creative and collaborative means. **2C-2I-1R Pedagogical Approaches:** This activity is anchored on the **Collaborative** and **Constructivist** approaches, as students work in groups to craft analytical, open-ended

	• Divide the class into small groups and assign each group one specific line from the poem (e.g., "I wanted to stand in the aperture and be seen"). • Each group is tasked to develop three "Why" questions that probe deeper meaning, emotion, or theme: • Examples: Why does the speaker want to stand in the aperture? What does it reveal about their struggle with identity? How does this line connect to self-discovery? • During a structured read-aloud, each group reads their line aloud, then poses their questions to the class for discussion. • Encourage learners to answer using textual evidence, personal reflection, or connections to peer responses. **Processing Questions:** • How do the questions help uncover deeper meaning or emotion in the line? • What new insights did you gain about the speaker's identity or self-discovery through your peers' questions? • How can questioning a text improve your understanding of both the poem and your personal response? **Teacher's Note:** See Appendix E for the full copy of the rubric.	questions that explore themes of identity while engaging in respectful discussion and the use of textual evidence. Through this process, learners co-construct meaning by examining the text closely, sharing interpretations, and building on one another's insights, thereby modeling close reading, critical thinking, and structured discussion strategies. At the same time, the activity reflects the Reflective and Responsive dimension of the 3Rs framework, as students actively examine their own understanding and integrate peers' perspectives, refining their personal insights into self-discovery and identity.
C. Demonstrating Knowledge and Skills	**1. Finding Practical Application**	
	Option 1: The "Unsent Letter" (Perspective Taking) **Time Allotment:** 15 minutes **Target Objectives:** see Objectives 2, 4 **Directions**: 1. Assign students the **role of the Daughter** in To Unravel a Torment You Must Begin Somewhere. 2. Explain that this activity encourages interpretive thinking and empathy by exploring a viewpoint that is implied rather than fully explained in the poem.	**2C-2I-1R Pedagogical Approaches:** This activity is anchored on the **Reflective** and **Constructivist** approaches. It promotes reflection as learners examine perspectives on identity, relationships, and personal choices through writing an unsent letter, deepening self-awareness and empathy. At the same time, learners

	3. Ask students to **write a short, unsent letter** addressed to the Speaker: • The letter should express the Daughter's thoughts, feelings, or desires. • Students must **use at least two images or metaphors** from the poem to explain why she wants a "life different from yours." For example, they may reference "stacking stones," "safety pin festooned with cords," or "moon with a comb in its cheek." • Guide learners to remain grounded in the text by referencing specific lines or images, while also allowing space to connect the situation to familiar experiences such as generational expectations, aspirations for independence, or differing life choices. 4. Encourage students to focus on **voice, tone, and emotional authenticity**, imagining how the Daughter interprets the Speaker's actions or identity. • Remind learners that the goal is interpretation and reflection, not judgment of the characters in the poem. • Emphasize that reflections may vary depending on personal and cultural contexts, and participation should remain respectful. Learners may share general insights without disclosing personal details if they are uncomfortable. 5. After writing, invite learners to **share their letters in small groups** and discuss: • How their interpretation adds depth to understanding the poem. • How the Daughter's perspective contrasts or complements the Speaker's experiences. • Encourage respectful exchange of perspectives, recognizing that different interpretations can enrich collective understanding.	construct meaning by interpreting the poem from the Daughter's viewpoint and integrating textual evidence with their own insights, demonstrating that understanding is actively built through perspective-taking and personal engagement.

	Processing Questions: 1. How does writing from the Daughter's perspective change your understanding of the poem? 2. Which images or metaphors were most effective in conveying the Daughter's feelings? 3. How does perspective-taking help us reflect on identity, choices, and relationships in the poem? 4. How might this exercise influence your own self-awareness or empathy toward others? **Teacher's Note:** See Appendix F for the full copy of the rubric. **Option 2:** The "Resilience" Recipe **Time Allotment:** 15 minutes **Target Objectives:** see Objectives 2, 4 **Instructions**: 1. Display the last lines of the poem that reference stacking stones or rubbing sticks. Ask students to reflect on the symbolism of these actions in terms of resilience and moving forward. 2. Emphasize that the goal of this activity is to connect poetic symbolism with real-life strategies for resilience. 3. Instruct students to write their own **"Recipe for Moving Forward" (Refer to the LAS labeled "The Resilience Recipe.")** as if they are giving instructions to themselves or a peer who is facing a challenge they cannot undo. • Include **ingredients** (the "stones" or "sticks" that represent personal strengths, tools, or habits). • Include **steps** (actions or attitudes that help them process and move on). • Encourage creativity—students may write in prose, bullet points, or even poetic form. • Highlight that there are many possible responses, and each student's recipe reflects personal interpretation and experience.	**2C-2I-1R Pedagogical Approaches:** This activity is anchored on the **Constructivist** and **Reflective** approaches. Learners construct meaning by transforming poetic symbols into a personal "recipe," demonstrating how abstract imagery can be interpreted into practical expressions of resilience. At the same time, it promotes reflection as students examine their own coping strategies, strengths, and experiences, allowing them to develop deeper self-awareness and connect the poem's themes to their personal growth and life context.

	• Encourage learners to draw from local cultural values such as *sipag* at *tiyaga* (perseverance), *bayanihan* (cooperation), or faith and family support. 4. Ask students to share their recipes in pairs or small groups, discussing: • Which "ingredients" or steps they found most meaningful. • How their recipes might help someone else facing a similar struggle. 5. Guide the discussion toward constructive reflection and positive support among learners. 6. Acknowledge that in different communities, learners may face various economic, social, or personal challenges, and this activity can highlight the strengths and coping strategies already present in their environment. **Processing Questions:** 1. Which "stones" or "sticks" did you include in your recipe, and why are they important to you? 2. How does reflecting on the poem help you understand your own strategies for moving forward? 3. In what ways might your "resilience recipe" support someone else who faces a challenge? 4. How do turning abstract ideas about coping and resilience into tangible steps help you better understand yourself? 5. What did you learn about your personal growth while completing this activity? **Teacher's Note:** See Appendix G for the full copy of the rubric.	
	2. Making Generalization	

	Option 1: The "Reflection Mirror" Chart **Time Allotment:** 10 minutes **Target Objective:** see Objective 4 **Instructions:** 1. Provide each student with a three-column chart **(Refer to the LAS labeled "The Reflection Mirror Chart.").** Label the columns as follows: • **The Text (Evidence):** What specific images (e.g., unraveling, stacking stones) does the poem use to describe the process of discovery? • **The Mirror (Connection)**: How do these images reflect the "knots" or "mistakes" I have encountered in my own journey? • **The Growth (Generalization)**: Based on the text and my experience, what is the universal truth about why "torments" or "mistakes" are necessary for finding one's identity? 2. Instruct students to read the poem carefully and fill out each column with their observations and reflections. Encourage them to cite specific lines or images from the poem in The Text column. • Encourage them to cite specific lines or images from the poem in The Text column. • Guide learners to connect these images meaningfully to their own experiences while remaining grounded in the text. • Emphasize that contextualization is important—learners may relate the poem's themes to real-life challenges commonly experienced by Filipino youth, such as academic pressures, family responsibilities, or personal aspirations. 3. After completing the chart, ask students to share insights in pairs or small groups, discussing how their interpretations and personal reflections might be similar or different. • Discuss how their interpretations and personal reflections may be similar or different.	**2C-2I-1R Pedagogical Approaches:** This activity is anchored on the **Constructivist** and **Reflective** approaches. Learners construct meaning by analyzing textual evidence from the poem and connecting it to their own lived experiences, allowing them to build understanding through interpretation and synthesis. At the same time, it fosters reflection as students examine their personal "mirror" responses and compare them with peers, deepening awareness of identity, growth, and evolving perspectives on self-discovery.

	• Encourage respectful listening and acknowledge that learners may arrive at different but equally valid insights. 4. Facilitate synthesis by guiding learners to move beyond individual reactions and identify broader insights about human experience: • Encourage the use of generalizing statements such as “People often…” or “We learn that…” when completing The Growth column. • Highlight how combining textual evidence and personal reflection can lead to deeper understanding of identity and growth. **Processing Questions:** 1. Based on your chart, why does the speaker suggest we must "begin somewhere" rather than seeing the whole picture at once? 2. How does the poem redefine a "mistake" or "torment" from a failure into a starting point for growth? 3. Looking at the "Growth" column, what is one universal rule about identity that applies to everyone in this room? 4. Which part of the chart required the most "unraveling" of your own previous assumptions? 5. How did your peer’s "Mirror" column provide a "Window" into a different way of experiencing self-discovery? **Option 2:** The “Final Thread” One-Liner **Time Allotment:** 10 minutes **Target Objective:** see Objective 4 **Instructions:** 1. Display a large visual of a single, long thread or a half-finished weaving on the board to symbolize continuity and the process of self-discovery. *2.* Ask students to complete a **Universal Statement** connecting a poetic feature, image, or metaphor from	**2C-2I-1R Pedagogical Approaches:** This activity is anchored on the **Constructivist** and **Reflective** approaches. Students construct meaning by synthesizing poetic features and imagery into a universal statement about identity, demonstrating how understanding is

	the poem to the broader human experience of identity. • Template: *"In the journey of self-discovery, we use [Poetic Feature/Image] to realize that [Universal Truth about Identity]."* • Example: *"In the journey of self-discovery, we use the image of stacking stones to realize that building a true self requires patience and one small choice at a time."* • Guide students to focus on themes rather than plot details, highlighting how poetic features contribute to broader insights about identity and growth. 3. Encourage students to write individually, then share their statements in small groups, discussing how different features or images lead to similar or divergent universal insights. • Discuss how different features or images lead to similar or divergent universal insights. • Encourage learners to appreciate the diversity of interpretations, recognizing that these varied insights reflect different cultural backgrounds, experiences, and communities across the Philippines. 4. Conclude with a whole-class synthesis, highlighting how personal reflections connect to broader human truths about identity, growth, and resilience. **Processing Questions:** 1. Why is a generalization more powerful than a simple summary of the poem? 2. If you had to explain the "lesson" of this poem to someone who hasn't read it, what is the one thread of truth you would give them? 3. How do specific poetic features (metaphor, sensory imagery, lyric voice) help us uncover universal truths about human experience? 4. How does connecting the poem to "we" instead of "the speaker" deepen empathy and personal awareness?	formed through interpretation and generalization. At the same time, it fosters reflection as students connect personal insights to broader human experiences, encouraging deeper awareness of self, growth, and shared perspectives on identity and self-discovery.

V. ASSESSMENT	**Part I. Multiple Choice** **Directions**: Read each question carefully and choose the best answer from the options provided. Write your answer on a one-whole sheet of pad paper. 1. Which feature of poetry is most evident when the poem uses phrases like "stacking stones" or "moon with a comb in its cheek" to evoke sight and touch? A. Alliteration **B. Sensory Imagery** C. Rhyme D. Enjambment 2. In the line "A safety pin festooned with four wrinkled cords", the safety pin represents: A. A broken household item **B. A symbol of personal struggle or connection** C. A childhood object used for clothing D. A decoration in the speaker's home 3. A student notices that a poem expresses personal thoughts and emotions rather than telling a story. What type of poetry is this? **A. Lyric poetry** B. Narrative poetry C. Epic poetry D. Didactic poetry 4. When a poem focuses on a speaker's emotions and inner experiences, it is best described as: A. Narrative poetry **B. Lyric poetry** C. Satirical poetry D. Dramatic poetry 5. A student reads a poem filled with vivid descriptions of sounds, textures, and images. What is the main purpose of sensory imagery in the poem? A. To list objects without meaning B. To make the poem longer and more complex C. To focus only on structure and form **D. To create emotional and sensory experiences for the reader** 6. In analyzing a poem, objects such as "thread," "stones," and "moon" are best understood as: A. Words used only for rhyme B. Literal objects with no symbolic meaning C. Random decorations in the text **D. Metaphors that may represent ideas about identity** 7. Which line best shows a metaphorical use of language? A. "The sun rises in the east"

B. "She opened the door quietly"
C. "Birds fly across the sky"
D. "Stacking stones and rubbing sticks"

8. A student reads a poem aloud and notices vivid descriptions that appeal to sight and touch. What is the effect of sensory imagery?
   A. It highlights only rhyme patterns
   B. It makes the poem easier to memorize
   C. It helps the reader imagine and emotionally experience the poem
   D. It removes ambiguity from the text
9. A poem focuses on emotions, personal reflection, and vivid imagery rather than a storyline. What type of poem is it?
   A. A poem written mainly for entertainment
   B. A poem that gives instructions or commands
   C. A poem that narrates a complete story with events
   D. A poem that expresses emotions and personal experience
10. In To Unravel a Torment You Must Begin Somewhere, repeated images like thread, stones, and rubbing sticks help the reader understand that the poem is mainly about:
    A. A set of daily tasks and routines
    B. A collection of unrelated objects
    C. A historical event being described
    D. A journey of emotional and personal discovery

B. Performance Task:
Project: The Emotional Mosaic: Exploring Lines and Images in Poetry
Lesson Focus: Sensory Imagery, Metaphor, Lyric Poetry
Key Text: *To Unravel a Torment You Must Begin Somewhere by Luisa A. Igloria (used ONLY as a springboard, not the main source of all outputs)*
Target Objective: This serves as a cumulative hit for all four objectives (1, 2, 3, and 4)

- The mosaic requires identification (Obj 1), reflection (Obj 2), collaborative building (Obj 3), and a final look at how their individual piece contributes to a larger, more aware whole (Obj 4).

Project Overview:
Students will create a collaborative "Emotional Mosaic" that represents human experiences of emotion, struggle, and growth using self-created metaphors, sensory images, and symbolic representations.

For implementation, the teacher may choose to have students work individually or in small groups, depending on the class context and preference. The teacher will also select which specific activity or mode of creation (textual, visual, or object-based) to assign, or allow students/groups to choose their

preferred format.
Instead of relying only on the poem, students will:

- generate their own metaphor or sensory image inspired by a chosen emotion or life experience,
- transform this into a creative artifact (text, visual, or object-based), and
- contribute it to a class mosaic that reflects shared and diverse interpretations of human emotion and identity.

The goal is to show that poetry is not only read—it is also created through lived experience and imagination.

This project develops:

- Close reading and analytical skills (identifying emotional impact, metaphors, sensory imagery)
- Creative expression (poetic extension, visual representation, object symbolism)
- Collaboration and empathy (peer discussion, mosaic creation, observation of others' responses)

Activity 1: Emotion Selection and Personal Reflection
Instructions:

1. Students choose one emotion or life experience, such as:
    - confusion, hope, pressure, growth, fear, resilience, change
2. Students reflect individually:
    - What situation in your life is connected to this emotion?
    - How does this emotion feel in your body or mind?
    - If this emotion were an image or object, what would it be?
3. Teacher models reflection using an example (NOT from the poem, but original).

Deliverable: Reflection journal entry on chosen emotion.

Activity 2: Metaphor and Sensory Creation
Instructions:
Students create ONE original metaphor OR sensory image based on their chosen emotion.
Choose ONE:

- Metaphor Creation: Create a metaphor that represents your emotion.
  Example: *"My anxiety is a clock that ticks even when time is still."*
- Sensory Image Creation: Describe your emotion using the senses (sight, sound, smell, touch, taste).
  Example: "*My hope smells like rain on dry soil."*
- Symbolic Object: Design or choose an object that represents your emotion and explain its meaning.

Guidelines:

- Must be ORIGINAL (not from the poem)
- Must include explanation of meaning
- Must clearly represent emotion through imagery or metaphor

Deliverable: Creative metaphor/sensory/symbolic output + explanation

Activity 3: Structured Read-Aloud and Peer Sharing

Instructions:

1. Students share their created metaphors/images in small groups.
2. Each student:
    - explains their creation
    - explains the emotion behind it
3. Peers respond:
    - What emotion do you think this represents?
    - What image or memory does it remind you of?
    - What makes the metaphor effective or powerful?

Goal: Build understanding of how meaning is created through imagery, not just interpretation of a text.

Activity 4: The Emotional Mosaic

Directions:

1. Each student contributes their:
    - emotion
    - original metaphor/sensory image
    - explanation
2. Display format:
    - Physical mural / bulletin board OR
    - Digital board (Padlet / Canva / Jamboard)
3. Students organize by theme
    - resilience
    - struggle
    - growth
    - hope
    - identity
4. Add connecting elements:
    - lines

	• colors • grouping clusters **Goal**: Show how different human experiences can be expressed through diverse imagery and metaphors. **Activity 5:** Gallery Walk and Reflection **Directions:** 1. Students walk around the Emotional Mosaic as a gallery, observing all contributions. **2.** Each student records observations using a gallery walk sheet **(Refer to the LAS labeled "Gallery Walk Sheet."):** • One metaphor that stood out • One emotion that was powerful • One interpretation that surprised them 3. Class discussion: • What similarities do you notice across different metaphors? • How do people express similar emotions in different ways? • What does this tell us about human experience? **Final Reflection Prompt:** 1. How did creating your own metaphor change how you understand emotions? 2. What did you learn about how people express feelings differently? 3. How does combining everyone's work create a deeper understanding of human experience? ***Teacher's Note:*** Refer to Appendix H for the full copy of the rubric.
VI. REFLECTION	**Directions:** Reflect on your lesson delivery and learners' performance through the following questions. These will help you evaluate the effectiveness of your strategies and identify areas for improvement: 1. Which activities engaged students the most? 2. How many learners achieved 80% on the assessment? How many learners need remediation? 3. Which of my teaching strategies worked well? 4. Which activities took longer than expected and how can I manage time more efficiently in future sessions? 5. What difficulties did I encounter in the delivery of the lesson? How did I resolve these concerns?
VII. USE OF GENERATIVE AI	In preparing this Lesson Exemplar (LE), the writer used ChatGPT to enhance efficiency, accuracy, and clarity, and Grammarly to check grammar. Authentic texts and data were sourced from reliable websites. While ChatGPT helped simplify ideas, the lesson structure and activities were independently designed to align with the Instructional Design Framework (IDF). The writer reviewed and finalized all content and takes full responsibility for the LE.

Lesson Title/Topic	**Key Text Focus (Poem):** Dreamweavers by Marjorie Evasco **Literary Form:** Lyric Poetry **Literary Features:** • Imagery • Tone • Symbolism	**Lesson Exemplar**	5

I. OBJECTIVES	
A. Content Standard	The learner understands literature as a personal and reflective experience that allows the reader, listener or viewer to connect with themselves and others through diverse literary forms and themes.
B. Performance Standard	The learner demonstrates understanding and appreciation of literature by reflecting on and responding to literary texts, including poetry, in ways that show emotional resonance, cultural awareness, and personal connection.
C. Learning Competencies	1. Demonstrate understanding and appreciation of how composers use forms and features purposefully to engage responders at a personal level. 2. Participate in interactive learning (e.g., group discussions and read – aloud) to deepen empathy and understanding of literary texts. 3. Review one's interaction with literary texts, identifying strengths and areas for growth to cultivate empathy and personal awareness.
II. REFERENCES and MATERIALS	**References:** Ramos, Daniel III. "Marjorie Evasco: Capturing Dreams and Weaving Reality." *Medium*, September 14, 2020. https://medium.com/@dann.ramm.iii/marjorie-evasco-addb8e8b955b. "Evaluating an Author's Intent." *Online Reading Comprehension Lab*, Excelsior University Online Writing Lab. Last accessed March 12, 2026. https://owl.excelsior.edu/orc/what-to-do-after-reading/analyzing/evaluating-an-authors-intent/. Evasco, Marjorie M. "Dreamweavers." In *Dreamweavers: Selected Poems, 1976–1986*. Manila: Editorial and Media Corporation, 1987. PDF. https://storage.e.jimdo.com/file/28bd538d-e029-4be5-9ad3-2f605fa784a8/Dreamweavers.pdf. **Materials:** ● Copy of the poem *Dreamweavers* by Marjorie Evasco ● Printed or digital images for "Identity Through Cultural Symbols" activity (weaving, cultural tradition, travel) ● All appendices can be accessed through the Google Drive link: https://bit.ly/4t6f27Q

III. CONTENT	**Key Text Focus (Poem):** Dreamweavers by Marjorie Evasco **Literary Form:** Lyric Poetry **Literary Features:** • Imagery • Tone • Symbolism	
IV. OBJECTIVES	At the end of the session, learners are expected to: 1. explain the intention behind a composer's use of a particular feature to create a personal connection with the audience. 2. share a personal response to a specific line or image from the text during a literature circle session. 3. recount one's interaction with a literary text by sharing thoughts, feelings, and insights from the reading.	
IV. PROCEDURES		**ANNOTATIONS**
A. Activating Prior Knowledge	**1. Activating Prior Knowledge**	
	Option 1: Identity Through Cultural Symbols **Time Allotment:** 10 minutes **Target Objective/s:** see Objectives 1, 3 **Teacher's Instructions:** 1. Show three images on screen or printed based on the descriptions listed below: Visual Prompt (slide or poster) a. a person weaving b. a group of people performing a cultural tradition c. a person enjoying a trip 2. Present the guide questions for the students to answer. ****Refer to the LAS labeled "Identity Through Cultural Symbols."*** 3. In pair work, students share their answers to the guide questions. 4. After 3 - 5 minutes, ask for volunteers to narrate their responses.	This activity uses visual prompts and guided questioning to activate students' prior knowledge about identity and personal experiences. Based on Lev Vygotsky's idea that learning happens through social interaction and shared experiences, it encourages pair discussions where students build understanding through interaction. Aligned with the Instructional SHS IDF, the activity fosters prior knowledge activation by

	Specific Tips: ● For visual learners, use clear, enlarged images and allow them a few extra seconds to observe details before answering. ● For slow-paced learners, provide sentence starters such as: "I notice…," "I relate to this image because…," and "This experience may influence identity by…" ● For advanced learners, ask them to compare two images and explain how both may shape identity in different ways. **Option 2:** Personal Threads Mapping **Time Allotment:** 10 minutes **Target Objective/s:** see Objectives 2, 3 **Teacher's Instructions:** 1. Prepare a board or chart with three labelled sections. * ***Refer to the LAS labeled "Personal Threads Mapping."*** 2. Ask students to reflect silently for 2-3 minutes on experiences, values, or moments that reveal something about their identity. 3. Students write short phrases, or words representing their reflections on sticky notes. Then, they are asked to place their notes in the appropriate section on the board or chart. 4. The teacher highlights common themes and unique answers by asking the student who had posted it to answer the given guide question. a. How do these experiences and values connect to your moments of self-discovery? ***Specific Tips:*** ● For learners who need more structure, give sample responses for each section of the chart before they write their own.	connecting visual stimuli to personal experiences. Guided questions provide scaffolding, helping students grasp abstract concepts like identity. Pair-sharing further boosts engagement, as students exchange ideas and deepen their understanding, setting the stage for more meaningful textual analysis. This learning activity is grounded in Vygotsky's social constructivist approach and John Dewey's learner-centered pedagogies. It aligns with the SHS IDF by activating prior knowledge and prompting students to reflect on their personal identity and experiences, preparing them to understand how writers use literary features to connect with the audience. The activity incorporates principles of scaffolding by using structured categories and guiding questions, helping students navigate abstract concepts. It encourages learner engagement, with students actively writing, sharing, and reflecting, while also promoting meaning-making as they connect their experiences to identity. The collaborative

	● For kinesthetic learners, let them physically place and organize sticky notes on the board. ● For fast finishers, ask them to explain how two or more "threads" connect to one another.	discussion component reinforces social constructivist learning, allowing students to co-construct their understanding through shared insights.
	2. Establishing the Purpose of the Lesson	
	Option 1: Weaving the Threads of Experience and Literature **Time Allotment:** 5 minutes **Target Objective/s:** see Objectives 1, 2 **Teacher's Instructions:** 1. After students share their responses about the images (weaving, cultural traditions, travel), continue by showing the class a simple visual of threads forming a fabric. Ask students what they think about when they see threads being woven together. 2. Explain that, just like how threads are woven together to make fabric, our identity is shaped by different experiences, traditions, and emotions. Writers do the same thing through their stories and poems, weaving together these threads to connect with the reader. 3. Proceed by presenting the lesson objectives to the students. **Option 2:** From Personal Threads to Literary Threads **Time Allotment:** 5 minutes **Target Objective/s:** see Objectives 1, 2 **Teacher's Instructions:** 1. Begin by explaining that each sticky note represents a thread of personal identity, which include experiences, values, and discoveries that shape who a person becomes. Ask the students to write down one personal experience, value, or discovery on their sticky notes.	The learning activity is anchored on Inquiry-Based Learning by prompting students to respond to visual stimuli and encourages them to explore their personal connection with the metaphor of threads. The presentation of lesson objectives gives teachers a chance to guide students toward a holistic understanding of literature and its connection to their lives. The learning activity encourages reflective practice, allowing students to reflect on their own identities before connecting to literary elements. By aligning lesson objectives with the SHS IDF, teachers help the learners to engage meaningfully with literature and the world around them.

	2. Explain that just like threads woven together create a fabric, our experiences and values also come together to form our identity. 3. Proceed by presenting the lesson objectives to the students.	
	1. Presenting Examples	
B. Instituting New Knowledge	**Option 1:** Gallery Walk: Tone Detective **Time Allotment:** 20 minutes **Target Objective/s:** see Objectives 1, 3 **Teacher's Instructions:** 1. Display the lesson title: "Threads of Identity: Exploring Tone, Imagery, and Symbolism in Marjorie Evasco's *Dreamweavers"* 2. Distribute or project the poem "Dreamweavers" by Marjorie Evasco. The poem is read aloud to the class, allowing students to listen carefully to the tone, rhythm, and imagery within the text. Access to Dreamweavers: https://storage.e.jimdo.com/file/28bd538d-e029-4be5-9ad3-2f605fa784a8/Dreamweavers.pdf or ***See Appendix E for the text*** 3. Select key lines or stanzas from "*Dreamweavers"* by Marjorie Evasco that showcase varied tones such as hopeful, reflective, celebratory, and wishful. 4. Write each selected line on a separate chart paper and post them around the room forming stations or exhibits. 5. Let students walk around the gallery in small groups. 6. At each station, let students read the line and annotate using colored sticky notes and answer the guide questions. **** Refer to the LAS labeled "Gallery Walk: Tone Detective."***	This activity is grounded in constructivist and learner-centered pedagogy, drawing from the theories of John Dewey, Carl Rogers, and Lev Vygotsky. It emphasizes active learning, reflection, and collaboration, allowing students to construct knowledge through interaction with texts and peers. The activity aligns with the IDF by activating prior knowledge with poetic lines, scaffolding learning through structured annotation, and promoting engagement through collaborative gallery walk discussions. Students explore tone, identify patterns, and connect interpretations to personal experiences, fostering deeper comprehension and reflective engagement with the text.

	As students move through the stations, they begin to understand varied tones by comparing how different lines of the poem express different emotions or attitudes. Through repeated reading, annotation, and discussion, students see that tone changes depending on the poet's language and message. This helps them recognize that a single poem can contain more than one tone and that interpretation may vary when supported by textual evidence. 7. Let the students rotate to the next station. Encourage students to read annotations from previous groups and add their thoughts. This builds a cumulative discussion that is visible to all students. 8. During the Gallery Walk, the teacher should actively monitor group discussions and provide corrective feedback when needed. If students misidentify the tone or give weak support, the teacher should guide them by asking questions such as: ● "What words in the line made you think of that tone?" ● "Does this line sound joyful, thoughtful, or longing? Why?" ● "Can you find a stronger word or phrase to support your answer?" Corrective feedback should be clear, supportive, and focused on helping students improve their interpretation using evidence from the text rather than simply telling them the correct answer. 9. After all groups have returned to their places, do the gallery walk debrief. Gather as a class and review findings. Highlight patterns by asking: ● Which tones appear most frequently? ● What words helped you identify the tone? ● How did the poem's lines connect to your own dreams, identity, or experiences? ***Specific Tips:*** ● For kinesthetic learners, the movement from one station to another helps maintain engagement, so keep group tasks active and brief.	

	• For slow-paced learners, assign fewer stations or give them one focus only, such as identifying the tone first before finding evidence. • For advanced learners, challenge them to explain why different groups may interpret the same line differently. **Option 2:** Thread of Me: - Personal Connection (Warm –Up) **Time Allotment:** 15 minutes **Target Objective/s:** see Objectives 1, 3 **Teacher's Instructions:** 1. Display the lesson title: "Threads of Identity: Exploring Tone, Imagery, and Symbolism in Marjorie Evasco's *Dreamweavers"* 2. Distribute or project the poem "Dreamweavers" by Marjorie Evasco. The poem is read aloud to the class, allowing students to listen carefully to the tone, rhythm, and imagery within the text. Access to Dreamweavers: https://storage.e.jimdo.com/file/28bd538d-e029-4be5-9ad3-2f605fa784a8/Dreamweavers.pdf or ***See Appendix E for the text*** 3. Ask the students to think quietly and in 2-3 minutes jot down one to two words or short phrases on sticky notes that would answer the given questions. a. What are some experiences, dreams, or moments that define who you are? b. Can you recall a memory, personal achievement, or dream that reflects you? 4. Invite students to place their sticky notes on a designated area of the board. As a class, scan the notes and identify common themes (e.g., family, dreams, or learning). 3. Call students to share their personal reflections:	This activity is anchored in constructivist and learner-centered pedagogy, inspired by experiential learning and social constructivism from John Dewey, Carl Rogers, and Lev Vygotsky. It focuses on reflection, personal meaning-making, and collaborative learning, ensuring understanding is grounded in students' lived experiences and interpretations. The activity aligns with the IDF by activating prior knowledge through reflection on personal experiences and identity, scaffolding self-discovery through guided questions and thematic clustering of responses, and promoting engagement through sharing and discussion. It fosters meaning-making as students identify common themes in their "threads" of identity, linking personal insights to understanding literary concepts and the author's intention in poetry.

	Processing Questions: a. How do these experiences or dreams shape who you are? b. Can you see how different threads come together to form your identity? ***Specific Tips:*** ● For reflective learners, give quiet writing time before inviting volunteers to share. ● For slow-paced learners, provide prompts like "One dream I have is…" or "A moment that shaped me was…" ● For advanced learners, ask them to explain how their chosen experience might connect to a larger theme in literature.	
	2. Discussing New Concept	
	Option 1: Exploring Tone and Its Connection to Identity **Time Allotment:** 25minutes **Target Objective/s:** see Objectives 1, 3 **Teacher's Instructions:** 1. Before the activity begins, briefly explain that **tone** is the poet's attitude or feeling toward the subject, which can be understood through word choice, imagery, and expression in the poem. 2. The teacher may also present a simple diagram or visual organizer to help students understand the concept of tone. For example, a chart may show: ● **Tone** ● **Meaning of the tone** ● **Words/phrases from the poem as examples** ● **Possible personal connection** This diagram can be useful in showing concepts and examples clearly, especially for students who need visual support. 3. Divide students into small groups (3-4 members per group).	This activity integrates constructivist, experiential, and learner-centered pedagogies, allowing students to actively engage in interpreting the tone of a poem through creative movement. By working in groups, students analyze the poem's tone and express it through gestures, body language, and facial expressions, enhancing their cognitive understanding and emotional connection to the text. The collaborative nature promotes peer learning and communication, while the creative aspect fosters artistic expression. This aligns with the SHS Integrated Development Framework (IDF) by supporting cognitive, emotional, and social

	4. Assign each group a section of the poem and have them create a short dance or movement routine that expresses the tone of their section. They can use gestures, body language, and facial expressions to reflect the tone of the poem. After practicing, each group will perform their interpretation for the class. 5. Students will be scored using the given assessment rubric. *See Appendix A for the assessment rubric Specific Tips: ● For auditory learners, allow them to use their voices in the performance phase, incorporating different volumes to express the tone though sound. ● For learners who need scaffolding, simplify the language and give clear, step-by-step instructions for the performance. ● For advanced learners, challenge them to make other interdisciplinary connections between the poem and other art forms such as visual art. **Option 2:** Meaning Web on the Board & Linking Literary Threads and Personal Threads **Time Allotment:** 20 minutes **Target Objective/s:** see Objectives 1, 2 **Teacher's Instructions:** 1. Draw a large woven web diagram. Then, write the word "Identity" or "Self- Discovery in the web diagram. 2. Ask the students to look again at the poem and choose one line or image that caught their attention. Tell them to answer the following questions. * ***Refer to the LAS labeled "Meaning Web on the Board & Linking Literary Threads and Personal Threads."***	development, encouraging students to connect personal experiences with literary concepts and develop critical thinking, self-expression, and teamwork skills. This activity is grounded in constructivist and learner-centered pedagogy, drawing on the ideas of John Dewey, Carl Rogers, and Lev Vygotsky. It emphasizes that students construct understanding through reflection, interpretation, and collaboration, linking textual features to personal experiences, which enhances learning. Aligned with the IDF, it activates prior knowledge as students connect symbols,

	3. As students share in class, write the line from the poem on one branch of the web. Write the student's interpretation beside it. Then, draw a connecting line to the center word Identity or Self-Discovery. 4. After several responses, guide students to observe the completed web. Then ask: a. What common ideas do you notice in the lines we shared? b. How do these lines help us understand identity and self-discovery? 7. Conclude by emphasizing that, just like threads in a woven fabric, the lines and images in the poem work together to show how experiences, dreams, and culture shape identity. ***Specific Tips:*** ● For kinesthetic learners, allow them to go to the board and help connect branches on the web. ● For slow-paced learners, model one complete example before asking them to contribute their own. ● For advanced learners, ask them to identify repeated ideas or patterns in the shared lines.	images, and lines to their own lives, scaffolds learning through guided analysis and visual webs, and promotes engagement through collaborative discussions. The activity encourages critical thinking as students synthesize literary elements with broader themes of identity and self-discovery, fostering deeper comprehension and empathy.
	3. Developing Mastery	
	A. Multiple – Choice Test (Tone, Imagery, and Symbolism) **Target Objective/s:** see Objectives 1, 2 **Test I:** Answer Key: 1. C 6. B 11. C 16. C 2. B 7. C 12. A 17. B 3. B 8. C 13. C 18. B 4. B 9. A 14. D 19. A 5. B 10. B 15. D 20. B **B.** Short Essay Test **** Refer to the LAS labeled "Multiple-Choice and Essay Tests."*** ****See Appendix B for the assessment rubric***	The multiple-choice test and short essay reflect constructivist, learner-centered pedagogy by reinforcing recall, reflection, and application. While the test supports active recall, the essay promotes deeper reflection and personal connection. Informed by experiential learning and social constructivism, these formative assessments help gauge understanding and provide feedback, aligning with IDF

		principles of scaffolding, engagement, and evidence-based assessment.
C. Demonstrating Knowledge and Skills	**1. Finding Practical Application**	
	Option 1: Applying Tone to Real –Life Experiences **Time Allotment:** 20 minutes **Target Objective/s:** see Objective 3 **Teacher's Instructions:** 1. Divide the class into small groups (3-4 members). Each group chooses one line from the poem they feel is most meaningful. 2. Let them discuss how the tone of that line could apply to real-life situations. 3. Each group writes in 4-5 sentences describing the real-life application of the line's tone. **** Refer to the LAS labeled "Applying Tone to Real-Life Experiences."*** ***Specific Tips:*** ● For learners who need support, provide sentence frames like: "The tone of the line is… This can apply in real life when…" ● For collaborative learners, assign group roles such as reader, recorder, speaker, and timekeeper. ● For advanced learners, ask them to connect the tone not only to themselves but also to understanding other people's experiences.	This activity is grounded in constructivist and learner-centered pedagogy, drawing from the ideas of John Dewey, Carl Rogers, and Lev Vygotsky. It highlights that learner actively build meaning through reflection, collaboration, and shared interpretation, allowing them to connect literary tone to real-life experiences. It aligns with the IDF by activating prior knowledge, providing guided discussion and reflection, promoting learner engagement, and supporting meaning-making. Through this activity, students apply literary understanding to personal goals and real-life contexts, making learning meaningful and transferable.
	Option 2: Applying Poetic Threads to Life Lessons **Time Allotment:** 25 minutes **Target Objective/s:** see Objectives 1, 3 **Teacher's Instructions:**	This activity is based on constructivist and learner-centered pedagogy, drawing from experiential learning and social constructivism by John Dewey, Carl Rogers, and Lev

	1. Let students observe the completed web. 2. The teacher highlights lines with strong symbols or imagery. Example: *"Weaving the threads of our dreams"* symbol of connecting experiences and aspirations "Threads caught in the loom of memory" image of past experiences shaping identity 3. Let students choose one symbol or image from the web. 4. In pairs, let them write a real-life scenario where the meaning of that symbol or image could apply. Examples: *Weaving threads* - planning and connecting your personal goals to your daily actions *Loom of memory* - reflecting on past experiences to make better decisions 5. Let students share their scenarios in small groups and instruct them to discuss the following questions. * ***Refer to the LAS labeled "Applying Poetic Threads to Life Lessons."*** ***Specific Tips:*** ● *For visual learners, display the sample lines and symbols clearly while explaining their meanings.* ● For learners who need scaffolding, give examples of real-life scenarios before asking them to create their own. ● For advanced learners, ask them to explain how one symbol may carry more than one meaning.	Vygotsky. It emphasizes that learners build meaning through reflection, interpretation, and interaction, helping them connect literary elements to real-life situations. It aligns with the IDF by activating prior knowledge, providing scaffolding through guided tasks, encouraging collaboration, and supporting meaning-making. Through this activity, students interpret symbols and imagery, create real-life connections, and apply learning to identity, dreams, and self-discovery.
	2. Making Generalization	

	Option 1: From Applying Tone to Real –Life Experiences **Time Allotment:** 10 minutes **Target Objective/s:** see Objectives 2, 3 **Teacher's Instructions:** 1. Each group shares their chosen line and application with the class. 2. The teacher guides students to identify patterns across responses: Example: ● "Reflective tones often help us think about personal growth." ● "Hopeful tones encourage us to pursue our dreams despite difficulties." 3. Students write a general statement summarizing the connection between tone, identity, and practical application. Example: "The tone of a poem reflects the author's attitude and helps readers understand experiences and emotions, allowing us to relate it to our own identity and apply its lessons in real life." * ***Refer to the LAS labeled "From Applying Tone to Real-Life Experiences."*** ***Specific Tips:*** ● *For visual learners, write key patterns from group responses on the board before asking for a general statement.* ● For learners who need confidence-building, allow pair-writing before independent writing. ● For advanced learners, ask them to make a more complex generalization connecting tone, identity, and author's intention. **Option 2: From:** Applying Poetic Threads to Life Lessons **Time Allotment:** 10 minutes **Target Objective/s:** see Objectives 1, 3	This activity is rooted in constructivist and learner-centered pedagogy, drawing from the experiential learning and social constructivism of John Dewey, Carl Rogers, and Lev Vygotsky. It focuses on learners constructing understanding through reflection, shared interpretation, and collaborative synthesis of ideas. The activity promotes meaningful, transferable learning by connecting text with lived experience. Aligned with the IDF, it activates prior knowledge, supports pattern recognition through guided discussion, fosters collaborative engagement, and encourages meaning-making by linking tone and identity to real-life applications. This approach helps students apply their understanding of tone and identity in poetry to personal reflection and real-world contexts. This activity is anchored in constructivist and learner-centered pedagogy, drawing from John Dewey, Carl Rogers, and Lev Vygotsky's experiential learning and social

	Teacher's Instructions: 1. Ask each group to identify one common lesson or insight they discovered from their discussion and prepare to share it with the class. 2. Based on the previous activity let each group write one general statement connecting the poem's symbols or images to universal lessons. Example: a. *The poem's weaving imagery shoes that our experiences and dreams are interconnected and shape who we are.* b. *Symbols of memory and night encourage reflection, helping us understand ourselves and plan for the future.* **** Refer to the LAS labeled "From Applying Poetic Threads to Life Lessons."*** ***Specific Tips:*** ● For learners who need support, give a simple pattern for writing: "The poem shows that… because…" ● For visual learners, revisit the symbols and images from the previous activity before forming the generalization. ● For collaborative learners, let them combine ideas with a partner before presenting to the class. ● For advanced learners, ask them to connect the poem's symbols to universal human experiences beyond themselves.	constructivism. It emphasizes learners constructing understanding by interpreting literary symbols, engaging in collaborative reflection, and synthesizing insights. The activity aligns with the IDF by activating prior knowledge, guiding group insights and sentence formulation, encouraging collaborative discussion and reporting, and connecting poetic imagery to universal themes like identity, dreams, and self-discovery. This activity helps students move from analyzing specific poetic symbols to making broader generalizations about identity and life lessons.
V. ASSESSMENT	**Option 1:** Weaving My Voice: A Tone-Inspired Poetry Creation **Time Allotment:** 30 minutes **Target Objective/s:** see Objectives 1, 2 **Teacher's Instructions:** 1. Explain to the students that the poem *Dreamweavers* may inspire writers not only through its message, but also through its tone or emotional quality. Tell them that tone helps shape how a poem feels and how its meaning is expressed.	

2. Ask the students to create a short poem consisting of 3 stanzas with 4 lines each, inspired by *Dreamweavers*.

3. Students will be scored using the given assessment rubric.

**** Refer to the LAS labeled "Weaving My Voice: A Tone - Inspired Poetry Collection."***
****See Appendix C for the assessment rubric***

Specific Tips:

- For slow-paced learners, allow them to draft one stanza at a time and use a simple planning guide for tone, image, and message.
- For visual learners, let them create a word bank of images and emotion words before writing.
- For advanced learners, challenge them to maintain one consistent tone while using meaningful imagery and symbolism.

Option 2: Visualizing the Threads: Interpreting Imagery in "Dreamweavers"
Time Allotment: 30 minutes
Target Objective/s: see Objectives 1, 3

Teacher's Instructions:

1. Let students select one line from the poem that contains a strong symbol or vivid imagery (e.g. weaving, threads, dreams) and let them create one visual or creative representation of the symbol or image.

2. Remind students that the representation should illustrate the symbol's meaning and its connection to identity or dreams.

3. Students are scored based on the given assessment rubric.
**** Refer to the LAS labeled "Visualizing the Threads: Interpreting Imagery in Dreamweavers."***
****See Appendix D for the assessment rubric***

Specific Tips:

- For visual-spatial learners, allow them to use drawing, diagram, or symbol mapping.
- For slow-paced learners, let them choose from teacher-prepared lines with clear imagery instead of searching independently.

	• For learners who struggle with drawing, remind them that simple sketches, labels, and arrows are acceptable as long as meaning is clear. • For advanced learners, ask them to explain both the literal and symbolic meaning of their chosen image.
VI. REFLECTION	**Directions:** Reflect on your lesson delivery and learners' performance through the following questions. These will help you evaluate the effectiveness of your strategies and identify areas for improvement: 1. Which activities engaged students the most? 2. How many learners achieved 80% on the assessment? How many learners need remediation? 3. Which of my teaching strategies worked well? 4. Which activities took longer than expected and how can I manage time more efficiently in future sessions? 5. What difficulties did I encounter in the delivery of the lesson? How did I resolve these concerns?
VII. USE OF GENERATIVE AI	In preparing this Learning Exemplar (LE), the author used ChatGPT in order to assist in generating instructional ideas, organizing learning activities, and refining the clarity of the lesson components**.** The author reviewed and finalized the writing of the content. The author takes full responsibility for the content of this LE.

Lesson Title/Topic	**Key Text Focus (short stories):** "The God Stealer" by F. Sionil José and "The Paper Menagerie" by Ken Liu **Literary Form:** Short stories	Lesson Exemplar	6

I. OBJECTIVES	
A. Content Standard	The learner understands literature as a product of cultural and social contexts, and how it continues to shape and reflect contemporary realities and conversations.
B. Performance Standard	The learner demonstrates understanding and appreciation of literature by interpreting and responding to texts, including short stories or a novella, through their relevance to social issues, cultural identities, and enduring human experiences, expressed through thoughtful observations and collaborative conversations.
C. Learning Competencies	• Discuss literature's role in shaping cultural understanding and dialogue. • Explore contemporary global literature (including literary works by Filipinos of broad reach) as a way of understanding the world. • Identify recurring themes in Philippine and global literary texts (e.g., cultural identity, justice seeking, migration, protest and resistance). • Consider how literary texts shape or challenge one's understanding of other people and their social and cultural contexts.
II. REFERENCES and MATERIALS	**References:** Adichie, Chimamanda Ngozi. *Half of a Yellow Sun*. New York: Knopf, 2006. Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press, 1996. Bautista, Lualhati. *Dekada '70*. Manila: Carmelo & Bauermann, 1983. Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994. Daguio, Amador T. "Land of Our Desire." Jackie Lahora (blog). April 25, 2014. Accessed March 12, 2026. https://jackielahora.wordpress.com/2014/04/25/land-of-our-desire/ Eagleton, Terry. *Literary Theory: An Introduction*. Minneapolis: University of Minnesota Press, 2008. Evasco, Marjorie. "Dreamweavers." PDF file. Accessed March 12, 2026. https://storage.e.jimdo.com/file/28bd538d-e029-4be5-9ad3-2f605fa784a8/Dreamweavers.pdf Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. London: Sage, 1997. hooks, bell. *Where We Stand: Class Matters*. New York: Routledge, 2000. Igloria, Luisa A. "To Unravel a Torment You Must Begin Somewhere." Academy of American Poets. Accessed March 12, 2026. https://poets.org/poem/unravel-torment-you-must-begin-somewhere Joaquin, Nick. *Culture and History: Occasional Notes on the Process of Philippine Becoming*. Manila: Solar Publishing, 1988.

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Materials:
✓ Meta cards
✓ Bingo cards with prompts
✓ Copies of the short stories “The God Stealer” by F. Sionil Jose and “The Paper Menagerie” by Ken Liu
✓ Venn Diagram Template
✓ All appendices can be accessed through the Google Drive link: https://bit.ly/4t6f27Q</td></tr>
<tr><td>III. CONTENT</td><td>Key Text Focus (short stories): “The God Stealer” by F. Sionil José and “The Paper Menagerie” by Ken Liu
Literary Form: Short stories</td></tr>
<tr><td>IV. OBJECTIVES</td><td>1. Identify specific cultural values, beliefs, or social realities represented in a selected contemporary global or Filipino literary text.
2. Recognize themes across different texts by using textual evidence (lines, events, or ideas) that demonstrate the presence of those themes within and between literary works.
3. Reflect on how literary texts from the Philippines and world literature shape or challenge one’s understanding of other people and social and cultural contexts.</td></tr>
<tr><td>IV. PROCEDURES</td><td>ANNOTATIONS</td></tr>
<tr><td>A. Activating Prior Knowledge</td><td colspan="2">1. Activating Prior Knowledge</td></tr>
<tr><td></td><td>Option 1: Cultural Snapshot Brainstorm- (Small-group Activity)
Time Allotment: 20 minutes
Target Objective/s: see Objectives 1, 3

Instructions.</td><td>Responsive, Relevant, and Reflective Instruction

In the Cultural Snapshot Brainstorm, Theme Matching, and Guess the</td></tr>
</table>

	1. Divide students into small groups. Distribute Cultural Snapshot template. Refer to the LAS labeled "Cultural Snapshot Brainstorm." 2. Ask them to quickly list cultural practices, beliefs, or social realities they know from their own lives or their communities (e.g., Filipino traditions, global customs, or norms). 3. Then, instruct each group to choose two among their pool of answers. 4. After completing the discussion, have each group focus on one or two cultural practices or beliefs they identified. Ask them to briefly explain these practices and how they are observed or valued in a specific culture. 5. Allow two or three representatives of the group to present the group's work in front. 6. After the activity, the teacher introduces the short stories "The God Stealer" by F. Sionil Jose and "The Paper Menagerie" by Ken Liu. ***Note:*** *The teacher needs to make sure to provide timely and appropriate feedback in alignment to the activity's objectives.* **Option 2:** Theme Matching- (Small-group Activity) **Time Allotment:** 15 minutes **Target Objective/s:** see Objectives 1, 2 **Instructions.** 1. Group the students into small groups. 2. Prepare two sets of meta cards. One set is for meta cards with the following themes: Identity, resilience, self-expression) and separate meta cards with lines from previous literary works that the students have studied. (If meta cards are not available, you may opt to print a LAS and distribute it per group). Refer to the LAS labeled "Theme Matching." 3. Instruct the students match the theme cards with the textual evidence extracted from previous literary texts discussed in Quarter 1. 4. Allow each group to have a representative to present and explain their answers in front.	Culture activities, students work in groups to share ideas, interpret themes, and identify cultural meanings based on their own experiences and prior knowledge. These tasks allow participation at different levels and in various forms. The activities connect literature to real-life culture by exploring traditions, beliefs, and social practices, and by analyzing how culture shape's themes and stories, particularly in The God Stealer and The Paper Menagerie. Through group work, presentations, and discussions, students reflect on their own cultural identity and consider how culture influences values, decisions, and narratives.

	Note: *The teacher must provide feedback depending upon the students' answers making sure that the students understand how the theme is connected to the textual evidence.* *5.* After the activity, the teacher introduces the short stories "The God Stealer" by F. Sionil Jose and "The Paper Menagerie" by Ken Liu. **Option 3:** Guess the Norms (Big-group Activity) **Time Allotment:** 25 minutes **Target Objective/s:** see Objectives 1, 3 **Instructions.** 1. The teacher reads or shows short descriptions of cultural practices, traditions, or social situations from different countries in the world. The teacher may present pictures/excerpt that project the countries that can be seen in LAS. Refer to the LAS labeled "Guess the Culture." 2. The students identify the country represented by each cultural practice. In doing so, they must: • Justify their answers by explaining why they think the practice belongs to a particular culture. • Analyze cultural clues present in the description (e.g., beliefs, traditions, symbols, or social practices). • Cite evidence from the given description (visual or textual) to support their responses. • Identify and explain the reason behind the cultural practice (e.g., historical, religious, or social significance). 3. Students who provide correct answers with clear justification, analysis, and supporting evidence earn points. **Processing questions:** 3.1. How did your background influence your interpretation?" 3.2. Can the same image be interpreted differently by another culture? Why?	

	3.3. After the activity, the teacher introduces the short stories "The God Stealer" by F. Sionil Jose and "The Paper Menagerie" by Ken Liu.	
	2. Establishing the Purpose of the Lesson	
	Activity: Literary Connection Bingo – "Why Are We Learning This?"- (Small-group Activity) **Time Allotment:** 30 minutes **Target Objective/s:** see Objective 3 **Instructions.** 1. Group the class into small groups with four members. 2. Give each group a blank Bingo card with prompts. 3. The task of the students is to complete a row or a column that fits the prompt. 4. The first group that can correctly complete a row or a column calls out "Connection Bingo!" 5. After the game, the class briefly discusses how these examples show why studying literature matters. Afterwards, lesson objectives will be presented too. *Note: The teacher checks the answer of the group.* **Materials Needed:** 1. Blank Bingo cards with prompts (Refer to the LAS labeled "Literary Connection Bingo.") 2. Pens or pencils for each student. 3. A whiteboard or projector/ smart TV (optional, for reviewing answers or displaying prompts if the prompts are not available in the bingo cards). 4. Timer (optional, to keep the game engaging). **Preparation:** 1. Prepare enough blank Bingo cards for each group. Ensure prompts are meaningful and connected to literature's relevance (e.g., empathy, social issues, cultural understanding). A sample bingo card with prompt is already provided for you. You may choose to adopt, edit or make your own depending upon your students' needs.	**Responsive, Relevant, and Reflective Instruction** The Bingo activity allows students to share ideas based on their own understanding, ensuring active participation across different learning levels. It connects literary concepts to real-life experiences by exploring cultural values, social issues, and human behavior through an interactive, game-based approach. During and after the activity, students reflect on the significance of literature and how it shapes their understanding of the world. This integrates experiential, inquiry-based, and reflective approaches to support meaningful and active learning.

	2. Pre-assign students into small groups of 4 members each. 3. Familiarize yourself with the prompts and possible answers so you can quickly verify Bingo claims. **Step-by-Step Instructions:** 1. Divide the class into small groups of four. 2. Distribute one blank Bingo card and a pen/pencil to each group. 3. Explain the task: o Students complete a row or column on the Bingo card by filling in examples that fit the prompts. o Examples should be drawn from literature they have read or discussed. 4. Start the game: o Groups work collaboratively to fill in their Bingo cards. o The first group to correctly complete a row or column calls out "Connection Bingo!" o Teacher checks the answers for correctness before confirming the win. 5. Debrief: o Discuss as a class: ▪ "What do these examples show about the importance of studying literature?" ▪ "How can literature help us understand real people and real social issues?" 6. Wrap-up: o Present the lesson objectives and connect them to students' findings. **Processing questions:** ● What do these examples show about the importance of studying literature?" ● How can literature help us understand real people and real social issues?"	
B. Instituting New Knowledge	**1. Presenting Examples**	
	Option 1: Cultural Objects Show-and-Tell- (Individual Task) **Time Allotment:** 30 minutes **Target Objective/s:** see Objectives 1, 3	**Responsive, Relevant, and Reflective Instruction**

	Instructions. 1. Ask the students to bring an item from home that represents their culture or family traditions (e.g., a small artifact, photo, recipe, or artwork). 2. Allow each student to briefly explain what it is and why it's important to them and in what manner the item represents their culture/ family tradition. 3. After the students' presentation, connect the discussion to The God Stealer, a story of cultural artifacts and The Paper Menagerie's origami creations as symbols of heritage. **Materials Needed:** ● Students' personal items representing their culture or family traditions (small artifact, photo, recipe, artwork, etc.). ● Optional: table or display area for items. ● Copies of: o *"The God Stealer"* by F. Sionil José o *"The Paper Menagerie"* by Ken Liu **Preparation:** ● Inform students ahead of time to bring an item that represents their culture or family traditions. ● Prepare discussion points connecting personal items to literary texts, focusing on symbols of heritage. ● Arrange a space where students can comfortably display or hold their items during presentations. **Step-by-Step Instructions:** ● Introduction: o Briefly explain that each student will share an item that represents their cultural identity or family tradition. ● Student Presentations: o Allow each student 1–2 minutes to explain: ▪ What the item is ▪ Why it is important to them ▪ How it represents their culture or family tradition ● Class Discussion:	Students share cultural or family artifacts and express ideas through speaking, acting, or presenting based on their strengths, ensuring inclusive participation. They connect these personal experiences to The God Stealer and The Paper Menagerie, linking real-life culture with literature. Through reflection, students examine their cultural identity and develop empathy and understanding of cultural differences. This integrates learner-centered, experiential, and reflective approaches to support meaningful learning.

	○ After presentations, highlight connections to literature: ▪ *"The God Stealer"*: cultural artifacts as symbols of identity and heritage. ▪ *"The Paper Menagerie"*: origami creations as tangible representations of family and cultural heritage. ● **Reflection:** ○ Ask students to consider how objects and literature both preserve and communicate cultural values across generations. **Option 2:** "Two Worlds Dialogue Charades"- (Big- Group Activity) **Time Allotment:** 60 minutes **Target Objective/s:** see Objectives 1, 2, 3 **Description of Activity:** Students will act out situations that highlight cultural differences and social context, practicing empathy and understanding how culture shapes behavior. **Materials Needed:** ● Scenario prompts (examples below) ○ Example prompts: ▪ A student from another country asking another student but with language barrier. ▪ A child tries to explain a family tradition that others don't understand. ▪ A gift from one culture is misunderstood by someone from another culture. ● Optional props (hats, scarves, paper, small objects) ● Timer or stopwatch **Preparation:** ● Prepare 3–5 scenario prompts related to cultural or social experiences (e.g., greeting a new student from a different culture, sharing a family tradition, giving a gift that has cultural meaning). ● Divide the class into 4 groups. **Instructions:**	

	• Introduce the Activity (2–3 minutes):
	  ○ Explain that this is like charades, but they will speak and use dialogue while acting.
	  ○ Emphasize that the goal is to show how culture influences behavior, communication, and relationships.
	• Assign Scenarios (2 minutes):
	  ○ Give each group a scenario prompt.
	  ○ Example prompts:
	  ▪ A student from another country asking another student but with language barrier.
	  ▪ A child tries to explain a family tradition that others don't understand.
	  ▪ A gift from one culture is misunderstood by someone from another culture.
	• Plan the Skit (5 minutes):
	  ○ Groups quickly decide who will play which role.
	  ○ Encourage them to include dialogue and small gestures, showing feelings, misunderstandings, or appreciation.
	• Perform the Skits (10–15 minutes):
	  ○ Each group performs their skit for the class.
	  ○ Other students watch carefully to notice:
	  ▪ How characters' culture influences their actions.
	  ▪ Moments of misunderstanding or connection.
	• Discussion & Reflection (5–10 minutes):
	  ○ After each skit, ask the audience:
	  ▪ What cultural differences did you notice?
	  ▪ How did the characters solve or fail to solve misunderstandings?
	  ○ Relate it to the stories:
	  ▪ **"The God Stealer"** – cultural identity and assimilation.
	  ▪ **"The Paper Menagerie"** – family heritage and emotional connection.
	• Wrap-Up (2–3 minutes):
	  ○ Highlight how culture shapes communication, actions, and relationships.
	  ○ Encourage students to reflect on their own experiences bridging cultures.	

	2. Discussing New Concept	
	Part 1. Discussion points (Big-group Activity) **Time Allotment:** 60 minutes **Target Objective/s:** see Objectives 1, 2, 3 Contemporary literature mirrors human experience and the realities that people face from everyday life. It presents varying beliefs and experiences of modern societies. Through stories, poems, and novels and other literary forms, authors present the cultural values, recurring themes, and social issues that shape people's lives. Both in Philippines and global contexts, literature acts as a mirror of society and a way to understand how individuals and communities respond to political, economic, and cultural context and changes. **Cultural Values in Filipino Literature** On one hand, for example, the novel of Lualhati Bautista "Dekada '70" portrays the life of a Filipino family during the period of martial law in the Philippines. The story reflects and presents the idea how political conflict affects family relationships and personal beliefs (Bautista 1983). On the other hand, Filipino literature also helps preserve cultural identity and historical awareness. In the works of Nick Joaquin, literature serves as an important means of understanding the historical and cultural development of the Filipino people (Joaquin 1988). **Cultural Values in World Literature** In world literature, contemporary authors also reflect in their works the portrayal of the traditions, beliefs, and cultural identities of their societies. Through storytelling, readers are introduced to different cultural perspectives and experiences. For example, novels by Chimamanda Ngozi Adichie explore Nigerian culture, colonial history, and gender roles (Adichie 2006). Meanwhile, works by Haruki Murakami often blend elements of Japanese culture with themes of modern alienation and self-discovery (Murakami 2002). **Importance of Studying Contemporary Literature**	This activity supports responsive, relevant, and reflective instruction. Students connect the texts to their cultural and social experiences, relate literary themes to real-world issues, and reflect on cultural values and social realities. Through this process, they develop deeper understanding and empathy while engaging in discussion-based, inquiry-driven, and reflective learning.

	Studying contemporary Filipino and world literature helps students: 1. Understand different cultures and perspectives 2. Develop empathy toward people from diverse backgrounds 3. Recognize historical and social contexts in literary works 4. Appreciate literature as a reflection of human experience As Eagleton notes, literature provides insight into the social conditions and ideas that influence human life (Eagleton 2008). **Cultural Values, Beliefs, and Social Realities in Contemporary Texts** Contemporary texts (modern stories, novels, movies, and even social media content) reflect what is happening in today's world. Literature usually shows how people think, what they value, and the problems they face in society. **Cultural Values**. Cultural values are the ideas and behaviors that people think are important. One common value in modern texts is **individualism**, or the idea that people should be free to be themselves and follow their own dreams. Many stories today focus on characters discovering who they are and making their own choices in life (Taylor 1991). **1. Individualism (Being True to Yourself)** Many modern stories show characters trying to discover who they are. • **Philippine example:** In Heneral Luna, the main character stands by his principles even when others disagree with him. This reflects personal conviction and identity. • **Global example:** In Spider-Man: Into the Spider-Verse, Miles Morales learns to embrace his uniqueness and become his own kind of hero. These texts show that being yourself is an important value today (Taylor 1991). Another important value is **diversity and inclusivity**. This means accepting people from different backgrounds, cultures, genders, and identities. Modern stories often include characters who were not represented much in the past, helping readers understand different experiences (Hall 1997). **Diversity and Inclusivity (Accepting Differences)** Modern texts include characters from different backgrounds and identities.	

	• **Philippine example:** Die Beautiful tells the story of a transgender woman and highlights LGBTQ+ acceptance. • **Global example:** Black Panther celebrates African culture and representation. These stories help people understand and respect differences (Hall 1997). There is also a focus on **global connections**. Because of globalization, people from different countries and cultures interact more. Stories today often show characters traveling, living abroad, or dealing with mixed cultural identities (Appadurai 1996). **Global Connections (Mixed Cultures)** Stories today often show how cultures mix because of globalization. • **Philippine example:** Hello, Love, Goodbye shows the life of Filipinos working abroad and adjusting to a different culture. • **Global example:** Crazy Rich Asians highlights Asian culture in a global setting. This reflects how people today are connected across countries (Appadurai 1996). **Beliefs.** Beliefs are what people think is true or important. In many contemporary texts, characters question traditional beliefs and authority. For example, they may doubt the government, religion, or social rules. This reflects how people today are more open to asking questions and forming their own opinions (Lyotard 1984). **Questioning Authority** Many contemporary texts show characters questioning rules and systems. • **Philippine example:** On the Job exposes corruption in government and law enforcement. • **Global example:** The Hunger Games shows a society where people fight against an unfair government. These stories reflect how people today question authority and seek truth (Lyotard 1984). At the same time, many stories show **blended or mixed beliefs**. Characters may combine old traditions with modern ideas. This is common in stories about immigrants or people living between two cultures (Bhabha 1994). **Blended or Mixed Beliefs** Characters often combine traditional and modern ideas.	

	• **Philippine example:** Kita Kita shows Filipino values like love and resilience in a foreign setting (Japan). • **Global example:** Coco mixes modern life with traditional beliefs about family and honoring the dead. This shows how culture evolves over time (Bhabha 1994). **Social Realities.** Social realities are the real-life issues and situations people experience in society. One major theme is **inequality and social justice**. Stories often show problems like poverty, racism, and unfair treatment of certain groups. These texts help readers understand these issues and encourage them to think about change (hooks 2000). **Inequality and Social Justice** Modern texts often talk about real social problems. • **Philippine example:** Metro Manila shows poverty and the struggles of people moving to the city. • **Global example:** Parasite highlights the gap between rich and poor families. 2 These stories help people understand unfair situations in society (hooks 2000). Another important reality is the influence of **technology**. Social media, smartphones, and the internet affect how people communicate and see themselves. Many stories explore both the positive and negative effects of technology, such as connection and isolation (Turkle 2011). **Technology and Digital Life** Technology plays a big role in modern life. • **Philippine example:** Fan Girl shows how social media affects fans and celebrities. • **Global example:** Black Mirror explores the dangers and effects of advanced technology. These texts show how technology can both help and harm people (Turkle 2011). **Mental health** is also a common topic. Modern texts talk more openly about issues like anxiety, depression, and stress. This helps reduce stigma and encourages people to seek help. Modern texts are more open about emotional struggles. • **Philippine example:** Ngayon Kaya touches on emotional struggles and life choices.	

	• **Global example:** Inside Out explains emotions and mental health in a simple way. These stories encourage people to talk about their feelings and seek help. **Part 2. Venn Diagram (Pair Activity)** **Instructions.** 1. Instruct students to find a pair. Their seatmate preferably. Ask them to be seated near to their pair. 2. Each pair will fill in a Venn diagram comparing the two texts. Refer to the LAS labeled "Venn Diagram." o Left Circle: *The God Stealer* (Philippine context) o Right Circle: *The Paper Menagerie* (Global/Chinese-American context) o Overlap: Similarities in themes, cultural insights, or social issues 3. Prompts to guide discussion and diagram entries: o **Cultural Identity:** How do characters struggle with or embrace their cultural identity? o **Family & Relationships:** How do family dynamics reveal cultural values? o **Social Realities:** How do the stories reflect societal pressures, discrimination, or historical contexts? o **Migration & Cross-cultural Experiences:** Are there examples of characters navigating multiple cultures? o **Lessons for the Reader:** What can these texts teach about understanding other cultures? 4. Encourage students to cite textual evidence for each point, either by quoting or paraphrasing. They can place the cited textual evidence on a separate sheet. 5. Pair Reflection: After completing the diagram, each pair will answer the following: o What themes are shared between the texts? o How do the cultural contexts shape the characters' experiences? o How did analyzing both texts challenge or deepen your understanding of other people's social or cultural realities? **Note:** Before the Venn diagram activity, make sure that you unlock the following terms:	

	✓ Social reality ✓ Cultural reality ✓ Social context ✓ Cultural context ✓ Culture ✓ Cultural identity	
	3. Developing Mastery	
	Multiple Choice Activity (Individual Task) **Time Allotment:** 15 minutes **Target Objective/s:** see Objectives 1, 2 **Directions.** Read the questions carefully and choose the letter that corresponds to your answer. Write your answer on your answer sheet. **"The God Stealer" – F. Sionil José** 1. Why does Philip initially steal the idol from his Igorot friend? A. To honor his friend B. To sell it for money C. To prove his loyalty to his new life in Manila **D. To impress his American friend and show appreciation for his interest in Igorot culture.** **Rationale:** D is the answer because Philip steals the idol mainly to impress his American friend, Sam, who is fascinated by Igorot culture. **2.** What does Philip's theft of the god symbolize? A. Family betrayal B. Political rebellion **C. Loss of cultural identity** D. A humorous prank among the natives **Rationale: C is the answer because** Philip's theft of the god symbolizes his loss of cultural identity as he abandons his Igorot roots in favor of Western influence and acceptance.	This activity supports responsive, relevant, and reflective instruction. It adapts to learners' pace and readiness, allowing them to demonstrate understanding from recall to interpretation, while enabling teachers to identify strengths and gaps through formative assessment. The questions connect literature to real cultural and social contexts, encouraging students to relate themes to personal and societal experiences and apply critical thinking. At the same time, the activity promotes reflection by engaging students in analyzing cultural identity, family dynamics, and social issues, fostering empathy, self-

	Text support: The story shows Philip becoming increasingly detached from his native culture while trying to fit into life in Manila. His act of stealing the idol reflects how he is willing to sacrifice a sacred part of his heritage, highlighting his internal struggle and fading connection to his identity. 3. How does the setting of the story emphasize the theme of cultural conflict? A. It describes a historical war **B. It shows a modern city and a rural tribal area** C. It features a political rally between the tribe people D. It highlights tropical weather in an area of the Philippines **Rationale:** The contrast between Manila and the rural Igorot setting highlights the cultural conflict between modern and traditional life. 4. Which of the following best describes Philip's relationship with his Igorot heritage? A. Strong and proud **B. Unsure and conflicted** C. Completely indifferent D. Hostile and aggressive **Rationale:** Philip is conflicted because he is torn between his Igorot heritage and his desire to fit into modern society. 5. What does the title "The God Stealer" most directly refer to? A. A religious festival **B. Philip's stealing of the idol** C. A mythical deity in the mountains D. A metaphor for betrayal in friendship **Rationale:** The title directly refers to Philip stealing the Igorot god (idol) from his friend. 6. Did Philip's trip to Manila affect his understanding of himself and his culture? **A. Yes**	awareness, and higher-order thinking skills.

	B. No. **Reason:** Philip's trip to Manila likely exposed him to different ways of life, people, and ideas that made him **reflect on his own values, beliefs, and cultural background**. Experiencing the city could have helped him **appreciate his heritage more deeply** and understand how he fits into a larger society. **"The Paper Menagerie" – Ken Liu** 7. What is the significance of the origami animals in the story? A. They are magical objects unrelated to family B. They symbolize the father's business success C. They are used as toys with no deeper meaning **D. They represent the mother's love and cultural heritage** **Rationale:** The origami animals represent the mother's love and her Chinese cultural heritage. 8. Why does Jack struggle with his mother's Chinese heritage? A. He dislikes her cooking B. He doesn't understand origami at all ever since he was a child. **C. He faces social pressure and wants to fit in with American culture.** D. He rejects all art forms and everything that he does not understand. **Rationale:** Jack rejects his mother's heritage due to pressure to fit into American culture. 9. What event triggers Jack's deeper understanding of his mother? A. Visiting a museum B. Receiving a letter from school **C. Finding a note hidden in one of the origami animals** D. Watching a movie about China that tells a love of a mother to his son. **Rationale:** Jack's deeper understanding begins when he finds a hidden message in one of the origami animals. 10. How does the story explore the theme of cultural identity? A. Through sports competitions	

	B. Through a magical adventure C. Through traveling abroad for business **D. Through Jack's struggle with language and traditions** **Rationale:** The story shows cultural identity through Jack's struggle with language and cultural traditions. 11. What role does language play in the story? A. It is used to teach school lessons B. It is unimportant as it did not have any bearing in the story at all. **C. It separates Jack from his mother but also preserves her memories** D. It only creates humor and funny moments between Jack and his mother. **Rationale:** Language both separates Jack from his mother and preserves her memories and emotional connection. 12. Which emotion best describes Jack at the end of the story? A. Anger B. Indifference **C. Regret and sorrow** D. Happiness and relief **Rationale:** At the end, Jack feels regret and sorrow as he realizes the depth of his mother's love and sacrifice. 13. Both stories explore cultural identity by showing: A. Characters traveling for adventure B. Characters embracing modernity without struggle **C. Characters struggling between heritage and societal expectations** D. Characters ignoring family entirely without giving considerations at all. **Rationale:** Both stories show characters struggling between their cultural heritage and societal expectations.	

	14. Do both stories share the same theme? **A. Yes** B. No Reason**:** _____ **Reason:** Both shared the same theme which is about conflict between tradition and assimilation. 15. Both stories encourage readers to reflect on: A. The importance of travel **B. How understanding one's culture helps empathize with others** C. How technology impacts childhood and the family that we have now D. How to build relationships with strangers and how this could impact our lives. **Rationale:** Both stories encourage reflection on how understanding culture helps develop empathy toward others. **Teacher's Note:** Refer to the LAS labeled "Multiple Choice Activity (Individual Task)."	
C. Demonstrating Knowledge and Skills	**1. Finding Practical Application**	
	Option 1: 'Walk in Their Shoes' Reflection Journal (Pair Activity) **Time Allotment:** 60 minutes **Target Objective/s:** see Objective 3 **Instructions:** 1. Students choose a character from either a Filipino or world literary text that they have read and write a journal entry from that character's perspective. Guided prompts: • What struggles does your character face? • How do their culture and society shape their decisions? • What did you learn about people from a different culture through them? • Did your view of this culture change? How? **Output:** A 1–2 paragraph reflective journal written in first person.	This activity supports responsive, relevant, and reflective instruction. Students engage in differentiated tasks—either as "culture detectives" using a structured chart or through paired journal writing from a character's perspective—allowing flexible participation based on their learning styles and pace. Guided by prompts, modeling, and collaboration, learners process literary texts meaningfully. The activity connects Filipino and world

	Purpose: Encourages empathy, cultural awareness, and personal reflection on diverse social contexts. **Option 2:** Culture Detective Chart (Pair Activity) **Time Allotment:** 40 minutes **Target Objective/s:** see Objectives 1, 2 **Instructions:** 1. Provide students with a selected Filipino or world literary text and ensure everyone has access to it. (The teacher has the freedom to choose any contemporary text). 2. Introduce the activity by explaining that students will act as "culture detectives" who identify cultural values, beliefs, or social realities found in the text. 3. Distribute the Culture Detective Chart worksheet (and explain each column--text evidence, cultural interpretation, and real-life connection). Refer to the LAS labeled "Culture Detective Chart (Pair Activity)." 4. Model one example entry using a line or event from the text to show how to complete the chart. 5. Instruct students to individually or collaboratively identify at least three pieces of textual evidence and complete the chart. 6. Guide students while they work by clarifying instructions and prompting deeper thinking when needed. 7. Facilitate a short sharing session where selected students present their findings. 8. Collect the completed charts and assess based on accuracy of evidence, relevance of cultural interpretation, and depth of real-life connection.	literature to real-life cultural values, beliefs, and social realities, encouraging interpretation grounded in textual evidence. It also promotes reflection as students examine how literary analysis and character immersion shape their understanding of culture, identity, and social issues, fostering empathy, self-awareness, and critical thinking.
	2. Making Generalization	

	Group Sorting Game → Social Realities (Small-group Activity) **Time Allotment:** 20 minutes **Target Objective/s:** see Objectives 1, 3 **Instructions.** 1. Students will differentiate between specific facts from a literary text and generalizations about social realities. This helps them understand how literature mirrors society and how to responsibly extrapolate broader ideas. 2. Group the students into small groups with four members. 3. Students read each slip carefully. 3. Each group must decide whether the statement is a fact from the text or a generalization about society. 4. They'll be given 5 minutes of thinking time and to discuss and decide. Then, they need to place the slips in the correct bin. 5. After sorting, they'll be given a separate time to discuss why each generalization is reasonable and whether it fairly represents the fact. 6. Checking of the students' work will then follow. 7. The teacher calls on random students to share insights about the activities and discussions conducted. **Materials Needed:** 1. Pre-prepared slips of paper with statements (some facts from the text, some generalizations about society. Refer to the LAS labeled "Group Sorting Game → Social Realities." 2. Two labeled bins or containers: "Textual Facts" and "Societal Generalizations." 3. Pens or pencils (optional, for notetaking). 4. Timer or stopwatch. *(If the current activity is hard to do or materials are missing, the teacher may refer to the learning activity sheet for an alternative approach to achieve the same learning goal. teacher has the freedom to modify the activity based on available materials.)* **Preparation:** 1. Prepare enough slips for all groups, ensuring a balanced mix of facts and generalizations.	This activity supports responsive, relevant, and reflective instruction. Students work in small groups to sort statements into "Textual Facts" and "Societal Generalizations," allowing them to share ideas, discuss interpretations, and learn collaboratively. The task accommodates different thinking styles as students analyze and justify their answers. It connects literary content to real-world social realities by examining how textual details lead to broader societal insights. Through discussion, students reflect on their reasoning, evaluate their interpretations, and reassess assumptions about literature and society, strengthening critical thinking and metacognitive awareness.

	2. Organize students into small groups of 4. 3. Set up the bins in a central location accessible to all groups. 4. Familiarize yourself with the slips and the correct categorization for easy checking. **Step-by-Step Instructions:** 1. Divide the class into small groups of four. 2. Distribute slips of statements to each group. 3. Explain the task: o Students read each slip carefully. o They must decide whether the statement is a fact from the text or a generalization about society. 4. Discussion and Sorting: o Give groups 5 minutes to discuss and decide. o Students place each slip in the correct bin. 5. Post-sorting Discussion: o Once all slips are sorted, groups discuss: ▪ Why each generalization is reasonable. ▪ Whether the generalization fairly represents the fact. 6. **Check Work:** o Review the sorted slips as a class. o Discuss any discrepancies and clarify how to distinguish between textual facts and societal generalizations.	
V. ASSESSMENT	**Option 1:** Cultural and Thematic Literary Analysis Project (Small-Group Activity) Literary Dialogue Role-Play (Small-group Activity) **Time Allotment:** 60 minutes **Target Objective/s:** see Objectives 1, 2, 3 Students will analyze a contemporary Filipino or global literary text to identify cultural values, beliefs, or social realities, recognize themes with textual evidence, and reflect on how the text shapes understanding of other people and contexts. They will present their analysis creatively through a digital poster, short video, or visual chart. **Instructions.**	

	1. Students need to select a contemporary Filipino or global literary work (short story, poem, novel excerpt, or play). 2. They need to identify at least 3 cultural values, beliefs, or social realities in the text. 3. Students also need to identify at least 2 recurring themes in the text, citing specific lines, events, or ideas as evidence. 4. Each group needs to write a reflection on how the text changed or strengthened their understanding of people, culture, or social issues. They may include examples from their own life or society to show relevance. 5. Students will be asked to present their findings to any of the following creative format: ➢ Digital poster or infographic ➢ Short video or slideshow ➢ Enlarge visual chart or mind map 6. Each group must ensure clear labeling of the following: cultural values, themes, textual evidence, and reflections. 7. Present the rubric to the students for guidance. See **Appendix A** for the copy of the rubric. **Option 2:** Cultural–Social Insight Sorting & Reflection Project (Small-Group Activity) **Literary Dialogue Role-Play (Small-group Activity)** **Time Allotment:** 60 minutes **Target Objective/s:** see Objectives 1, 2, 3 Students will analyze a literary text to distinguish **textual facts from broader social interpretations**, connect literature to real-world cultural contexts, and reflect on how literature shapes understanding of society. They will present their work through a structured visual output. **Instructions** **1. Text Selection** • Each group selects a contemporary Filipino or global literary text (short story, poem, novel excerpt, or play). **2. Fact vs. Social Reality Sorting** • Identify **5–7 key statements** from the text. • Classify each as either: o **Textual Fact (from the story)** o **Social Reality Insight (generalization about culture/society based on the text)** **3. Evidence Support** • For each classification, students must cite a **specific line, event, or detail** from the text as support.

	4. Insight Development
	• From their analysis, groups write:
	  ○ **At least 2 cultural or social insights**
	  ○ Explanation of how these insights is supported by the text
	5. Creative Presentation
	Groups present their analysis through ONE format:
	• Digital poster / infographic
	• Mind map / visual chart
	• Short video or slideshow
	6. Reflection Component
	Each group writes a short reflection answering:
	• How did the text help you understand culture or society better?
	• How did distinguishing facts from social insights change your interpretation?
	• How does this connect to real-life experiences or society today?
	7. Presentation & Labeling
	All outputs must clearly label:
	• Textual Facts
	• Social Reality Insights
	• Textual Evidence
	• Reflections
	8. Rubric
	The teacher will present a rubric to guide students in accuracy, analysis, creativity, and reflection. **See Appendix B** for the copy of the rubric.

VI. REFLECTION	**Directions:** Reflect on your lesson delivery and learners' performance through the following questions. These will help you evaluate the effectiveness of your strategies and identify areas for improvement: 1. Which activities engaged students the most? 2. How many learners achieved 80% on the assessment? How many learners need remediation? 3. Which of my teaching strategies worked well? 4. Which activities took longer than expected and how can I manage time more efficiently in future sessions? 5. What difficulties did I encounter in the delivery of the lesson? How did I resolve these concerns?
VII. USE OF GENERATIVE AI	In preparing this Learning Exemplar (LE), the author used an AI tool, specifically ChatGPT, in order to polish ideas, organize ideas and generate student-focused activities and instructions and annotations. The author reviewed, refined and aligned all outputs with the intended learning competencies and objectives. The author takes full responsibility for the content of this LE.

Lesson Title/Topic	**Key Text Focus:** "Girl" by Jamaica Kincaid and "The Paper Menagerie" by Ken Liu **Literary Form:** Prose (Short Story)	Lesson Exemplar	7

I. OBJECTIVES	
A. Content Standard	The learner understands literature as a product of cultural and social contexts, and how it continues to shape and reflect contemporary realities and conversations.
B. Performance Standard	The learner demonstrates understanding and appreciation of literature by interpreting and responding to texts, including short stories or a novella, through their relevance to social issues, cultural identities, and enduring human experiences, expressed through thoughtful observations and collaborative conversations.
C. Learning Competencies	• Discuss literature's role in shaping cultural understanding and dialogue. • Explore contemporary global literature (including literary works by Filipinos of broad reach) as a way of understanding the world. • Use a variety of approaches to make meaning of the world through written, spoken and multimodal texts, including short stories or a novella. • Consider how literary texts shape or challenge one's understanding of other people and their social and cultural contexts.
II. REFERENCES and MATERIALS	**REFERENCES** Kincaid, Jamaica. "Girl." *Bpi.edu*. October 14, 2017. https://www.bpi.edu/ourpages/auto/2017/10/14/55813476/Girl%20Jamaica%20Kincaid.pdf Liu, Ken. "The Paper Menagerie." *Literary Hub, 2016.* https://lithub.com/the-paper-menagerie/ Project Agenda. n.d. "Social Identity Wheel." Accessed March 13, 2026. https://publicagenda.org/wp-content/uploads/Social-Identity-Wheel-3-2-1.pdf **MATERIALS** • Printed Copies of Short Stories • All appendices can be accessed through the Google Drive link: https://bit.ly/4t6f27Q
III. CONTENT	**Key Text Focus:** "Girl" by Jamaica Kincaid and "The Paper Menagerie" by Ken Liu **Literary Form:** Prose (Short Story)
IV. OBJECTIVES	1. Explain how literary texts contribute to cultural understanding and dialogue by presenting diverse social and cultural perspectives.

	2. Examine how contemporary global literary texts, including works by Filipinos of broad reach, portray global issues and perspectives that help readers understand the world. 3. Use different approaches such as thematic analysis, character study, and contextual reading to make meaning of short stories or a novella. 4. Use written, spoken, or multimodal forms to present interpretations of a short story or a novella. 5. Recognize perspectives in literary texts that shape or challenge one's understanding of other people's experiences.	
IV. PROCEDURES		**ANNOTATIONS**
A. Activating Prior Knowledge	**1. Activating Prior Knowledge**	
	Option #1: Brainstorming **Time Allotment:** 10 minutes **Target Objective/s:** see Objective 1 **Instructions:** 1. The class will be divided into small groups. 2. Each group will think of a book, poem, or play they've read that helped them understand a culture different from their own. Then ask them this question: what did they learn from those media? 3. A secretary will be assigned to take notes on the group's answers. 4. A representative will be chosen and share their answers in class.	**Brainstorming** is a technique which fosters student collaboration and improves critical thinking skills. Notably, it adheres to the **constructivist approach** in which learners are the makers of meaning and knowledge. In addition, brainstorming also engages students into active participation which increases their confidence and boosts motivation leading to learning higher order thinking skills.
	Option #2: Social Identity Wheel **Time Allotment:** 15 minutes **Target Objective/s:** see Objective 1 **Instructions:** 1. Students will fill out the Social Identity Wheel given by the teacher. The teacher may download the Social Identity Wheel from this link: https://publicagenda.org/wp-content/uploads/Social-Identity-Wheel-3-2-1.pdf	The **Social Identity Wheel** is an activity used to reflect on the social identities of the students. This will help them understand their relationship with their respective society and an increase in self-awareness. This activity will also enforce **critical thinking** by answering the core questions posed by the wheel. And since they were asked to write down

	2. For each part of the wheel, students will write down how they identify within various social identities. 3. After filling out the wheel, they will then be divided into groups and share their answers with the members. (*Note: Students may opt not to share the most vulnerable aspects of their identities). 4. A secretary will be chosen to consolidate all the answers of the group members. 5. A representative will then be chosen to present the consolidated answers of the group. **Note to Teachers:** Refer to the LAS labeled "The Social Identity Wheel."	how they identify with the various social identities, they are expected to express their thoughts clearly and logically. This alone improves their communication skills. The activity also includes **collaboration** via sharing and consolidating their answers within a group. The activity is in line with the **Reflective Instruction which "cultivates self-awareness, goal-setting, and metacognition."**
	2. Establishing the Purpose of the Lesson	
	Option #1: Brainstorming **Time Allotment:** 10 minutes **Target Objective/s:** see Objective 1 **Instructions:** The teachers will facilitate processing after each activity by posing some questions. There will be no wrong or right answers to these questions. This is to ensure that students know why they are doing the activities and how to connect them to their upcoming lessons. 1. Processing Questions: a. How do these literary works invite students into dialogue about cultures different from theirs? b. Which values or traditions do they think matter? c. Why do they think it's important for literature to reflect different cultural perspectives? 2. Ask the students about the possible topic/skills they are going to learn based on the previous activity. 3. Inform the students of the learning objectives for this lesson.	**Processing questions** after which activity is very vital since it **promotes critical thinking**, helps teachers identify misconceptions, and increases student participation. Processing at the end of the activity also improves retention and understanding. It also guides students in learning which is the main principle in scaffolding. By assessing students' prior knowledge, it becomes easier for teachers to eventually allow independent practice in the future.

	Note to Teachers: Teachers will also inform of the learning objectives to set goals and expectations from the students. **Option #2:** Social Identity Wheel **Time Allotment:** 10 minutes **Target Objective/s:** see Objective 1 **Instructions:** The teachers will facilitate processing after each activity by posing some questions. There will be no wrong or right answers to these questions. This is to ensure that students know why they are doing the activities and how to connect them to their upcoming lessons. 1. Processing Questions: a. How easy or difficult is it to fill out the Social Identity Wheel? Why? b. How easy or difficult is it to share their social identities within the group? Why? c. Why do they think it's important to reflect on their social identities? d. How do they think literature might help us understand social identities differently from filling out the wheel? (*This question is asked to connect the subject to the activity and give hints to the students) 2. Ask the students about the possible topics/ skills they are going to learn based on the activity. 3. Inform the students of the learning objectives for this lesson. **Note to Teachers:** Teachers will also inform of the learning objectives to set goals and expectations from the students.	

<table>
<tr><td rowspan="2">B. Instituting New Knowledge</td><td colspan="2">1. Presenting Examples</td></tr>
<tr><td>Option #1: Text Exploration
Time Allotment: 30 minutes
Target Objective/s: see Objective 1

Instructions:
1. The students will read the short story titled “Girl” by Jamaica Kincaid. The teacher will access the short story from this link: https://www.bpi.edu/ourpages/auto/2017/10/14/55813476/Girl%20Jamaica%20Kincaid.pdf
2. After reading, the class will be divided into four groups.
3. The first group will identify what global issues are depicted in the short story and explain how these issues are also seen in the Filipino context. The second group will briefly introduce the author and the cultural/ historical context of the text and compare it with Filipino culture and history. The third group will show how the short story uses the characters and settings to depict the issue and highlight unique perspectives from the text and relate them to Filipino daily life. The last group will explain how the short story helps readers empathize and connect it to real-life Filipino situations.
4. A secretary will be chosen to write their answers.
5. A representative will be chosen to present their answers or findings in class.
6. After all the presentations, students will be asked to answer these processing questions:
a. How did the short story deepen their understanding about tradition and gender?
b. How do contemporary global literary texts—including works by Filipinos with international reach—portray key global issues and perspectives, and in what ways do these representations shape readers’ understanding of the world?

Note to Teachers: Refer to the LAS labeled “Text Exploration.”</td><td>The teacher will facilitate silent reading first before dividing the class. For the presentation, teachers may instruct students to present via traditional means (like using manila paper or cartolina) or if it is within the capacity of the students to use PowerPoint or Canva, this is also a good alternative in presenting students’ output.

The activities presented use a constructivist approach in which learners make new information meaningful based on what they already know. By reading the text, students will automatically connect the text to their own understanding of the world based on their own personal experiences or based on what they have learned from the new media.

For example, Group 1 (Global Issues & Relevance), students draw from their own knowledge of society to identify global issues in the story. This reflects constructivism by allowing learners to connect the text to prior knowledge and real-world experiences, constructing their own understanding of “global relevance.”</td></tr>
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	Option #2: Short Story Analysis **Time Allotment:** 30 minutes **Target Objective:** see Objective 1 **Instructions**: 1. The students will read the short story titled, "Girl" by Jamaica Kincaid. 2. The students will be divided into small groups. 3. Each group will identify the core elements of the short story (such as characters, plot and structure, setting, conflict, point of view, literary devices, with emphasis on the theme). 4. A secretary will be chosen to write their answers. 5. A representative will be chosen to present their answers. 6. After all the presentations, the students will answer the following reflection questions: a. What perspectives are highlighted from the short story? b. How do these perspectives help us empathize with people in different contexts? c. What connections can you make between the short story's theme in the context of Filipino family life and values?	Collaborative roles are also a constructivist practice. A secretary tasked to document ideas (supporting organization of constructed knowledge) and a representative to present findings (encouraging articulation and sharing of understanding) promote **collaborative learning**, a key feature of the constructivist approach, where knowledge is co-constructed through interaction. In this activity, when students read *"Girl"* by Jamaica Kincaid, they are not immediately given interpretations. Instead, they must **make sense of the text on their own**, drawing from prior knowledge about family, culture, and social expectations. This reflects constructivism, where learning occurs as students **build new understanding on what they already know**. The reflection questions also are in line with the **Responsive Instruction as it cultivates real-world applications by asking the students to connect the depicted global issues from the text to the real-world setting.**

	2. Discussing New Concept	
	Option #1: Annotate and Grab **Time Allotment:** 30 minutes **Target Objective/s:** see Objective 1 **Instructions**: 1. Students will read the short story titled, "The Paper Menagerie" by Ken Liu. The teacher may access the short story from this link: https://lithub.com/the-paper-menagerie/ 2. Students will annotate their copies of the short story. They will use annotating materials like stickers, highlighters, colored pens, etc. 3. After annotating, they will walk around to "grab" or add to their classmates' notes. 4. After looking around, the students will then answer the following guide questions: a. Where do you think this story takes place? What are the clues? Even if you aren't familiar with the culture, why does it feel familiar? b. Who are the characters? What type of people are they (characterization)? How can you tell? c. What do you notice about the point of view? What is the effect? d. What is the importance of origami in this story? e. What is the theme of this story? What do you think the author is saying about biracial identity and cultural assimilation (theme and tone)? 5. Reflection questions: a. How did this activity help you better understand your own struggles, values, or identity? b. What emotions did you feel while reading and annotating the text? Which part triggered these feelings?	Both activities fit the SHS IDF because it balances i**ndividual critical thinking with collaborative knowledge-building.** For the Annotate and Grab activity, the annotation part fosters **critical thinking and individual expression** using color-coded highlighters. The grab portion of the activity fosters collaboration among students because they don't just read but they harvest ideas and engage with their classmates by walking around. Students can also write counterarguments or additional evidence on their peers' copies, creating a "silent conversation" across the classroom. Through the guided questions, especially about the setting, students can make connections even if they're not American-Chinese through the lens of Filipino diaspora (OFWs/Balikbayans) which makes the text **Relevant** in the local context. Additionally, the discussion of biracial identity and cultural assimilation prepares students for a diverse, globalized workforce, emphasizing the **Reflective** pillar of the framework.

	Option #2: Literature Circle **Time Allotment:** 30 minutes **Target Objective/s:** see Objective 1 **Instructions**: 1. The class will be divided into small groups. 2. All groups will be assigned to read "The Paper Menagerie" by Ken Liu. The teacher may access the short story from this link: https://lithub.com/the-paper-menagerie/ 3. Each member will be assigned to perform a role. 4. Below are the roles and functions of members in a group: a. Discussion leader – leads the group in stopping at certain points in the reading for the passage predictor to do his/ her job; asks critical and leading questions, starts off reading aloud b. Creative connector – makes text-to-text, text-to-self, and text-to-world connections based on the text read c. Passage predictor – predicts what will happen next at stopping points during the groups' reading d. Artist – Illustrates what was read (characters, setting, main events) e. Super summarizer – records the main events, characters, and setting in the story f. Word wizard – identifies new, interesting, and fun words in the text read; looks for the definition, part of speech, etc. 5. Each group will choose one (1) representative to present their output in class. 6. Reflection questions: a. How did your group discussion influence your understanding of the text? b. What did you learn about listening to different viewpoints?	For the "Literature Circle" activity, the Word Wizard and Super Summarizer roles provide **scaffolding** for diverse learners, ensuring everyone has a clear entry point into the text (**Responsive**). The Creative Connector links the story's themes (cultural identity, assimilation) to real-world social issues or personal career aspirations (**Relevant**). The Discussion Leader and Passage Predictor use metacognitive questioning to help the group monitor their own understanding and bias (**Reflective**).

	c. How did the literature circle help you become a more active and critical reader? **Note to teachers:** 1. For the "Annotate and Grab" activity, the teacher will provide the link of the short story to the students or may opt to give printed copies to each student (whichever is applicable or favorable). 2. The teacher will then facilitate silent reading. During the walk around portion, encourage all students to engage with their classmates. The teacher will also rationalize each guide question. 3. For the "Literature Circle" activity, the teacher will provide copies of the short story for each group. It's better that during the activity, the teacher walks around to ensure that everyone is participating and doing their roles. The teacher may instruct students to use PowerPoint or Canva for their presentations (if possible) or they may do it via traditional way (using manila paper/ cartolina). 4. After every activity, teachers will explain to the students how literary texts contribute to cultural understanding by analyzing a specific literary work. They will also explain to students how literature helps us understand global issues (such as migration, gender inequality, poverty, war, climate change, etc.) and perspectives (postcolonialism, feminism, environmental).	
	3. Developing Mastery	
	Option #1: Letter of Reconciliation (Individual Activity) **Time Allotment:** 30 minutes **Target Objective/s:** see Objective 1 **Targeted Skill/s:** 1. Writing formal and business letters. 2. Writing emails. **Instructions**:	This activity is **multidisciplinary** as it blends literature with English for Academic and Professional Purposes. Students aren't just analyzing a story; they are practicing the technical skill of writing a formal business letter. This connects "**creative" content with "practical" career skills**. The formal letter format

	1. Students will write a formal letter from an adult Jack responding to his mother's final letter at the end of the story. 2. The formal letter should follow the rules in writing formal and business letters. 3. Students will send it to the teachers' work email. 4. The teacher may choose several letters to be read in front of the class. 5. After the activity, the teacher will ask students the following processing questions: a. When you were writing as Jack, which part of your mother's letter was the hardest to respond to? Why did that specific part resonate with you? b. How has Jack's struggle with his two cultures reminded you of a time you had a disagreement or misunderstanding with your own parents or grandparents? **Alternative Activity for Option #1** **Instructions:** 1. Students will write a formal letter addressed to their parents. The content will be about their daily struggle as a student, their dreams and aspirations, and what they think it means being a Filipino these days. 2. The formal letter should follow the rules in writing formal and business letters. 3. Students will send it to the teacher's work email. 4. The teacher may choose several letters to be read in front of the class. 5. After the activity, the teacher will ask students the following processing questions: a. How did writing a formal letter to your parents help you express your personal struggles, aspirations, and understanding of what it means to be a Filipino today?	prepares students for the **Employment and Higher Education exits which aligns with relevant instruction.** In this activity, since the students must use vocabulary and reflect on their own growth, this mirrors the **reflective** pillar of the framework where learners evaluate their progress and self-awareness. It also **uses the ICT-Integrated approach** which uses technology to facilitate the learning process. And by requiring students to send the letter to a work email mirrors real-world professional communication, making the activity **responsive** to modern workplace standards. Lastly, the focus is on the student's voice rather than a lecture. The teacher acts as a facilitator by choosing student work to be read aloud, making the students' creative output the primary "text" for the day, which is the very feature a **learner-centered approach**.

	b. What realizations did you gain about yourself and your relationship with your family through this activity? **Note to Teachers:** 1. For this activity, the teacher may briefly review first the basic rules in writing a formal letter. After that, she may then facilitate the activity and give the instructions. In this activity, students will be sending their letters via email. If it is not possible for the students to send their work via email, students may write their letter in a sheet of paper. 2. After the activity, the teacher will assist students in answering the processing questions. Encourage students to participate during the discussion to make learning collaborative and meaningful. **Option #2:** The Suitcase vs The Menagerie (Think-Pair-Share) **Time Allotment:** 30 minutes **Target Objective:** see Objective 1 **Instructions:** 1. The students will work in pairs. 2. The students will divide one whole sheet of paper into two sides for the character Jack. 3. Students will label the two sides with "The Suitcase (American Jack)" and "The Menagerie (Chinese Jack)". 4. On the suitcase side, students will list items Jack used to fit in (e.g., Obi-Wan Kenobi action figures, French fries, English-only speech). Students will find a quote that shows Jack's shame or his desire to hide his mother. 5. On the menagerie side, list symbols of his mother's love (e.g., Laohu the tiger, the smell of ginger, the character	Students working in pairs fosters **collaboration**. This activity also builds **communication skills which are essential for all four curricular exits** which is an integral principle in the SHS IDF. The activity also espouses **constructivist approach** when the students use a graphic organizer (the suitcase vs the menagerie sides) to build their own map of Jack's identity. This is in line with the **responsive instruction** because it helps students organize their own thoughts and "construct" their understanding of the character's internal conflict.

	for *Ai/Love*). Also, students will find a quote that shows the magic his mother put into his life. 6. In the middle of the two sides, write down three turning points where Jack's character changes. 7. After the activity, the students will answer the following processing questions: a. Why did Jack feel he had to "kill" his paper animals to grow up? Have you ever felt you had to change a part of yourself (hobbies, or beliefs) just to be accepted by the people around you? b. How does the mother's silence show how much she loves Jack, even when he is mean to her? c. In a globalized workplace, is it better to be like "Young Jack" (completely assimilated) or "Adult Jack" (connected to his roots)?	The processing questions ask students to connect Jack's feelings to their own personal lives and family relationships. This fulfills the **reflective** pillar by encouraging metacognition and self-awareness. Lastly, some processing questions connect a literary story to a "globalized workplace." This makes the lesson aligned with the **relevant instruction** by bridging Literature with Social Studies and Career Guidance (like **Employment/Entrepreneurship exits**).
C. Demonstrating Knowledge and Skills	**1. Finding Practical Application**	
	Option #1: The Cultural Bridge Case Study (Think-Pair-Share) **Time Allotment:** 30 minutes **Target Objective:** see Objective 1 **Instructions**: 1. The students will work in pairs. 2. The students will analyze a specific conflict in the story (e.g. Jack's refusal to speak Chinese). 3. The students will then compare it to a real-world scenario of language barriers in the workplace or community. 4. The pair will present their output in class. 5. After the activity, students will answer the following processing questions: a. In the story, Jack stops speaking Chinese to "fit in." Have you ever seen someone (like a cousin or a friend) try to hide their native dialect or culture to feel more "modern"? Why did they do it? b. In a future job, you might work with people from different countries. Why is it a strength to know your own culture and respect theirs?	In the activity, the students work in pairs to analyze and compare conflicts, then present their findings together. This fosters **communication and collaboration (2Cs**), simulating a team-based workplace environment. Students compare Jack's literary conflict to real-world scenarios like workplace language barriers. This makes the lesson **relevant (SHS IDF Pillar**) by bridging fiction with practical, "real-world" challenges students may face in their future careers. The processing questions ask students to look at their own observations of culture and reflect on

	c. How can patience and listening—skills Jack lacks—help you avoid "big mistakes" when working with others in college or a job? d. Inside your classroom, you encounter classmates from different walks of life, how do you fix miscommunication or conflict with them?	how personal skills like patience could prevent "big mistakes." This aligns with **the reflective pillar**, encouraging metacognition and emotional intelligence. Students build new understanding by connecting the story's themes to their prior knowledge of friends or relatives who have struggled with cultural identity. It makes learning **responsive (SHS IDF pillar)** to the students' own backgrounds and experiences.
	Option #2: The Cultural Translator Workshop **Time Allotment:** 30 minutes **Target Objective:** see Objective 1 **Instructions**: 1. Divide the class into small groups. Assign each group one conflict scene from the story: a. Scene A: Mark mocks Jack's paper toys (Peer Pressure). b. Scene B: Jack refuses to speak Chinese at dinner (Language Barrier). c. Scene C: The mother tries to "Americanize" but fails to connect (Identity Crisis). 2. The groups will then identify the root cause of the conflict. 3. Each group must propose one practical solution for Jack and his mother. 4. The group will present their output in front of the class. 5. After the activity, students will answer the following processing questions:	In the Cultural Translator Workshop, students are divided into small groups to analyze scenes and propose solutions. This develops **collaboration and communication,** preparing students for team-based environments (**such as employment and Higher Education exits**). Evident also from the activity is the **Problem-Based Learning (PBL)**. Students must identify a "root cause" of a conflict and propose a "practical solution". This fosters critical thinking. It treats the story's conflicts as real-world problems to be solved, making the learning **relevant (SHS IDF pillar)**. Additionally, **constructivism** is seen as well in the activity. Instead of the teacher explaining Jack's struggles

	a. In a future job with people from different countries, why is being a 'Cultural Translator' (like in this activity) a valuable skill?" b. How does Jack's story teach us that academic success is better when we also value our family history? c. What is one 'paper tiger' (a family tradition or story) you will keep 'alive' to stay connected to your roots?	with his identity, the students discover and present the meanings themselves. This is responsive instruction, where students build their own understanding of the text based on group discussion and shared insights. Lastly, processing questions ask students to identify their own "paper tiger" (family tradition) to keep alive. This is **the reflective pillar** in action. It encourages metacognition and personal connection, turning the story into a lesson for lifelong learning.
	2. Making Generalization	
	Option #1: Highlighting the Key Takeaways from the Lesson **Time Allotment:** 20 minutes **Target Objective:** see Objective 1 **Instructions:** 1. In their notebooks, students will write key takeaways from the lesson. (There are no wrong or right answers for this activity.) 2. After the activity, the teacher will ask some students to present their key takeaways in front of the class. Students are encouraged to explain and share their insights. 3. After the presentation, the teacher will also present the key takeaways from the lesson. Below are the highlighted key takeaways: a. Literary texts act as "narrative imaginations," allowing readers to transcend their own realities and experience the world through different social and	This activity is **student-centered learning**. It starts with the student's own voice and interpretation. By allowing "no wrong or right answers," it created a safe space for subjective meaning-making, prioritizing the learner's unique connection to the lesson over rote memorization. Students are actively constructing their own knowledge by reflecting on what they learned and writing it down in their notebooks. They aren't just absorbing information; they are filtering the lesson through their own experiences and schemas. This is responsive instruction.

	cultural lenses. Literature is a cultural bridge that fosters empathy and understanding. b. By presenting diverse characters and situations, literature can challenge existing social hierarchies and shape public attitudes toward identity, race, class, and gender. c. Literary texts foster cultural understanding by sparking conversations about shared human experiences across different traditions. d. Reading global literary texts help learners see how local stories contribute to a broader global narrative, showing that our local experiences are part of a larger human history. e. By analyzing a protagonist's choices and their interactions with society, readers can understand how individual lives are shaped by larger cultural and political forces. f. Lastly, meaning is enriched by examining the biographical context (the author's life) and the socio-cultural context (the history and values of the time) of the text. **Note to Teachers:** In this activity, the teacher will first prepare the PPT presentation of the key takeaways. But before presenting the key takeaways, he/ she will first let the students construct their own key takeaways. There are no right or wrong answers for this activity. Students will be encouraged to express their thoughts clearly on the things they think are essential during the whole duration of the lesson. Answers will vary from the students. When students are done with the activity, the teacher will ask volunteers to share their takeaways in front. **Option #2:** The 3, 2, 1 Exit Ticket **Time Allotment:** 20 minutes	This activity is also **collaborative**. The presentation and sharing phase encourage peer-to-peer learning. When students explain their insights to the class, they engage in a dialogue that can broaden the perspectives of their classmates. When the teacher presents the final key takeaways at the end, it acts as a synthesis. This ensures that while students have personal insights, the core academic standards and learning objectives are clearly reinforced and "anchored" before the session ends. This is called **explicit instruction**.

	Target Objective: see Objective 2 **Directions:** 1. The students will answer the following in their notebook: a. 3 things I learned b. 2 questions I have c. 1 thing on my mind 2. When done with activity, the teacher will ask for volunteers to share their insights inside the classroom. There are no right or wrong answers for this activity. 3. After the presentation, the teacher will share his/her key takeaways from the lesson. **Note to Teachers:** 1. Before the start of the activity, the teacher must prepare a PPT presentation on the key takeaways of the lesson (just like the one mentioned above and will also use the content of the Option #1, 3a-f). 2. For this activity, the teacher will explain to the students the instructions. He/she must give emphasis that there are no right or wrong answers and that answers are expected to vary. 3. The teacher must encourage students to be truthful in their responses for it is crucial in bettering the delivery of the lesson next time. He/ she will then ask volunteers to present their outputs in front of the class. 4. Lastly, the teacher will present the key takeaways of the lessons to complement the activity.	Present in this activity is the **reflective approach**. The 3-2-1 prompt requires students to look back at the lesson and evaluate their own understanding. By asking "What did I learn?" and "What is on my mind?", **students engage in metacognition—thinking about their own learning process**. Students are not just receiving information; they are actively constructing meaning by selecting the three most important takeaways for themselves. The "no right or wrong answers" rule supports this by validating the student's unique perspective. This is **constructivism** which is also in line with the responsive instruction. Lastly, **the teacher shares his/ her own takeaways, provides scaffolding and closure**. This ensures that while personal reflection is encouraged, the learning objectives are also reinforced.
V. ASSESSMENT	**A. Paper and Pen** **Directions:** Encircle the letter of the correct answer. 1. When a literary text uses a “First-Person” perspective from a marginalized community, how does it contribute to cultural dialogue? A) It proves that one perspective is more accurate than all others. B) It provides an objective, historical account of that community's timeline. C) It discourages readers from other cultures from forming their own opinions. D) It fosters empathy by allowing readers to experience a different social reality firsthand.	

2. What literary concept is illustrated when two characters from different ethnic backgrounds in a short story eventually find common ground through a shared folk tale?
   A) Cultural appropriation.
   B) Structural irony in regional literature.
   C) The superiority of folk tales over modern media.
   D) Literature as a bridge for intercultural understanding.
3. Why might an author include "code-switching" (mixing two languages) in a dialogue between a mother and her son?
   A) To satisfy a specific requirement for regional publishing.
   B) To show the author's lack of fluency in one specific language.
   C) To make the story harder for international audiences to read.
   D) To highlight the linguistic and generational shift within a culture.
4. In *Girl by Jamaica Kincaid*, what does the repetition of instructions throughout the story suggest?
   A) The daughter is not listening
   B) The story lacks a clear structure
   C) The mother is unsure of what she is saying
   D) The mother is emphasizing strict expectations for behavior
5. In Ken Liu's *The Paper Menagerie*, why is the letter from Jack's mother important to the story?
   A) It introduces a new conflict
   B) It explains the father's background
   C) It reveals the mother's past and deepens Jack's understanding of her
   D) It introduces a new conflict between Jack and his mother whose culture is different
6. A Filipino novel about a migrant worker in the Middle East is read by students in Europe. What is the most likely "global issue" they are learning about?
   A) The history of Middle Eastern architecture.
   B) The best ways to travel between Asia and Europe.
   C) Technical skills required for overseas construction work
   D) The socio-economic impacts of labor migration and the "globalization of care".
7. What is a key characteristic of "21st Century Literature" that allows it to address global issues effectively?
   A) It is only written in dead languages.
   B) It strictly adheres to one specific genre.
   C) It avoids using technology in its narrative
   D) It often breaks traditional boundaries and uses multimedia or diverse perspectives to reach a wider audience.
8. When conducting a Thematic Analysis, what is the reader primarily looking for?
   A) A list of all characters in the story.
   B) The number of pages in the novella.

C) The dictionary definitions of difficult words
D) The central idea or underlying message about human nature or society.

9. In *The Paper Menagerie by Ken Liu*, what does the paper tiger, Laohu, mainly symbolize in the story?
   A) The importance of education
   B) The family's financial struggles
   C) The father's authority in the household
   D) Jack's childhood innocence and connection to his mother
10. Which question is most relevant for sociocultural contextual reading?
   A) "Is this book available as an e-book?"
   B) "What is the rhyme scheme of the third stanza?"
   C) "How many years did it take the author to write this?"
   D) "How do the character's economic circumstances influence their choices?"

Answer Key
1.D - first-person perspective (using "I" or "we") places readers inside the narrator's mind, allowing them to experience thoughts, emotions, and events as if they were their own.
2. D - it illustrates how literature uses shared stories to connect characters across cultural differences and highlight universal human experiences.
3. D - code-switching in a dialogue shows how language and cultural practices change over time as different generations grow up in different contexts.
4. D - by repeating the instructions, the mother wanted for her daughter to adhere to strict behavioral expectations set by their culture and society
5. C - the letter impacted Jack's perspective on her mother; he understood her better
6. D - OFWs are seen as successful people because most of them support their families back home and Filipinos are known to be competent nurses, domestic helpers, and caregivers
7. D - because of the advancement of technology, modern literary texts are no longer limited to one country and often tackles issues experienced by the world in general
8. D - it usually looks for the recurring themes in a story or universal truth the author believes and try to convey
9. D - the paper tiger was largely part of Jack's childhood, especially it's an origami made by her mom
10. D - sociocultural contextual reading when it asks readers to connect a text to society, culture, values, and lived experiences rather than focusing only on plot or language.

B. Performance Task: **The Windows of The Narrative**
Time Allotment: 1 Week

	Target Objective/s: see Objectives 1, 2 **Instructions:** 1. The class will be divided into small groups. 2. They will interpret a key theme or character from "The Paper Menagerie" by Ken Liu and present that interpretation through written, spoken, or multimodal form. 3. The task for the written group (script/ epistolary piece): Write a "missing scene" or a monologue that takes place immediately after the story ends. The writing must show—rather than tell—what you believe the character's final state of mind was. If the story was about guilt, your scene should manifest that guilt through dialogue or internal thought. 4. The task for the spoken group (podcast): Record a 3-minute "Theories & Themes" segment. The students will argue for a specific reading of the story's ambiguous ending. Use vocal inflection and tone to emphasize why your specific take is the most plausible based on the text. 5. The task for the multimodal group (digital collage/ video): Create a Character Soul-Map. The students will use a mix of visual imagery (colors, textures), audio (a background track or sound effects), and text snippets. 6. The students will be given enough time to do this task (a week perhaps). Scoring rubric will be provided (**see Appendix No. 1**). 7. After submission, their outputs will be displayed in class.
VI. REFLECTION	**Directions:** Reflect on your lesson delivery and learners' performance through the following questions. These will help you evaluate the effectiveness of your strategies and identify areas for improvement: 1. Which activities engaged students the most? 2. How many learners achieved 80% on the assessment? How many learners need remediation? 3. Which of my teaching strategies worked well? 4. Which activities took longer than expected and how can I manage time more efficiently in future sessions? 5. What difficulties did I encounter in the delivery of the lesson? How did I resolve these concerns?
VII. USE OF GENERATIVE AI	In preparing this Learning Exemplar (LE), the author used Copilot to assist in generating ideas, activities, and annotations. The author reviewed and finalized the writing of the content. The author takes full responsibility for the content of this LE.

Lesson Title/Topic	**Key Text Focus**: The Visitation of the Gods by Gilda Cordero-Fernando **Literary Form**: Short Story **Literary Features**: theme, language choices (diction), genre	Lesson Exemplar	8

I. OBJECTIVES	
A. Content Standard	The learner understands literature as a product of cultural and social contexts, and how it continues to shape and reflect contemporary realities and conversations.
B. Performance Standard	The learner demonstrates understanding and appreciation of literature by interpreting and responding to texts, including short stories or a novella, through their relevance to social issues, cultural identities, and enduring human experiences, expressed through thoughtful observations and collaborative conversations.
C. Learning Competencies	• Demonstrate understanding and appreciation of how composers use forms and features purposefully to shape and challenge cultural and social assumptions, understandings, and perspectives. • Explain how composers use literary forms and features to resonate with contemporary audiences, making connections to current social concerns and real-world events. • Consider how literary texts shape or challenge one's understanding of other people and their social and cultural contexts.
II. REFERENCES and MATERIALS	Cordero-Fernando, Gilda. "The Visitation of the Gods." In Story Collection. Pasig, Philippines: Anvil Publishing, 1994. https://compilationofphilippineliterature.blogspot.com/2011/04/visitation-of-gods-gilda-cordero.html Electric Literature. "7 Flash Fiction Stories That Are Worth a Tiny Amount of Your Time." Accessed March 13, 2026. https://electricliterature.com/7-flash-fiction-stories-that-are-worth-a-tiny-amount-of-your-time/ Giménez Amadeo, Silvana. Monster Book. Buenos Aires: Florida Day School, n.d. Sequero, W. "A Ready-Made Reading Class: Warming Up for Reading." English Teaching Forum 36, no. 4 (1998). Singh, Adhiraj. "Untitled." Accessed March 13, 2026.
III. CONTENT	**Key Text Focus**: The Visitation of the Gods by Gilda Cordero-Fernando **Literary Form**: Short Story **Literary Features**: theme, language choices (diction), genre
IV. OBJECTIVES	At the end of the lesson, the students are expected to: 1. Explain how literary forms (short story) and features (e.g., theme, language choices (diction), genre) in a selected contemporary text shape or challenge cultural and social assumptions.

	2. Illustrate how these literary forms and features connect the text to current social concerns or real-world events through an oral, written, or digital presentation. 3. Express how this character, event, or cultural element shaped or challenged one's understanding of that social or cultural group.	
V. PROCEDURES		**ANNOTATIONS**
A. Activating Prior Knowledge	**1. Activating Prior Knowledge**	
	Option 1: Flash Fiction Reflection Prompt **Time:** 10 minutes **Target Objective/s:** see Objective 3 Students read a short flash fiction text (Untitled by Singh, 1994) (7 Flash Fiction Stories That Are Worth (a Tiny Amount of) Your Time - Electric Literature.) Guide Questions: ● What belief or assumption did this text challenge in you? ● How did the author use very few words to make an impact? ● How does the issue of 'sexism' resonate with you? (As a woman, a man, or as a member of the LGBTQIA+ community) **Option 2:** "Walk in Their Shoes" **Time:** 10 minutes **Target objective/s:** see Objective 1 **Procedure:** 1.Show an image of a person from a distinct cultural or social context (e.g., a farmer, an activist, a migrant worker, a tribal youth). 2.Ask students to write three quick guesses about the character: ● What might this person value? ● What challenges might they face? ● What story might they tell? 3.Discuss how our assumptions can be right or wrong. 4.Connect this to literature:	This phase employs a **Reader-Response Approach and Constructivist Pedagogy** by deliberately positioning learners' prior beliefs, assumptions, and lived experiences as the starting point for meaning-making. Rather than introducing literary concepts immediately, students are asked to articulate emotional reactions, challenged assumptions, and inferred perspectives before formal analysis begins. In the Flash Fiction Reflection, learners respond to an extremely brief text, demonstrating how meaning is constructed through personal interpretation—an essential foundation for Objective 3, which asks students to consider how texts shape or challenge one's understanding of people and social contexts. The prompts *("What belief did this text challenge in you?")* explicitly surface internal responses and biases, showing observable learner behavior aligned with the competency.

	• "Authors often use stories to challenge the assumptions we just made."	The "Walk in Their Shoes" activity operationalizes **Cultural–Contextual Pedagogy and Empathy-Based Learning**. By making assumptions visible and interrogable, students recognize how narratives can question stereotypes and cultural generalizations. This primes learners for later analysis of how authors deliberately use literary features to challenge cultural assumptions, directly supporting Objective 1, while simultaneously scaffolding reflective habits needed for Objective 3.
	2. Establishing the Purpose of the Lesson	
	Mini Discussion **Time:** 5 minutes **Instructions:** 1. Explain that contemporary literature helps readers: • Understand other people's experiences, • Examine social and cultural issues, • Develop empathy and critical awareness. 2. Inform students that they will analyze how stories function as windows into other lives and realities. Features or elements of literature such as theme, language choices (diction), genre give any piece of literature meaning and purpose	This segment reflects Explicit Instruction within a **Learner-Centered Framework** by clarifying learning intentions while immediately engaging students in application. The activities model the **Form–Function Relationship**, a core demand of Objective 1 and the first learning competency.
	Option 1: "Rewrite the Scene" **Time:** 10 minutes **Target objective/s:** see Objectives 1, 3 **Directions:** 1. Select a paragraph from the short story The Visitation of the Gods (Fernando, 1994).	In "Rewrite the Scene", learners manipulate point of view, tone, genre, or structure. This is an example of **Experiential Learning**, where conceptual understanding emerges from controlled transformation rather than

	(https://compilationofphilippineliterature.blogspot.com/2011/04/visitation-of-gods-gilda-cordero.html) 2. Rewrite it by changing one element: • POV (1st → 3rd) • Tone (serious → humorous) • Genre (realistic → sci-fi) • Structure (linear → flashback) • Submit your output to the teacher. 3. Refer to the LAS labeled "Rewrite the Scene." **Option 2:** "Whose Voice? Whose Story?" **Time:** 10 minutes **Target objective/s:** Objectives 1, 3 **Directions:** 1. Identify the main characters' background (profession, gender, class, era, etc.) 2. Then, answer the following questions: • How does this background shape how they see the world thru their values? • What might be different if their values, circumstances and perspectives were reversed? 3. Use the Perspective Table Template comparing viewpoints. 4. Refer to the LAS labeled "Whose Voice? Whose Story?" 5. See Appendix A for the Rubric	explanation alone. Observable learner behavior—rewriting and justifying changes—demonstrates how form directly alters meaning, fulfilling the competency on how composers use features purposefully. "Whose Voice? Whose Story?" applies **Critical Literacy and Perspective-Taking Pedagogy,** prompting learners to interrogate how narration is shaped by social location (culture, gender, class). This explicitly bridges Objective 1 (analyzing features) and Objective 3 (understanding others' perspectives), addressing earlier feedback that reflection was under-scaffolded.
B. Instituting New Knowledge	**1. Presenting Examples**	
	Option 1: Reading Warm-Up **Time:** 15 minutes **Target Objective/s:** see Objective 1 **Preparation:** Identify a very short text (flash fiction) that is at a suitable level for your students. Make sure the text has a title. Suggested text (flash fiction): **"Untitled" by Adhiraj Singh**	These activities employ **Inquiry-Based Learning and Scaffolded Discovery**, guiding students from prediction to verification. Instead of receiving direct explanations of genre, learners infer conventions through structured interaction with texts.

	“im sorry, its a girl” said the doctor to the father. **“no, im sorry, youre a sexist” said the girl child to the world. (Singh, 2022)** **Instructions:** 1. Write the title of the text on the board. 2. Have students write five questions they believe a text with this title should answer. 3. Instruct them to also write at least five vocabulary words they believe would be found in a text with this title. Clarify that the words should be beyond the, a, and, etc. 4. Distribute the text for students to read and check their predictions. 5. Go over students’ predictions and discuss the results and the main idea of the text using the Reading Stages as detailed below: **Before Reading (Prediction Stage)** 1. When you see the title “Untitled,” what kind of text do you expect it to be? Why? 2. What are some possible reasons an author might choose not to give a story a title? 3. Based on the title alone, what genre do you think the text might belong to? Explain your reasoning. 4. How do titles usually influence your expectations about a story? **During Reading (Understanding the Text)** 1. How long is the story? What is your initial reaction to its length? 2. What situation or event do you think is being described in the story? 3. What clues in the text help you understand the implied story behind the few lines? **After Reading (Genre Analysis)** 1. How does the story demonstrate the characteristics of flash fiction?	The **prediction → confirmation cycle** in the flash fiction task aligns with **Constructivist Learning Theory**, as students actively test hypotheses about genre, theme, and implication. Their written predictions and revisions provide formative evidence of emerging understanding of literary form, supporting Objective 1. The Jigsaw activity reflects **Collaborative Learning and Structural Awareness Pedagogy.** By reconstructing the text, learners externalize narrative structure and purpose rather than passively consuming it. The requirement to justify sequencing decisions demonstrates higher-order reasoning aligned with the competency on how form shapes meaning. Both activities explicitly prepare learners for later independent analysis by making abstract concepts (brevity, implication, structure) concrete and observable.

	2. In what ways does the story rely on implication rather than detailed explanation? 3. Why do you think very short stories can still have a strong impact on readers? **Critical Thinking (Genre Awareness and Parody)** 1. The story parodies poorly written "Twitterature." What elements make the parody effective or humorous? 2. How might the story be different if it were written as a longer narrative? 3. What does this story reveal about how different genres structure storytelling? 4. Do you think flash fiction can communicate meaningful ideas despite its brevity? Why or why not? **Variations** 1. Selected questions and vocabulary words could be written on the board, and the predictions could be done as a plenary with the whole class prior to the reading. 2. Students could be grouped to foster collaboration. 3. If the title is a play on words, it could be a model for students to create titles for texts that are also a play on words. **Option 2:** Jigsaw **Time:** 15 minutes **Target Objective/S:** see Objective 1 **Text title: The Visitation of the Gods (Fernando, 1994).** **Directions:** 1. You will be placed in a group. Each group will receive one text that has been cut into parts (like puzzle pieces). 2. Read your assigned piece individually. As you read, think about and jot down ideas such as the type of text, its purpose, possible source, and main content. 3. Share your ideas with your group. Discuss what you think the entire text might be about based on your individual pieces.	

	4. If other groups are working on the same text, be ready to share your group's predictions with the class. Your ideas may be written on the board for comparison. 5. Work together with your group to arrange all the pieces and reconstruct the complete text. 6. Read the full text carefully. Check whether your earlier predictions were correct or need revision. 7. Discuss your findings with your group. Compare your final understanding of the text with the predictions listed on the board. 8. Follow your teacher's instructions to access the full version of the text (from your course book or a provided copy) and continue with a more detailed reading. **Variations:** 1. Sentences are dictated from the text in random order and students try to sequence them and speculate on the content of the text. 2. The title of the text are cut into separate words. Groups sequence words in the title and predict the content (Sequero, 1998).	
	2. Discussing New Concept	
	Option 1: Theme Strips: Big Idea Sorting Challenge **Time:** 15 minutes **Target Objective/s:** see Objective 1 **Focus: Introducing the concept of theme using literary lens** **Purpose:** Students distinguish between topic and theme, and learn how themes emerge from events, conflicts, and characters. **Directions:** 1. Your group will be given a set of strips of paper containing: Topics (e.g.,love, power) Theme statements (e.g., "Love can become destructive when rooted in insecurity," "Power reveals a person's true values") 2. You must SORT:	This section exemplifies **Concept Attainment Strategy**, where students inductively differentiate between *topic* and *theme* before formal definition. Sorting and matching require learners to articulate reasoning, directly supporting **Objective 1**, which demands explanation rather than identification.

	• Which strips are topics? • Which ones are themes? 3. Then MATCH: • Pair each theme statement with the topic it develops. Present your group output to the class. Pair each theme statement with the topic it develops. **Note: FOR THE STRIPS** (Topics-What the text is generally about) o Culture and Tradition o Power and Authority o Identity o Prejudice / Discrimination o Social Class and Inequality (Themes-What the text says about the topic — full idea or insight) o Cultural misunderstandings often arise when one group assumes superiority over another. o Power reveals true values when individuals are placed in unfamiliar social contexts. o Personal identity is shaped by how society defines and treats individuals. o Prejudice persists when people judge others without understanding their lived experiences. o Social inequality is reinforced when those in authority fail to recognize the humanity of others. **Guide Questions:** • How does this theme go beyond the topic? What deeper idea about life or human behavior is it suggesting? • Which characters, conflicts, or events would likely develop this theme in a story? • If you viewed this theme through a social lens, what issues (e.g., inequality, power, gender roles) might it reveal?	

	• If you used a cultural lens, what beliefs or values might influence how this theme is understood? • From your own perspective (reader-response lens), do you agree or disagree with this theme? Why? • How might different readers interpret this theme differently? What does that tell us about perspective? **Optional synthesis question (for deeper thinking):** ● Choose one theme and explain how an author might develop it using specific story elements (character, setting, conflict). ● How would your chosen literary lens shape your interpretation of that theme? **Option 2:** Word Choice Spotlight: Microtext Makeover **Time:** 15 minutes **Target objective/s:** see Objective 1 **Focus: Introducing word choice/diction** **Purpose:** Students see how diction affects tone, mood, and meaning. **Directions:** 1. Work with a partner or in a small group. Your task is to rewrite each sentence below in different tones: ✓ Suspenseful ✓ Romantic ✓ Humorous ✓ Dramatic ✓ Horror **Sentences to transform:** a. The supervisors were expecting something. b. The teaching staff and the student body had been divided into four working groups. c. He looked at her.	The **Microtext Makeover** uses **Guided Practice and Experiential Language Analysis**, allowing learners to see how diction shapes tone and reader response. Rewriting a neutral sentence into multiple tones produces observable evidence that students understand the purposeful nature of word choice. **Both activities** reduce cognitive load while building precise academic language, ensuring students have the conceptual tools needed for mastery tasks and written analysis later in the lesson.

	Sample transformed sentences: • **Suspenseful:** The supervisors were expecting something, every shadow twitching at the edge of their sight. • **Humorous:** The teaching staff and the student body had been divided into four working groups—an ambitious plan that lasted until snack time. • **Dramatic:** He looked at her with eyes full of pain and yearning. 2. As you rewrite each sentence, carefully choose your words (diction) to match the assigned tone. Think about how word choice, imagery, and detail can change the mood and meaning. 3. Be ready to share your rewritten sentences with the class. 4. When presenting, explain the diction choices you made and how they helped create the specific tone. **What Students Learn** • Word choice is powerful and purposeful • Tone and mood come from diction • Authors choose words to influence reader emotion and interpretation **Guide Questions:** After students present their rewritten sentences, guide them with: • What specific words did you change, and how did those changes affect the tone or mood? • Why might an author choose this kind of diction? What effect does it have on the reader? • If you analyze your sentence using a reader-response lens, how does it shape the reader's feelings or expectations? • Using a social lens, what attitudes or assumptions might your word choices suggest (e.g., authority, relationships, power)? • Using a cultural lens, how might different audiences interpret your sentence differently based on their background?	

	• How does diction influence the meaning beyond the literal sentence? What "hidden message" is created? **Optional extension question:** • How could changing just one word completely shift the interpretation of the sentence when viewed through a specific literary lens? Give an example.	
	3. Developing Mastery	
	Option 1: Literary Lens Analysis (Mastery Task) **Time:** 15 minutes **Target Objective/s:** see Objectives 1, 3 **Instructions for the Teacher:** Guide students in rereading The Visitation of the Gods and identifying important events, character interactions, language, and cultural or social contexts in the story. Provide metacards containing different literary lenses (Cultural, Social, and Reader-Response) and ask students to choose one lens to guide their analysis. Instruct them to examine literary features such as theme, diction, imagery, and dialogue, and gather textual evidence to support their interpretation. Afterwards, ask students to write a 1–2 page literary lens analysis that includes an introduction, discussion of literary features, textual evidence, and a concluding reflection on how the text influenced their understanding of culture, society, or personal beliefs. Encourage students to use clear paragraphs, formal academic language, and at least 2–3 pieces of textual evidence. **Option 2: Text-to-World Multimodal Connection Project** **Time: 20 minutes** **Target Objective: Objective 2** **Instructions for the Teacher:** Guide students in selecting a literary text discussed in class and identifying its main theme and literary features. Instruct them to research a related real-world issue using at least two credible sources. Then, ask students to prepare a multimodal	This activity uses performance-based assessment and authentic literacy tasks to help students apply literary lenses (cultural, social, and reader-response) in analyzing texts. Through guided steps such as identifying literary features, gathering evidence, and forming interpretations, students develop deeper understanding and reflection. The Literary Lens Analysis supports analysis and reflection objectives, while the Text-to-World Multimodal Project helps students connect literature to contemporary social issues using textual evidence and real-world data. These activities promote higher-order thinking, evidence-based reasoning, and the understanding that literature reflects real-life experiences and social realities.

	presentation (e.g., oral presentation, slides, video essay, infographic, podcast, or written report with visuals) that includes: (1) a short summary of the text, (2) the theme and literary features, (3) the related real-world issue with supporting evidence, and (4) the connection between the literary text and reality. Encourage students to use multimedia elements and present their ideas clearly and logically.	

C. Demonstrating Knowledge and Skills	**1. Finding Practical Application**	
	OPTION 1: Real-World Advocacy Project: Applying Literary Themes to Social Awareness **Time: 15 minutes** **Target Objective: Objectives 2 and 3** **Directions:** **Step 1: Review the Theme and Social Issue** 1. Revisit the literary text **The Visitation of the Gods** and the theme you previously analyzed. 2. Recall the **real-world issue** connected to this theme from your research activity. 3. Identify **one key problem or concern** related to that issue. Examples may include: • Cultural misunderstanding • Social inequality • Discrimination **Step 2: Develop an Advocacy Message** Create a short **awareness message** that encourages people to reflect on or respond to the issue. Your message should include: • A **clear statement of the issue** • A **connection to the literary theme** • A **call to action or reflection** **Step 3: Create an Advocacy Output** Students may choose one of the following formats: **1.Option 1: Social Media Campaign** • Create **3-4 sample posts** • Include captions, hashtags, and images • Each post should connect the literary theme to the issue	This section embodies **Transformative and Socially Responsive Pedagogy**, requiring students to translate literary insight into public communication and interpersonal competence. The **Advocacy Project** operationalizes the Performance Standard by asking students to connect literary themes to real social issues and produce audience-aware outputs. The act of crafting calls to action demonstrates that literature is not only interpreted but applied, aligning with Objectives 2 and 3. In this activity, students translate literary insight into **public advocacy**, identifying a theme-linked issue and crafting audience-aware messages (social posts, posters/infographics, short videos). This **Implementation → Evaluation** stage operationalizes the **Performance Standard** (interpret and respond through relevance to issues and identities) while preserving constructive alignment to prior analyses. A brief peer feedback round (warm/cool

	2.Option 2: Awareness Poster or Infographic • Include visuals, slogans, and key information • Present the connection between the story and the real-world issue **3.Option 3: Short Advocacy Video** • 1–2 minutes long • Explain the issue and why the theme of the story still matters today **Step 4: Present Your Advocacy** Students will briefly present their advocacy work (2–3 minutes), explaining: • The literary theme • The real-world issue • The message they want the audience to understand **OPTION 2: Perspective Dialogue - Applying Cultural Empathy** **Time: 15 minutes** **Target Objective: Objective 3** **Directions:** **Step 1: Identify a Real-World Situation** Think of a situation in real life where **different cultural perspectives might lead to misunderstanding or conflict**. Examples: • Cultural traditions in schools • Differences in communication styles • Social expectations within communities • Generational perspectives **Step 2: Create a Dialogue Scenario** Work in pairs or small groups to create a **short dialogue scene (8-10 lines)**. The dialogue should include: • Two characters with **different cultural perspectives**	feedback) precedes share-out; teacher evaluation emphasizes accuracy of the theme–issue link, ethical representation, clarity of call-to-action, and respectful tone. Outputs are archived as **mentor texts** for future cycles, embodying an iterative improvement. The **Perspective Dialogue** uses **Role-Play and Empathy-Based Instruction**, making cultural understanding observable through spoken interaction. Learners' ability to resolve misunderstandings through dialogue serves as behavioral evidence that texts have reshaped their understanding of others' social and cultural contexts. In the activity, small groups script and perform a short scene in which two culturally different perspectives move from **misunderstanding to resolution** using empathy strategies learned from the text. This activity tests applied perspective-taking in an authentic communicative format, bridging analysis and interpersonal skill—an **Implementation → Evaluation** move. The teacher assesses accuracy of cultural cues, use of repair strategies, coherence of resolution, and clarity of delivery, then compiles effective phrases into a class toolkit. The work extends

	• A **misunderstanding or disagreement** • A **resolution through empathy and understanding** **Step 3: Apply What You Learned from the Literary Text** Use the following elements in your dialogue: • Cultural values and beliefs • Character perspective and tone • Awareness of assumptions or stereotypes • Empathetic listening or compromise **Step 4: Perform the Dialogue** Students will perform the dialogue in front of the class. Performance guidelines: • 2–3 minutes • Clear speaking • Demonstrate respectful communication **Step 5: Explain the Connection** After the performance, students must explain: • How the dialogue reflects **lessons learned from the literary text** • What strategies helped resolve the misunderstanding • Why cultural empathy is important in real-life situations	**Objective/Competency 3** into lived communication while strengthening the collaborative dimension of the **Performance Standard**.
	2. Making Generalization	
	Synthesis Questions (Unifying All Learning Competencies) 1. How does this short story act as a window into a culture, social issue, or identity you had not deeply considered before? 2. In what ways do genre, theme, and word choice shape your emotional and intellectual response to the text? 3. Why is it important for contemporary readers to examine literature not only as entertainment but also as a reflection of real people's struggles, identities, and lived experiences? 4. How can understanding textual perspectives make us more empathetic and responsible members of society?	The synthesis questions apply **Metacognitive and Reflective Pedagogy**, prompting learners to integrate analysis, personal insight, and social awareness. These questions explicitly align all three objectives by asking students to: • Explain literary function (Objective 1)

	5. What does this lesson make you realize about the power of stories to shape conversations about diversity, equality, and cultural understanding?	• Articulate contemporary relevance (Objective 2) • Reflect on shifts in awareness and empathy (Objective 3) This ensures that reflection is not an add-on but a culminating cognitive process grounded in the entire lesson cycle.
V. ASSESSMENT	**A. Paper and Pen** **Directions:** Read each item carefully and choose the best answer. Write your answers on a sheet of paper. 1. Which statement best explains the relationship between genre and reader expectations? A. Genre reflects shared conventions such as tone, structure, and style that help readers anticipate how a text will function and how meaning is likely to be developed. B. Genre limits the author's creativity by forcing writers to follow strict rules that prevent originality and experimentation across literary forms and historical contexts. C. Genre is often misunderstood as something that applies only to traditional or classical texts, ignoring the way modern and contemporary writing also relies on genre cues. D. Genre is exactly the same as theme because both refer to what a text is about, why it was written, and what lesson the reader should learn. 2. A short story uses a nonlinear structure and first-person POV to show a character revisiting a childhood memory that challenges a family belief. Which concept is most directly illustrated by these choices? A. Literary features shaping or challenging cultural/social assumptions B. Plot summary and the way the events interloop in the story C. Pure entertainment without social insight and ethical considerations D. Author biography analysis that focuses on the personal circumstances of the author 3. In class, you transformed "He looked at her" into dramatic version. What does this activity demonstrate? A. Word choice (diction) powerfully changes tone, mood, and meaning.	

	B. The arrangement of words in a sentence plays a major role in how readers emotionally respond to a text, showing that diction can subtly or dramatically influence tone and mood. C. Genres are determined primarily by how long a text is written, who is telling the story, and whether the ending is expected or surprising. D. Word choice is only significant in poetry because prose writing relies more heavily on plot rather than language. 4. Which statement best differentiates topic from theme? A. Topic and theme are terms that can be used interchangeably because both simply refer to what the story is mostly about. B. Topic is the general subject (e.g., “power”); theme is the insight about it (e.g., “Power reveals true values”). C. Topic is the general subject matter being discussed, while theme expresses a deeper insight or message about that subject based on the events and characters in the text. D. Theme is always stated directly in one sentence, while topic must be inferred from multiple chapters and paragraphs throughout the text. 5. A contemporary short story resonates with today’s readers because it addresses digital isolation using concise scenes and conversational dialogue. This connection most directly fulfills which requirement? A. Linking literary features to current social concerns and real-world events. B. Organizing characters based on appearance, age, social status, and personality traits without relating them to broader issues. C. Demonstrating extensive knowledge of the author’s personal history, including education, family background, career achievements, and past literary awards. D. Ensuring that analysis avoids controversial cultural or technological topics so that interpretations remain neutral and purely academic. 6. Which classroom product best demonstrates how we interpret and respond to texts through relevance to social issues, identities, and human experiences? A. A plot timeline with no commentary about the characters’ backgrounds B. A multimodal presentation comparing a story’s theme with a current issue using evidence C. A list of unfamiliar words without definitions D. A drawing of the cover without explanation as to how the characters fit into the narrative 7. In a “cultural lens” reading, which question is most appropriate? A. How many pages are in the short story? B. What is the author’s favorite sport, food, color, and stories?

C. Which beliefs, practices, or norms shape the characters' choices, and how does the text respond to them?
D. What is the book's price?

8. A student claims: "This story made me rethink my assumptions about a migrant family's priorities." Which competency is most clearly demonstrated?
A. Memorization of setting details because they enhance the meaning of the text and the other features
B. Considering how texts shape or challenge one's understanding of people and their social/cultural contexts
C. Identifying rhyme scheme and the atmosphere of the story
D. Tracing only chronological events because they make up the plot

9. Why is a literary lens important in understanding literature as a window to different textual perspectives?
A. It explains the story better.
B. It helps readers focus on details.
C. It allows readers to see different viewpoints within a text.
D. It helps readers use literature as a window to understand various social, cultural, and personal perspectives presented in a text, encouraging deeper interpretation and allowing readers to connect the experiences of characters to real-world realities and viewpoints.

10. Which statement captures the lesson theme "Literature as Window—Textual Perspectives (Empathy & Diversity)"?
A. Literature is useful only when it teaches clear moral rules that all readers must accept regardless of context.
B. Literature exists mainly to decorate language and provide leisure reading without significantly affecting how readers view others or society.
C. Literature serves academic purposes only and has little relevance to real-life experiences, cultural understanding, or emotional growth.
D. Literature encourages readers to enter the lives of others, understand different perspectives, and develop empathy for people from diverse backgrounds.

Answer Key with Brief Rationales

1. A – Genre offers recognizable conventions that shape interpretation.
2. A – Specific features (structure, POV) are used to engage and question social/cultural assumptions.
3. A – Diction directly changes tone/mood (Microtext Makeover).
4. B – Topic = subject; theme = message/insight.

5. A – Standard requires connections to contemporary issues.
6. B – It emphasizes interpretive response tied to social issues via thoughtful presentation.
7. C – Cultural lens focuses on beliefs/practices and textual stance.
8. B – Centers on how texts shape/alter understanding of people/cultures.
9. D – literary lens helps readers understand different perspectives shown in a text and see how stories reflect real social and cultural experiences, making literature a window to deeper meaning and understanding
10. D – Captures the "window" metaphor toward empathy/diversity.

B. Performance Task: Textual Perspectives Portfolio
Students will create a Textual Perspectives Portfolio using the short story **The Visitation of the Gods** by Gilda Cordero Fernando. This portfolio has three (3) parts. They must complete all parts and submit them as one integrated output.

Note: Teachers may use other texts of their choice.

PART A: Literary Analysis
Target Objective/s: see Objective 1
Task: Write one short analytical paragraph.

Directions:
1. Identify at least two literary features used in the story (choose from: theme, diction, genre).
2. Explain how these features are used within the short story form.
3. Describe how these features shape or challenge a cultural or social assumption presented in the text.

✅ Focus on explanation, not just identification.

PART B: Text to World Connection
Target Objective/s: see Objective 2
Task: Create a mini concept map OR one presentation slide.

Directions:
1. Identify one major theme from the story.
2. Choose a current social issue or real-world situation related to this theme.
3. Explain briefly how the story remains relevant to today's readers.

✅ You may use keywords, arrows, visuals, or short phrases.

PART C: Guided Reflection

	Target Objective/s: see Objective 3 **Task:** Write a 5–7 sentence reflection. **Prompt:** "This story changed or deepened my understanding of _____ because…" **Guide Questions (answer at least two):** • What character, event, or cultural element stood out to you? • What assumption or belief did the story challenge? • How did the story help you better understand others' experiences? ✅ Write honestly and thoughtfully. **Output Requirements** The students, portfolio must include: **Part A:** Short analytical paragraph **Part B:** Concept map or slide **Part C:** Reflection paragraph **Submission Format:** Printed copy OR digital file (Word / PDF / Slide), as specified by the teacher to **be assessed using a rubric based on:** • Analysis of literary form and features • Strength of text to world connection • Depth of reflection and empathy • Clarity, organization, and use of evidence • See Appendix B for the rubric.
VI. REFLECTION	**Directions:** Reflect on your lesson delivery and learners' performance through the following questions. These will help you evaluate the effectiveness of your strategies and identify areas for improvement: 1. Which activities engaged students the most? 2. How many learners achieved 80% on the assessment? How many learners need remediation? 3. Which of my teaching strategies worked well? 4. Which activities took longer than expected and how can I manage time more efficiently in future sessions? 5. What difficulties did I encounter in the delivery of the lesson? How did I resolve these concerns?
VII. USE OF GENERATIVE AI	In preparing this Learning Exemplar (LE), the author used Microsoft 365 Copilot and ChatGPT in order to create guides on how to craft activities and performance tasks. The author reviewed and finalized the writing of the content. The author takes full responsibility for the content of this LE.

Appendix A. Whose Voice? Whose Story?

Level	Description
Excellent (4)	Shows clear and accurate understanding of the characters' backgrounds; compares them effectively and thoughtfully explains what would happen if their roles were reversed. The table is well-organized and easy to understand.
Good (3)	Shows good understanding of the characters and their backgrounds; includes a reasonable comparison and reversal analysis, though some ideas may lack depth or clarity.
Fair (2)	Shows basic understanding but comparisons or the reversal explanation are vague, incomplete, or too simple. Organization needs improvement.
Poor (1)	Shows little understanding of the characters; lacks clear comparison or reversal analysis. The table is unclear or disorganized.

Appendix B. Textual Perspectives Portfolio

1. Literary Form and Features Analysis (Objective 1)

(Theme, diction, genre / short story form) — **25 pts**

Level	Descriptor
Excellent (25)	Clearly and accurately explains how the literary form and features are used to shape or challenge cultural or social assumptions, supported by appropriate textual evidence.
Proficient (20)	Explains how literary form and features contribute to meaning, with some connection to cultural or social assumptions and relevant examples.
Developing (15)	Identifies literary features but explanation of their purpose or effect on cultural/social assumptions is limited or unclear.
Beginning (10)	Mentions literary elements with little or no explanation of function or relevance to cultural or social assumptions.

2. Text-to-World Connection (Objective 2)

(Relevance to current social issues / contemporary audiences) — **25 pts**

Level	Descriptor
Excellent (25)	Effectively connects the text's theme to a current social issue, clearly explaining its relevance to contemporary audiences using accurate examples or evidence.
Proficient (20)	Makes a clear connection between the theme and a real-world issue, though explanation may lack depth or detail.
Developing (15)	Identifies a real-world issue but the connection to the text is vague or insufficiently explained.
Beginning (10)	Mentions a real-world issue with little or no explanation of its connection to the text.

3. Reflection and Perspective-Taking (Objective 3)

(Empathy, understanding of others, cultural awareness) — **25 pts**

Level	Descriptor
Excellent (25)	Thoughtfully reflects on how the text shaped or challenged personal understanding of a cultural or social group, showing empathy and insight.
Proficient (20)	Reflects on how the text influenced understanding, with some evidence of perspective-taking or empathy.
Developing (15)	Reflection is present but focuses more on summary than on personal or cultural insight.
Beginning (10)	Minimal or unclear reflection; limited engagement with perspective-taking or empathy.

4.Organization, Clarity, and Use of Evidence — 25 pts

Level	Descriptor
Excellent (25)	Portfolio is well-organized, clear, and coherent; ideas are supported with appropriate textual evidence and expressed effectively.
Proficient (20)	Organization and clarity are adequate; some evidence is used to support ideas.
Developing (15)	Organization is inconsistent; evidence may be weak, insufficient, or poorly integrated.
Beginning (10)	Output lacks organization and clarity; little or no textual evidence provided.

Lesson Title/Topic	**Key Text Focus (Short Story):** "The Wedding Dance" by Amador T. Daguio **Literary Form:** Short Story **Literary Features:** • Imagery • Symbolism	**Lesson Exemplar**	9

I. OBJECTIVES	
A. Content Standard	The learner understands literature as a product of cultural and social contexts and how it continues to shape and reflect contemporary realities and conversations.
B. Performance Standard	The learner demonstrates understanding and appreciation of literature by interpreting and responding to texts, including short stories or a novella, through their relevance to social issues, cultural identities, and enduring human experiences, expressed through thoughtful observations and collaborative conversations.
C. Learning Competencies	• Demonstrate understanding and appreciation of how composers use forms and features purposefully to shape and challenge cultural and social assumptions, understandings, and perspectives. • Respond to literary texts in ways that promote social connection (e.g., discussion, book club, team-based games such as 'hot seat', group presentations, collaborative essays). • Review one's interaction with literary texts, identifying strengths and areas for growth to cultivate cultural awareness and outward thinking.
II. REFERENCES and MATERIALS	**REFERENCES** Afigbo, Chukwuemeka. "On Cross Roads and Coming Face to Face with Myself." *Medium*. August 8, 2023. https://nkeise.medium.com/on-cross-roads-and-coming-face-to-face-with-myself-23e7529fb9b Arguilla, Manuel E. "How My Bother Leon Brought Home a Wife". *XpressEnglish.* Accessed April 22, 2026. https://xpressenglish.com/our-stories/brother-leon/ Daguio, Amador T. "The Wedding Dance." *XpressEnglish.* Accessed March 11, 2026. https://xpressenglish.com/wedding-dance/ Joaquin, Nick. "The Summer Solstice." *XpressEnglish*. Accessed March 12, 2026. https://xpressenglish.com/our-stories/summer-solstice/ Marquez-Benitez, Paz. "Dead Stars". *XpressEnglish.* Accessed April 22, 2026. https://xpressenglish.com/our-stories/dead-stars/ "YouTube Shorts video." YouTube video. Accessed March 12, 2026. https://www.youtube.com/shorts/OHtdFUERkuQ

III. CONTENT	**MATERIALS** • Illustrated pictures • Printed excerpts • Bond paper, Manila paper, cartolina • Coloring and other art materials • Video clip • All appendices can be accessed through the Google Drive link: https://bit.ly/4t6f27Q	
	Key Text Focus (Short Story): "The Wedding Dance" by Amador T. Daguio **Literary Form:** Short Story **Literary Features:** ● Imagery ● Symbolism	
IV. OBJECTIVES	At the end of the session, learners are expected to: a. Explain through graphic organizers, tableau, and discussion how a literary form (short story) and features (imagery and symbolism) shape, reinforce, or challenge cultural and social assumptions and understandings. b. Design and present an interpretive poster-exhibit illustrating the group's analysis of Amador T. Daguio's "The Wedding Dance" during a gallery walk. c. Recognize areas for growth and possible strategies for improving future interpretation and responses to literary texts through group sharing.	
IV. PROCEDURES		**ANNOTATIONS**
A. Activating Prior Knowledge	**1. Activating Prior Knowledge**	
	Option 1: Family Rules **Time Allotment:** 10 minutes **Target Objective/s:** see Objective 1 **Teacher's Instructions** 1. Show a picture of Filipino senior high school learners. A sample may be accessed through: https://www.pexels.com/photo/playful-school-portrait-of-two-students-37144370/ 2. Ask learners about the expectations their family, community, and society have on them and share their answers with a partner.	This activity aligns with the SHS IDF by activating learners' prior knowledge through familiar social experiences. Using a visual stimulus, it engages learners in sharing and reflecting on family and societal expectations, preparing them to connect these ideas to themes and conflicts in literary texts.

	3. Call volunteers to share to the class some of their discussions. **Processing Questions** 1. What expectations are common to your family, community, and society? 2. Why do the family, community, and society maintain these expectations? 3. How can these expectations affect personal choices? **Option 2:** Tough Choices **Time Allotment:** 10 minutes **Target Objective/s:** see Objective 1 **Teacher's Instructions** 1. Present the following situations to the learners on a slide: a. Working to help the family vs. focusing on school b. Doing what is right vs. doing what is not 2. Ask them to imagine that they must make a decision from one of the situations listed. 3. Call volunteers to share and justify their choices. **Processing Questions** 1. What makes deciding on these instances difficult? 2. How do others influence your choices? Are there right or wrong ones? 3. Why might someone sacrifice personal happiness?	This activity aligns with the SHS IDF by activating learners' prior experiences through familiar real-life dilemmas. It encourages participation and initial meaning-making, preparing learners to connect personal decisions to themes and conflicts found in literary texts.
	2. Establishing the Purpose of the Lesson	
	Option 1: Reading Beyond the Surface **Time Allotment:** 10 minutes **Target Objective/s:** see Objective 1 **Teacher's Instructions**	This activity aligns with the SHS IDF by using a multimedia stimulus to activate prior knowledge and introduce multiple interpretations. Guided discussion helps learners move beyond surface meaning and

	1. Play a YouTube video clip showing a half full or half empty glass depending on one's point of view. The video can be accessed through: https://www.youtube.com/shorts/OHtdFUERkuQ 2. Call volunteers to share what they are seeing in the video and lead them to the idea that meaning goes beyond what is immediately seen. 3. Explain how a literary form (short story) and features (imagery and symbolism) do just the same to communicate messages about human experiences, culture, and society. 4. Present the lesson that will help them analyze how these elements shape or challenge their beliefs and reflect on how they can improve their own responses to reading literary texts. **Option 2:** What's Really Being Said? **Time Allotment:** 10 minutes **Target Objective/s:** see Objective 1 **Teacher's Instructions** 1. Ask learners to analyze an excerpt of a text that reads: "There is nothing new about crossroads, we encounter them all the time. But crossroads that bring you face to face with yourself do not come up so often but when they do they are life changing…" (Afigbo 2023, 1) 2. Ask them to reflect on what "crossroads" may mean based on the text and what might it suggest. 3. Invite several volunteers to share their interpretations and emphasize that responses may differ even though everyone reads a single text.	prepares them for analyzing imagery and symbolism. This activity aligns with the SHS IDF by engaging learners in interpreting texts beyond literal meaning. Sharing responses promotes collaborative meaning-making and prepares learners for deeper analysis of imagery and symbolism.

	4. Explain that the lesson will guide them in understanding how images and symbols can help them improve their responses to literary texts.	
B. Instituting New Knowledge	**1. Presenting Examples**	
	Option 1: Images That Speak **Time Allotment:** 15 minutes **Target Objective/s:** see Objective 1 **Teacher's Instructions** 1. Show the following examples: a. From "Dead Stars": "…He had been seeing the light of dead stars, long extinguished, yet seemingly still in their appointed places in the heaven…" (Marquez-Benitez n.d., para 221) (Imagery: sight; Symbolism: past love) b. From "How My Brother Leon Brought Home a Wife": "…The thick, unpleasant smell of dangla bushes and cooling sun-heated earth mingled with the clean, sharp scent of arrais roots…" (Arguilla n.d., para 39) (Imagery: smell, sight, touch; Symbolism: rawness, simplicity of rural life) 2. Invite learners to share their interpretations based on the examples emphasizing that images symbolize deeper meanings. **Processing Questions** 1. What emotions or ideas did each image suggest to you? 2. How can a regular object represent something deeper? 3. Why might an author purposely show ideas through images or symbols instead of directly stating them? 4. How can these visual elements help you understand a short story more deeply?	This activity aligns with the SHS IDF by modeling imagery and symbolism through excerpts from familiar texts such as "Dead Stars" and "How My Brother Leon Brought Home a Wife". Guided discussion supports interpretation of these examples and prepares learners for independent analysis.

	3. Explain to the learners that they will analyze how imagery and symbolism are used in literary texts such as short stories. **Option 2:** From Words to Pictures **Time Allotment:** 15 minutes **Target Objective/s:** see Objective 1 **Teacher's Instructions** 1. Read aloud a short, vivid descriptive paragraph about a scene excerpted from a short story: "And "Here come the men with their St. John!" cried voices up and down the countryside. People in wet clothes dripping with well-water, ditch-water and river-water came running across the hot woods and fields and meadows, brandishing cans of water, wetting each other uproariously, and shouting 'San Juan! San Juan!' as they ran to meet the procession." (Joaquin n.d., para. 35) 2. Ask learners to close their eyes as they listen to the text. Invite volunteers to briefly describe the images they form while listening. **Processing Questions** 1. What images did you conceive as you listened to the description? 2. How did specific words influence the mood or meaning you imagined? 3. Why might different readers imagine different images from the same description? 3. Let them realize how their mental images may differ and how symbols and descriptive language suggest multiple meanings.	This activity aligns with the SHS IDF by modeling imagery through oral reading from "The Summer Solstice" and engaging learners in visualization. Sharing responses highlights varied interpretations and introduces symbolism.

	2. Discussing New Concept	
	Option 1: Uncovering Meaning in a Short Story **Time Allotment:** 25 minutes **Target Objective/s:** see Objective 1 **Teacher's Instructions** 1. Review the previous discussion on the short story as a literary form. Elicit from the learners that a short story is a brief work of fiction focusing on a single event, character, or conflict, using limited details to convey a clear and unified meaning. 2. Ask the learners to silently read Amador T. Daguio's "The Wedding Dance". This may be assigned as an advanced reading a day ahead. 3. Explain the following literary features as new concepts to the learners: a. Imagery (sensory details) refers to words or phrases that appeal to their five senses (sight, sound, etc.). b. Symbolism (deeper meanings) refers to details that represent ideas, emotions, or social realities. 4. Instruct them to analyze the following excerpt focusing on imagery and symbolism: "When Lumnay reached the clearing, she could see from where she stood the blazing bonfire at the edge of the village, where the dancing was. She could hear the far-off clamor of the gongs, still rich in their sonorousness, echoing from mountain to mountain. The sound did not mock her; they seemed to call far to her; speak to her in the language of unspeaking love." (Daguio n.d., 13) 5. Have them specify these details into their types on their activity sheet: a. Imagery (Details that describe sensory experiences)	This activity uses a learner-centered approach by engaging learners in guided discovery and collaborative analysis of textual details. It promotes active meaning-making as learners review the short story as a literary form and construct concepts of imagery and symbolism from textual evidence and connect them to the story's deeper meanings.

	For example, blazing bonfire at the edge of the village, far-off clamor and rich, resonant sound of the gongs, echoes from mountain to mountain, suggesting distance b. Symbolism (Details that may represent deeper ideas or feelings) **For example,** bonfire (powerful pull of tradition and communal life) distant, echoing gongs (life continuing without Lumnay) 6. Refer to the LAS labeled "Uncovering Meaning in a Short Story." 7. Lead the discussion on how a short story makes each detail purposeful to convey emotions, social realities, or cultural perspectives through imagery and symbolism. **Processing Questions** 1. Which details helped you in clearly imagining the scene? What senses were involved? 2. Which elements seemed to represent ideas beyond their literal meaning? Why? 3. How do these details contribute to the deeper message or theme of the story? 8. Refer to Appendix 1 for the activity rubric. **Option 2:** Reading Between the Lines **Time Allotment:** 25 minutes **Target Objective/s:** see Objective 1 **Teacher's Instructions** 1. Review the previous discussion on the short story as a literary form. Elicit from the learners that a short story is a brief work of fiction focusing on a single event, character, or	This activity uses a learner-centered approach by engaging students in collaborative and kinesthetic interpretation through a tableau. It promotes active meaning-making as learners review on what a short story is as a literary form and as they express and interpret imagery and

	conflict, using limited details to convey a clear and unified meaning. 2. Ask the learners to silently read Amador T. Daguio's "The Wedding Dance". This may be assigned as an advanced reading a day ahead. 3. Explain the following literary features as new concepts to the learners: a. Imagery (sensory details) refers to words or phrases that appeal to the senses (sight, sound, etc.) b. Symbolism (deeper meanings) refers to details that represent ideas, emotions, or social realities. 4. Divide the class into five small groups and assign the following events/scenes from the story: a. The wedding dance and celebration taking place outside the house b. Awiyao's departure into the night toward the festivities c. Lumnay watching the flickering fire in the hearth d. Lumnay clutching the beads Awiyao gave her e. Awiyao looking toward the rice fields they once worked together 5. Ask each group to create a tableau that captures the assigned scene. Have them present this to the class. Refer to Appendix 2 for the activity rubric. 6. Ask them to provide feedback to the presentations of their classmates. The teacher then presents the overall feedback to the outputs. 7. Lead them to realize that authors use short stories and carefully chosen imagery and symbolic elements to communicate meanings. **Processing Questions** 1. What helped you understand the characters' emotions or situation?	symbolism through a performance, discussion, and peer feedback.

	2. Which gestures or objects represented deeper ideas or conflicts? 3. What does this activity reveal about how imagery and symbolism work in a short story?	
	3. Developing Mastery	
	Option 1: Decoding Meaning Through Imagery and Symbolism **Time Allotment:** 30 minutes **Target Objective/s:** see Objective 1 **Teacher's Instructions** 1. Divide the class into five groups and assign them the following key passages from "The Wedding Dance". Give each group a printed copy of their text: a. "The sound of the gangsas beat through the walls of the dark house, like muffled roars of falling waters." (Daguio n.d., 1) b. "Lumnay, if I did this it is because of my need for a child. You know that life is not worth living without a child. The men have mocked me behind my back. You know that." (Daguio n.d., 6) c. "The waters rolled and growled, resounded in thunderous echoes through the walls of the stiff cliffs; they were far away now but loud still and receding; the waters violently smashed down from somewhere on the tops of the other ranges." (Daguio n.d., 6) d. "The gongs thundered through the walls of their house, sonorous and far away. "I'll keep my beads," she said. "Awiyao, let me keep my beads," she half-whispered."	This activity uses a learner-centered approach by engaging learners in collaborative textual analysis, peer feedback, and discussion. It promotes active meaning-making as learners identify and interpret imagery and symbolism while constructing understanding through shared and interactive tasks.

	(Daguio n.d., 9) e. “She made for the other side of the village where the dancing was. There was a flaming glow over the whole place; a great bonfire was burning. The gangsas clamored more loudly now, and it seemed they were calling to her.” (Daguio n.d., 12) 2. Ask each group to identify key details and tabulate them into either imageries or symbols. 3. Refer to the LAS labeled “Decoding Meaning Through Imagery and Symbolism.” 4. Have learners share on their answers and ask their classmates to provide feedback to the outputs. Teacher then provides overall feedback to the presentations. 5. Reinforce how imagery and symbolism communicate deeper emotional conflicts, cultural norms, and social realities within a short story. **Processing Questions** 1. Which descriptions helped you vividly imagine the scene or emotions of the characters? 2. What objects or scenes in the story might symbolize cultural values or personal struggles? 3. How do these descriptions deepen your understanding of Awiyao and Lumnay’s situation? 6. Refer to Appendix 3 for the activity rubric. **Option 2:** Inside Lumnay’s World **Time Allotment:** 30 minutes **Target Objective/s:** see Objective 1 **Teacher’s Instructions**	This activity uses a learner-centered approach by engaging learners in role-based writing, peer feedback, and discussion. It promotes active

	1. Instruct learners to empathize with Lumnay and write a brief diary entry expressing her feelings at a chosen event of the story. 2. Refer to the LAS labeled "Inside Lumnay's World." 3. Invite volunteers to read their entries to the class aloud while their classmates listen for clues about Lumnay's feelings, internal challenges and cultural pressures. 4. Ask them to provide feedback to the presentations. The teacher also provides an overall feedback and assessment to the activity. 5. Facilitate a free-flowing discussion connecting their diary entries on how images and symbols are used by writers to convey experiences and meanings within the text. **Processing Questions** 1. Which details did you use to express Lumnay's emotions in your diaries? Why did you choose them? 2. What cultural conventions or social pressures influenced her feelings? 3. How did hearing different responses deepen your understanding of the story? 6. Refer to Appendix 4 for the activity rubric. **Option 3:** Formative Assessment: Interpreting Imagery and Symbols **Time Allotment:** 10 minutes **Target Objective/s:** see Objective 1 **Teacher's Instructions:** 1. As a formative assessment, ask learners to answer five multiple-choice questions on the lesson. 2. Refer to the LAS labeled "Formative Assessment."	meaning-making as learners interpret literary features and express understanding through creative and collaborative tasks. This assessment uses a learner-centered approach by engaging learners in analyzing textual details through guided questions. It supports formative assessment by allowing learners to demonstrate understanding of imagery and symbolism and receive feedback on their interpretations.

	1. What is suggested by the image of the fire flickering in the hearth? **A. The inner turmoil of Lumnay** B. The beginning of a festive celebration C. The danger of the house catching fire D. The warmth and comfort of married life 2. What does the reference to the rice fields primarily symbolize? A. The coming harvest season B. The physical setting of the story C. The wealth of the village community **D. The shared life of Lumnay and Awiyao** 3. What idea is emphasized by the sound of the gongs "swallowing" Awiyao's footsteps? A. Awiyao's fear of walking alone at night **B. The village's role in separating him from Lumnay** C. Awiyao's excitement about joining the celebration D. The quietness of the village surroundings during the night 4. Why does the author describe the sound of the gongs and the wedding dance happening outside the house? A. To indicate the exact time of the event B. To provide background noise for the scene C. To introduce the musical traditions of the village **D. To contrast the celebration with Lumnay's sorrow** 5. Which detail most clearly functions as a symbol of Lumnay's lingering attachment to Awiyao? A. The fire flickering on the walls B. The rice fields they worked together C. The gongs beating through the night **D. The beads given during their first year**	
C. Demonstrating Knowledge and Skills	***1. Finding Practical Application***	
	Option 1: Mapping Meaning: From Short Story to Real Life **Time Allotment:** 20 minutes	This activity uses a learner-centered approach by engaging learners in

	Target Objective/s: see Objective 1 **Teacher's Instructions** 1. Ask learners to be in their groups and identify key images and symbols from "The Wedding Dance" (e.g., fire, beads, dance). 2. Ask groups to create a concept map linking these items into real-life situations where personal, cultural, or social conflicts may arise. 3. Refer to the LAS labeled "Mapping Meaning: From Story to Real-life." 4. Ask them to present their concept maps and have them critiqued by their classmates. The teacher then provides an overall feedback and assessment on the outputs. **Processing Questions** 1. How do imagery and symbolism help reveal the story's conflict? 2. What cultural or social belief is reflected in both the story and your real-life example? 3. How does connecting the story to real life deepen your understanding of its meaning? 6. Refer to Appendix 5 for the activity rubric. **Option 2:** Intersecting Choices: A Venn Diagram of Conflict **Time Allotment:** 20 minutes **Target Objective/s:** see Objective 1 **Teacher's Instructions** 1. In groups, let learners choose a real-life situation involving a conflict between personal desire and cultural or social expectations.	collaborative analysis and real-life application. It promotes higher-order thinking by connecting textual understanding to real-world contexts while developing critical thinking and communication skills. This activity aligns with the SHS IDF by applying imagery and symbolism through a Venn Diagram, allowing learners to visualize conflicts and connect them to real-life situations. It supports active meaning-making and links these insights to the theme of the story.

	2. Ask each group to complete a Venn Diagram on this. 3. Refer to the LAS labeled "Intersecting Choices: A Venn Diagram of Conflict." 4. Ask groups to briefly explain how their diagram connects to the theme of the story. Feedback is then solicited from the classmates. **Processing Questions** 1. What conflict is shown in your diagram? 2. What imagery and symbol did you use? 3. How is it related to the story? 5. Refer to Appendix 6 for the activity rubric.	
	2. Making Generalization	
	Option 1: Big Ideas from a Small Story **Time Allotment:** 10 minutes **Target Objective/s:** see Objectives 1, 3 **Teacher's Instructions** 1. Facilitate a whole-class discussion asking learners to share their insights on the role of imagery and symbolism in conveying the meaning of the story such as: a. Creating vivid mental images Imagery of the bonfire, gongs, and dancing helps readers visualize the village setting and contrast it with Lumnay's isolation. b. Evoking emotions and mood The festive sights and sounds create a celebratory yet sorrowful atmosphere, highlighting Lumnay's heartbreak.	This activity uses a learner-centered approach by engaging learners in sharing insights, reflecting on their understanding, and learning from peers. It promotes active meaning-making and metacognition as learners articulate interpretations and improve their analysis of literary texts.

	c. Revealing inner feelings indirectly Symbols like Lumnay's beads show her love and grief without directly stating her emotions. d. Representing abstract ideas The wedding dance symbolizes tradition and the expectation to bear children, shaping the story's conflict. e. Reflecting cultural values and conflict Community rituals and imagery emphasize how tradition overrides personal desire, driving the central conflict. 2. Ask them to reflect and share on their own engagement process by identifying parts of the story they initially found challenging and how their understanding improved through the discussions and analysis. **Option 2:** From Detail to Meaning **Time Allotment:** 10 minutes Target Objective/s: see Objectives 1, 3 **Teacher's Instructions** 1. Facilitate a short class discussion synthesizing how the short story as a literary form and literary features such as imagery and symbolism work together to reveal deeper meanings. 2. Highlight learner responses and guide learners to articulate how these elements shape or challenge cultural and social beliefs in the story. 3. Lead a brief reflection by prompting them to share insights gained and ways they can improve their interpretation of literary texts.	This activity uses a learner-centered approach by engaging learners in discussion and reflection to synthesize key ideas about the lesson. It promotes active meaning-making as learners articulate insights and improve their interpretation of literary texts.
V. ASSESSMENT	**Performance Task:** Gallery Walk **Time Allotment:** 1 hour **Target Objective/s:** see Objective 2	

	Teacher's Instructions Each group will create an interpretive poster exhibit that presents their analysis of Amador T. Daguio's "The Wedding Dance". The poster serves as a visual display of the group's interpretation and will be presented through a classroom gallery walk, where groups explain their work to their classmates. The poster and brief presentations should clearly present: 1. Key symbols and images from the story (e.g., dance, beads, fire, darkness) 2. Explanation of what these symbols reveal about cultural beliefs, social expectations, and other enduring human experiences 3. Connection of the story to real-life situations today 4. Reflection on what the group learned from analyzing the text. Students may start with: *The group learned that imagery and symbolism help reveal a story's…* 5. See Appendix for Gallery Walk Poster Exhibit Rubric.
VI. REFLECTION	**Directions:** Reflect on your lesson delivery and learners' performance through the following questions. These will help you evaluate the effectiveness of your strategies and identify areas for improvement: 1. Which activities engaged students the most? 2. How many learners achieved 80% on the assessment? How many learners need remediation? 3. Which of my teaching strategies worked well? 4. Which activities took longer than expected and how can I manage time more efficiently in future sessions? 5. What difficulties did I encounter in the delivery of the lesson? How did I resolve these concerns?
VII. USE OF GENERATIVE AI	In preparing this Learning Exemplar (LE), the author(s) used generative artificial intelligence (AI) tools in order to obtain preliminary suggestions for activities, on naming the curated ones, and in writing annotations. The author(s) reviewed and finalized the writing of the content. The author(s) take(s) full responsibility for the content of this LE.

Lesson Title/Topic	**Key Text Focus (Novel):** Patron Saints of Nothing by Randy Ribay **Literary Form:** Novel **Literary Features:** • Characterization • Symbolism • Tone • Point of View	**Lesson Exemplar**	10

I. OBJECTIVES	
A. Content Standard	The learner understands literature as a product of cultural and social contexts, and how it continues to shape and reflect contemporary realities and conversations.
B. Performance Standard	The learner demonstrates understanding and appreciation of literature by interpreting and responding to texts, including short stories or a novella, through their relevance to social issues, cultural identities, and enduring human experiences, expressed through thoughtful observations and collaborative conversations.
C. Learning Competencies	• Demonstrate understanding and appreciation of how composers use forms and features purposefully to shape and challenge cultural and social assumptions, understandings, and perspectives. • Participate in interactive learning (e.g., debates and forums) to deepen understanding and appreciation of other perspectives of literary texts. • Review one's interaction with literary texts, identifying strengths and areas for growth to cultivate cultural awareness and outward thinking.
II. REFERENCES and MATERIALS	**REFERENCES** BookBrowse. "Everything We Never Had Excerpt: Read Free Excerpt of Everything We Never Had by Randy Ribay." Accessed April 17, 2026. https://www.bookbrowse.com/excerpts/index.cfm/book_number/4924/everything-we-never-had. Donnchaidh, Shane Mac. 2021. "Elements of Literature." Literacy Ideas for Teachers and Students. Accessed March 11, 2026. https://literacyideas.com/elements-of-literature/. Literary Devices Editors. "Novella." LiteraryDevices.net, 2013. Accessed April 21, 2026. https://literarydevices.net/novella/ Literary Devices Editors. "Symbolism." LiteraryDevices.net, 2013. Accessed April 21, 2026. https://literarydevices.net/symbolism/. Merriam-Webster Dictionary. "History of Novel." Accessed March 11, 2026. https://www.merriam-webster.com/dictionary/novel#word-history. Merriam-Webster Dictionary. "Novel." Accessed March 11, 2026. https://www.merriam-webster.com/dictionary/novel#dictionary-entry-1.

	Penguin Classroom. "An Educator's Guide to Everything We Never Had." PDF file. Accessed April 27, 2026. https://www.penguinclassroom.com/wp-content/uploads/2025/09/EverythingWeNeverHad_EducatorGuide.pdf. Penguin Random House. "Patron Saints of Nothing Teacher's Guide." Accessed April 19, 2026. https://www.penguinrandomhouse.com/books/602453/patron-saints-of-nothing-by-randy-ribay/9780525554929/teachers-guide/. Randy Ribay. 2019. *Patron Saints of Nothing*. Accessed March 11, 2026. https://tinyurl.com/3pr6c8pf. Words Without Borders Campus. "Materials for Educators Teaching World Literature." Accessed April 19, 2026. https://wwb-campus.org/educators/ **MATERIALS** • Copies or excerpts of *Patron Saints of Nothing* • Worksheets and graphic organizers • Chart paper and markers • Rubrics and assessment sheets • All appendices can be accessed through the Google Drive link: https://bit.ly/4t6f27Q
III. CONTENT	**Key Text Focus (Novel):** Patron Saints of Nothing by Randy Ribay **Literary Form:** Novel **Literary Features:** • Characterization • Symbolism • Tone • Point of View
IV. OBJECTIVES	At the end of the session, learners are expected to: a. Identify the literary form and key literary features (e.g., characterization, symbolism, tone, and point of view) used in a contemporary literary text. b. Present a personal interpretation of a literary text during discussions or debates using relevant textual evidence. c. Recognize one's strengths and areas for improvement in interpreting and responding to literary texts through a reflective journal or self-assessment activity.

IV. PROCEDURES		**ANNOTATIONS**
A. Activating Prior Knowledge	**1. Activating Prior Knowledge**	
	Option 1: Literary Feature Match-Up **Time Allotment:** 10 minutes **Target Objective/s:** see Objective 1	This activity aligns with the SHS IDF's activating prior knowledge phase because it helps learners recall what they already know

	Instructions: 1. The teacher prepares cards containing literary features and separate cards containing descriptions or examples. 2. Divide the class into small groups (3–4 learners). 3. Each group receives a set of shuffled cards. 4. Learners match the literary feature with the correct definition or example. 5. After matching, groups briefly explain why each literary feature matches its definition or example, while the teacher gives immediate feedback by affirming correct matches and clarifying misconceptions.	about literary features before studying a contemporary text. Using collaborative learning (Johnson & Johnson) and constructivism (Bruner), the card-matching task allows learners to build meaning together and prepare for deeper text analysis. The teacher gives brief formative feedback by confirming correct matches and clarifying misconceptions.
	Option 2: What Can You Infer? **Time Allotment:** 10 minutes **Target Objective/s:** see Objective 2 **Instructions:** 1. Present a teacher-selected excerpt from pp. 13–15 of Patron Saints of Nothing, specifically the prologue scene in which young Jay grieves the death of a puppy and Jun comforts him. 2. Ask learners to read the excerpt silently. 3. Instruct learners to answer the processing questions using details from the excerpt as textual evidence. 4. Refer to the LAS labeled "What Can You Infer?" 5. Call on selected learners to share their responses.	This activity aligns with the SHS IDF's activating prior knowledge phase because it draws on learners' prior understanding of emotions, tone, and empathy before deeper text analysis. Using inquiry-based learning (Dewey) and constructivism (Bruner), learners infer meaning from textual clues in the prologue scene and support their answers with evidence. The teacher provides immediate formative feedback to strengthen interpretation and prepare learners for further literary analysis.

Literary Feature	Example/Description
Characteriza-tion	The author reveals a character's personality through dialogue and actions.
Symbolism	A storm represents emotional turmoil.
Tone	The author expresses a sarcastic attitude toward a situation.
Point of View	The story is narrated using "I" by a character in the story.

	6. Provide immediate formative feedback by affirming evidence-based answers and clarifying unsupported inferences. **Processing Questions:** 1. What emotions do Jay and Jun show in this scene, and which details in the excerpt helped you infer those emotions? ➢ This works well because the scene contains clear emotional cues involving grief, empathy, and comfort. 2. What tone does the scene create, and how do the reactions of the family members help shape that tone? ➢ The contrast between Jay's grief, the adults' reactions, and Jun's response gives learners strong clues for identifying tone. 3. What can you infer about family attitudes toward grief and empathy in the scene, and how does Jun's response differ from the others? ➢ This question is strong for activating prior knowledge because it connects to learners' own understanding of family relationships and emotional support.	
	2. Establishing the Purpose of the Lesson	
	Instructions: 1. Write the following question on the board: "How can stories help us understand real social issues and cultural experiences?" 2. Ask learners to reflect on the question for one minute, then allow them to share quick responses orally or with a partner. 3. Present the learning objective of the lesson. 4. Explain the real-life relevance of the lesson by connecting the novel to: 1. Understanding different cultural perspectives 2. Developing empathy and critical thinking 3. Engaging in meaningful discussions about social issues 5. End by asking: "How does reading and interpreting stories like this help you understand different people and the challenges they face?"	This activity supports responsive, relevant, and reflective instruction by activating learners' prior knowledge, encouraging discussion of cultural and social issues, and promoting empathy and critical thinking through literary interpretation. It reflects constructivist, inquiry-based, and reflective learning approaches.
	1. Presenting Examples	

B. Instituting New Knowledge	**Option 1:** A Closer Look at a Text **Time Allotment:** 12-15 minutes **Target Objective/s:** see Objectives 1, 2 **Instructions:** 1. Introduce the novel *Patron Saints of Nothing* by Randy Ribay and briefly explain that it is a contemporary novel that explores issues of identity, culture, family, and social realities. https://tinyurl.com/3pr6c8pf 2. Present a short excerpt (5–7 sentences) from *Patron Saints of Nothing* that highlights a clear moment of reflection or interaction (e.g., Jay thinking about identity, family, or belonging). https://tinyurl.com/3pr6c8pf 3. Ask learners to read the excerpt silently. 4. After reading, guide learners through the example by asking these questions: 1. Who is speaking or narrating in the excerpt? (Point of view) 2. What does this passage reveal about the character? (Characterization) 3. What feeling or mood is created by the language used? (Tone) 5. Write students' responses on the board under labeled headings: 1. Characterization 2. Tone 3. Point of View 6. Briefly explain how these literary features work together to help readers understand the character's experience and the situation presented in the text. 7. Conclude by telling learners that they will use this same approach when analyzing other parts of the novel throughout the week. **Option 2:** From Life to Literature **Time Allotment:** 12-15 minutes **Target Objective/s:** see Objectives 1, 2	This activity aligns with the SHS IDF's instituting new knowledge phase by using a concrete text excerpt to illustrate how literary features function in actual reading contexts. Through guided analysis and teacher questioning (explicit instruction), learners move from recalling definitions to applying characterization, tone, and point of view in a real text. Immediate formative feedback supports accurate interpretation and prepares learners for independent, evidence-based analysis in subsequent activities. This activity aligns with the SHS IDF's instituting new knowledge

	Instructions: 1. Present a short real-life situation on the board or slide, such as: *A teenager feels torn between the expectations of family and the desire to understand their own identity.* 2. Ask learners to answer briefly the following questions: 1. What emotions might the person feel? 2. What kind of conflict is present? 3. Whose perspective is being highlighted? 3. After the discussion, present a short excerpt from *Patron Saints of Nothing* that reflects a similar situation experienced by the protagonist. https://tinyurl.com/3pr6c8pf 4. Ask learners to compare the situation and the excerpt by guiding them with questions: 1. How is the character's experience similar to the real-life situation? 5. What literary feature (characterization, tone, or point of view) helps you understand the character's feelings? 6. Refer to the LAS labeled "From Life to Literature." 7. Write key student responses on the board under headings such as: 1. Real-life experience 2. Literary feature 3. Meaning or insight gained 8. Conclude by explaining that authors use literary features to turn real-life experiences into meaningful stories that readers can understand and interpret.	phase by linking learners' real-life experiences to a literary text. Using contextualized and constructivist learning (Bruner), learners compare a familiar situation with a text excerpt to understand how literary features transform lived experiences into meaning. Guided discussion and teacher feedback help learners recognize relevance and deepen interpretation before independent analysis.
	2. Discussing New Concept	
	Instructions: 1. Introduce the Key Concepts 1. Explain that authors use literary features such as characterization, symbolism, tone, and point of view to shape how readers understand characters, experiences, and ideas in a text. https://literacyideas.com/elements-of-literature/.	

	https://literarydevices.net/symbolism/. 2. Write these literary features on the board and briefly define each in simple terms. 3. Definition of novel, novella, and its history. https://www.merriam-webster.com/dictionary/novel#dictionary-entry-1. https://www.merriam-webster.com/dictionary/novel#word-history. 2. Use a Model Explanation 1. Present a short excerpt from *Patron Saints of Nothing*. 2. Model how to analyze the excerpt by thinking aloud: a. *"Since the story is told from Jay's point of view, we only see events through his thoughts and feelings."* b. *"The author's word choice creates a reflective tone, which helps us understand Jay's inner conflict."* 3. Guided Exploration 1. Ask learners guided questions such as: a. How does the character's thoughts help us understand their experience? b. What words or details show the tone of the passage? c. How does the point of view affect what we know or feel as readers? 4. Think–Pair–Share 1. Let learners discuss one question with a partner. 2. Invite pairs to share their answers with the class. 3. Clarify and expand on responses as needed. 5. Concept Check 1. Ask learners to summarize, in their own words: a. How literary features help readers understand cultural identity or human experience in the text. 6. Transition 1. Explain that learners will use this same approach when analyzing other parts of the novel and when presenting their own interpretations later in the lesson. **Option 1:** From Feature to Meaning (Guided Concept Discussion) **Time Allotment:** 10 minutes	

	Target Objective/s: see Objective 1 **Instructions:** 1. Write the following question on the board: "How do writers help readers understand characters and experiences?" 2. Introduce the key literary features one by one: a. Characterization b. Tone c. Symbolism d. Point of View 3. For each feature: a. Give a simple definition b. Explain its purpose, not just meaning c. Provide a general example (no long excerpt yet) Example: *Characterization shows what kind of person a character is through actions, thoughts, and decisions.* 4. Ask learners: a. Which of these features do you think helps readers understand people the most? Why? **Option 2:** Modeling Interpretation (Teacher Think-Aloud) **Time Allotment:** 10 minutes **Target Objective/s:** see Objective 2 **Instructions:** 1. Present a short excerpt from *Patron Saints of Nothing*. 2. Read it aloud or silently. 3. Model interpretation by thinking aloud: Example: *"Because the story is told from Jay's point of view, we only see his thoughts and emotions. This affects how we understand the situation."* 4. Point out: a. The literary feature b. The effect on meaning 5. Ask learners:	This activity aligns with the SHS IDF's instituting new knowledge phase by explicitly introducing and clarifying how literary features function to shape meaning in a text. Through guided concept discussion and questioning (explicit instruction), learners examine the purpose of characterization, tone, symbolism, and point of view beyond their definitions. Brief teacher feedback checks understanding and prepares learners to apply these features in text-based analysis activities that follow. This activity aligns with the SHS IDF's instituting new knowledge phase by modeling how literary interpretation is formed through identifying a feature and explaining its effect on meaning. Using teacher think-aloud and explicit modeling, learners observe how evidence-based interpretation works in practice. Guided questioning and immediate feedback support learners before they attempt independent interpretation in later activities.

	a. *How would the meaning change if the story were told by another character?* **Option 3:** Feature–Meaning Connection Chart (Guided Interaction) **Time Allotment:** 10 minutes **Target Objective/s:** see Objectives 1, 2 **Instructions:** 1. Draw a simple chart on the board: Literary Feature | What It Shows | Why It Matters 2. As a class, fill in one row together (e.g., Characterization). 3. Let learners work in pairs to complete another row using: a. Tone b. Symbolism c. Point of View 4. Discuss answers briefly.	This activity aligns with the SHS IDF's instituting new knowledge phase by guiding learners to explicitly connect literary features to meaning through structured interaction. Using collaborative and constructivist learning (Bruner), learners organize ideas in a chart to explain what each feature reveals and why it matters. Pair discussion and brief teacher feedback reinforce understanding and prepare learners for deeper text-based analysis.
	3. Developing Mastery	
	Key Concepts to Reinforce Before and during mastery activities, ensure learners understand the following key concepts: 1. Authors use literary features like characterization, symbolism, tone, and point of view to shape meaning. 2. Literary features with concrete examples: 1. Characterization shows who a character is through actions, thoughts, and reactions. *Example:* In *Patron Saints of Nothing*, Jay's confusion, guilt, and persistence reveal his inner conflict and moral struggle. 2. Tone reflects the author's attitude toward the subject or situation. *Example:* Reflective and somber language creates a serious tone when Jay confronts loss and unanswered questions.	

	3. Symbolism occurs when objects, actions, or events represent deeper meanings. *Example:* Jay's journey to the Philippines symbolizes his search for truth, identity, and understanding, going beyond a physical trip. 4. Point of View determines whose perspective the reader follows. *Example:* The first-person point of view limits the story to Jay's thoughts and feelings, making the narrative more personal and emotionally engaging. 3. Literary Forms: 1. Novel – a long narrative that explores complex characters, multiple events, and social or cultural experiences over time. Example: Patron Saints of Nothing is a novel because it follows Jay's journey from the United States to the Philippines and examines his emotional growth, family relationships, cultural identity, and search for truth across multiple settings and events. 2. Novella – shorter than a novel but longer than a short story; focuses on a single main conflict and a limited number of characters. Example: A novella typically centers on one major struggle, such as a character facing a single moral dilemma or life-changing decision, with fewer subplots and a tighter narrative focus than a novel. Animal Farm by George Orwell, The Old Man and the Sea by Ernest Hemingway, and, A Christmas Carol by Charles Dickens are examples of novella. https://literarydevices.net/novella/ **Brief history:** Novels developed to explore personal and social experiences over time, making them effective for examining identity and human realities. https://www.merriam-webster.com/dictionary/novel#word-history. **Option 1:** Literary Feature Focus: Identify and Explain	

	Time Allotment: 15 minutes **Target Objective/s:** see Objectives 1, 2 **Instructions:** 1. Provide learners with a short excerpt from *Patron Saints of Nothing*. 2. Review the literary features briefly: a. characterization b. tone c. symbolism d. point of view 3. Ask learners to work individually and answer the following: a. Identify one literary feature used in the excerpt. b. Cite one specific detail from the text that shows this feature. c. Explain how the feature helps shape meaning or understanding of the character or experience. 4. Allow learners to pair up and compare answers. 5. Call on selected learners to share responses with the class. **Option 2:** Multiple Choice (10-item) **Time Allotment:** 12-15 minutes **Target Objective/s:** see Objectives 1, 2 **Teacher's Note:** Refer to the LAS labeled "Multiple Choice (10-Item)." **Directions:** Read each item carefully. Identify the literary form or literary feature being described or referred to. Choose the letter of the correct answer. 1. Which literary form tells a long narrative that explores complex characters and human experiences over time? A. Essay C. Novella **B. Novel** D. Short story	This activity aligns with the SHS IDF's developing mastery phase by requiring learners to independently apply their understanding of literary features to a text excerpt. Through guided individual practice followed by peer comparison, learners move from identification to explanation of how a literary feature shape meaning. Brief teacher feedback during sharing reinforces accurate interpretation and supports readiness for higher-level performance tasks. This activity aligns with the SHS IDF's developing mastery phase by giving learners guided and independent practice in identifying literary forms and features and in analyzing how these shapes meaning. As a formative assessment, the multiple-choice items help reinforce conceptual understanding and check learner readiness for more complex interpretation tasks. Brief teacher feedback after checking responses strengthens understanding and corrects misconceptions before performance-based application.

	2. A literary text focuses on one main character facing a single conflict and ends shortly after that conflict is resolved. Which literary form is most likely being described? A. Epic C. Novel B. Legend **D. Novella** 3. Which literary feature shows how a character's traits are revealed through actions, thoughts, and decisions? **A. Characterization** C. Symbolism B. Point of view D. Tone 4. When a story is told using "I" and presents events through the narrator's thoughts and feelings, what point of view is used? **A. First person** C. Third person limited B. Second person D. Third person omniscient 5. In a scene where the language feels serious, quiet, and emotionally heavy, which literary feature is most important in shaping the reader's emotional response? A. Plot C. Symbolism B. Setting **D. Tone** 6. Which literary feature is shown when an object, place, or detail represents a deeper meaning beyond its literal sense? A. Characterization **C. Symbolism** B. Point of view D. Tone 7. Why are novels effective in exploring cultural and social experiences? A. They avoid complex themes. B. They focus only on one character. C. They are shorter and easier to read. **D. They allow characters and experiences to develop over time.** 8. Which question helps a reader identify the tone of a literary text? A. Who is telling the story? B. What lesson does the story teach? C. Where does the story take place?	

	D. What feeling is created by the author's word choices? 9. What literary feature determines whose perspective the reader follows in a story? A. Characterization C. Symbolism **B. Point of view** D. Tone 10.Which statement best explains the role of literary features in a text? A. Literary features make stories longer. B. Literary features summarize the story. C. Literary features describe only the setting. **D. Literary features help shape meaning and reader understanding.**	
C. Demonstrating Knowledge and Skills	**1. Finding Practical Application**	
	Option 1: Peer Discussion Task: Agree or Challenge **Time Allotment:** 20 minutes **Target Objective/s:** see Objective 2 **Instructions:** 1. Present the Interpretive Statement Write the following (or a similar statement) on the board: "The narrator's point of view makes the story more personal and emotional." 2. Explain the Task Clearly Tell the class: *"You will work in groups to decide whether you AGREE or CHALLENGE this statement. There is no single correct answer. What matters is how well you explain and support your ideas using the text."* 3. Form Groups a. Organize learners into small groups of 3–5 members. b. Ensure each group has a copy of the text or selected excerpt. 4. Guide Group Discussion Instruct groups to do the following: a. Decide whether the group AGREES or CHALLENGES the statement.	This activity aligns with the SHS IDF's demonstrating knowledge and skills phase because learners apply their understanding of literary features in a text-based group discussion. Through collaborative and dialogic learning, they evaluate an interpretive statement, support their position with textual evidence, and explain meaning with peers. Timely teacher feedback after each sharing strengthens evidence-based reasoning, corrects misconceptions, and prepares learners for more independent literary interpretation.

	b. Prepare: • a clear position (Agree or Challenge) • one specific piece of textual evidence • a brief explanation of how the evidence supports their position 5. Group Sharing a. Invite each group to share their position and reasoning in 1–2 minutes. b. Encourage respectful listening among groups. c. See Appendix 1 for the rubric, and Appendix 2 for the scoresheet. 6. Provide Timely and Appropriate Feedback a. After each group sharing, affirm strong use of textual evidence and clear reasoning. b. Clarify misconceptions immediately, especially if learners confuse summary with interpretation. c. Give one specific suggestion for improvement, such as strengthening the explanation or choosing more relevant evidence. d. End the activity with a brief class synthesis highlighting what makes an interpretation well-supported and meaningful. **Option 2:** Feature Detective: Find It, Prove It, Explain It **Time Allotment:** 12-15 minutes **Target Objective/s:** see Objectives 1, 2 **Instructions:** 1. Divide the class into small groups of 3–4 learners. 2. Give each group a short excerpt from Everything We Never Had by Randy Ribay. A practical option is the free excerpt beginning with Francisco in Watsonville, California, https://www.bookbrowse.com/excerpts/index.cfm/book_number/4924/everything-we-never-had https://www.penguinclassroom.com/wp-content/uploads/2025/09/EverythingWeNeverHad_EducatorGuide.pdf	This activity aligns with the SHS IDF's demonstrating knowledge and skills phase because learners transfer their understanding of literary features from the anchor novel to another contemporary literary text. Through collaborative analysis, they identify literary features, support with textual evidence, and explain how they shape meaning in a new reading context. Immediate teacher feedback strengthens interpretation, accuracy, and transfer of learning.

	3. Assign or let each group choose one literary feature to focus on: a. Characterization b. Tone c. Symbolism d. Point of View 4. Instruct each group to complete the following: a. Find It – Identify the literary feature shown in the excerpt. b. Prove It – Cite one specific textual detail that supports the answer. c. Explain It – Explain how the feature helps shape meaning or understanding in the text. 5. Ask each group to prepare a short 1-minute report. 6. See Appendix 3 for rubric, and Appendix 4 for scoresheet. 7. Call on selected groups to share their responses with the class. 8. After each sharing, provide timely and appropriate feedback by: a. affirming correct identification of the feature, b. checking whether the evidence is relevant and specific, and c. clarifying whether the explanation clearly connects the feature to meaning. 9. End with a brief synthesis highlighting that literary interpretation becomes stronger when learners can identify, support, and explain their ideas using evidence from the text, even when they are working with a different literary text.	
	2. Making Generalization	
	Option 1: Sentence Completion: What Is Your Key Takeaway? (Individual Written Task) **Time Allotment:** 5 minutes **Target Objective/s:** see Objectives 1, 2 **Instructions:** 1. Ask learners to complete the sentence in their notebooks:	These tasks align with the SHS IDF's making generalization phase because they help learners summarize, organize, and reflect on how literary features shape meaning. Teacher feedback reinforces key takeaways and supports learner reflection on strengths and challenges.

	"I learned that a novel uses literary features such as _____ to help readers understand _____." 2. Invite a few learners to read their answers aloud. **Option 2:** Concept Mapping: Literary Features and Meaning (Individual or Pair Work) **Time Allotment:** 10 minutes **Target Objective/s:** see Objectives 1, 2 **Instruction:** Instruct learners to create a simple concept map with: 1. Novel at the center 2. Branches for: a. characterization b. tone c. symbolism d. point of view 3. Short notes explaining how each feature shapes meaning **Option 3:** Exit Reflection: Self-Assessment (Individual Reflection) Time Allotment: 5 minutes Target Objective/s: see Objective 3 **Instruction:** Before giving assessment, ask learners to answer briefly: • "Which literary feature helped you understand the text the most today, and what part of interpretation do you still find challenging?"	
V. ASSESSMENT	**Option 1:** Letter Across the Text: A Literary Reflection Letter with Evidence **Time Allotment:** 20-25 minutes **Target Objective/s:** see Objectives 1, 2, 3 **Instructions:** 1. Provide learners with a short teacher-selected authorized excerpt from *Patron Saints of Nothing*. The excerpt should contain a clear moment of reflection, conflict, or emotional experience. https://www.penguinrandomhouse.com/books/602453/patron-saints-of-nothing-by-randy-ribay/9780525554929/teachers-guide/	

2. Ask learners to read the excerpt carefully and think about the character's experience, the situation in the text, and the literary feature that stands out.
3. Instruct learners to write a short literary reflection letter addressed to a character in the excerpt (for example, Jay or Jun).
4. See Appendix 5 for the rubric.
5. In the letter, learners must include the following:
    a. one literary feature identified in the excerpt
    b. one specific textual detail that supports the answer
    c. an explanation of how the feature helps shape meaning or understanding
    d. a personal response to the character's experience
    e. a brief self-reflection on one strength and one area for improvement in literary interpretation
6. You may give learners this response guide:
   Suggested Learner Format:
    a. The literary feature I identified is…
    b. This is shown in the text through…
    c. This feature helps readers understand…
    d. What I realized about the character's experience is…
    e. My strength in this task is…
    f. One area I still need to improve is…
7. Invite selected learners to share a part of their letter with the class or with a partner.
8. Provide brief formative feedback by affirming strong use of evidence, clarifying misconceptions, and suggesting one way to improve interpretation or explanation.

Option 2: Multiple Choice
Time Allotment: 15-20 minutes
Target Objective/s: see Objectives 1, 2, 3

Teacher's Note: Refer to the LAS labeled "Multiple Choice (Assessment)."

Directions: Read and analyze carefully each question. Choose the letter of the correct answer.

1. Jay says, "I watched everything happen, but I could not stop thinking about what Jun might have gone through." Which literary feature is most evident in this statement?
A. The point of view that shows the narrator's position in the story.
B. The setting that describes the place and environment of events.
C. The symbolism that conveys ideas through objects or images.
D. The characterization that explains characters' behavior and motivation.

Rationale: Point of view refers to the narrator's perspective or angle in telling the story. The use of "I" signals that the narration is being presented from a first-person point of view.

2. Even though Jay feels afraid and uncertain, he still chooses to investigate Jun's death. Which literary feature is best illustrated in this situation?
A. The setting that describes the time and place of events.
B. The tone that shows the author's attitude toward the subject.
C. The plot that presents the sequence of events in the narrative.
D. The characterization that reveals traits through actions and thoughts.
Rationale: Characterization is shown through a character's actions, thoughts, and decisions. Jay's choice to investigate Jun's death reveals traits such as determination and curiosity.

3. The narration presents the situation with seriousness and concern about justice and truth. In this context, what does tone refer to?
A. The series of actions that form the storyline.
B. The historical background connected to the text.
C. It is the physical location where the story takes place.
D. It is the author's attitude toward the subject or characters.
Rationale: Tone refers to the author's attitude toward the subject, characters, or situation. In this case, the narration's seriousness and concern reflect a grave and thoughtful tone.

4. As Jay searches for answers about Jun's death, the story also reveals larger ideas about truth and justice. Which literary concept is being emphasized in this situation?
A. Plot shows the chronological sequence of events.
B. Setting identifies the time and place of the story.
C. Dialogue presents conversations between characters.
D. Theme expresses the main idea developed in the text.
Rationale: Theme is the central idea or underlying message developed in a literary text. Jay's search for answers reveals deeper themes of truth, justice, and understanding.

5. Which situation best represents *interpretation* in the study of literature?
A. Memorizing the order of events in the plot.
B. Listing the names of characters found in the story.
C. Identifying the pages where important events occur.
D. Explaining how a character's actions suggest deeper meaning.
Rationale: Interpretation in literature involves going beyond simple recall and explaining what actions, events, or details mean in a broader sense.

6. The story is told through Jay's personal experiences and reflections, which shape the way readers understand events. Why is point of view important in this case?
A. It helps readers analyze sentence structure.
B. It helps readers identify the physical setting.
C. It helps readers recall the sequence of events.
D. It helps readers see how the narrator shapes meaning.
Rationale: Point of view is important because it affects how readers understand events, emotions, and ideas. Through Jay's perspective, readers interpret the story in a more personal and subjective way.

7. While spending time with relatives in the Philippines, Jay begins to reflect on what it means to be a Filipino-American. Which concept is most clearly explored in this situation?
A. The literary genre that classifies types of texts.
B. The narrative structure that organizes story events.
C. The figurative language that uses imagery and comparisons.
D. The cultural identity that reflects traditions and background.
Rationale: Cultural identity refers to a person's sense of belonging to a culture, tradition, or community. Jay's reflections on being a Filipino-American show this clearly.

8. Jay tells the story using first-person narration and shares his thoughts, feelings, and reactions. What effect does this have on readers?
A. It limits descriptions of cultural and social settings.
B. It prevents readers from knowing the narrator's feelings.
C. It allows readers to see events from many characters' views.
D. It allows readers to understand Jay's thoughts and emotions closely.
Rationale: First-person point of view gives readers direct access to the narrator's inner thoughts and feelings, making the story more personal and emotionally engaging.

9. After hearing about Jun's death, Jay decides to go to the Philippines to find out more. Why does Jay travel to the Philippines?
A. To attend a planned family celebration
B. To join a school exchange program abroad
C. To uncover the truth about Jun's life and death
D. To visit tourist attractions and historical landmarks
Rationale: Jay travels to the Philippines because he wants to learn what really happened to Jun and understand the truth behind his death.

10. As Jay continues his journey, he uncovers difficult truths about family, justice, and responsibility. Which theme is most strongly developed through this journey?

A. The effects of tourism on local culture.
B. The role of technology in communication.
C. The importance of leisure activities in forming friendships.
D. The pursuit of truth and understanding in difficult situations.
Rationale: Jay's journey is driven by his search for truth, understanding, and clarity in the face of grief, confusion, and family silence.

11. Jay struggles with the feeling that he does not fully belong either in the Philippines or in the United States. Which situation best reflects this theme?
A. Jay studies quietly for academic examinations.
B. Jay watches television while resting at home.
C. Jay participates in sports activities at school.
D. Jay feels uncertain about where he belongs while visiting relatives.
Rationale: This situation best reflects the theme of cultural identity, since it highlights Jay's uncertainty about belonging in different cultural spaces.

12. A reader connects the events of the novel to real-life issues such as injustice, inequality, and social conflict. What does this show?
A. Listing all the characters in the narrative.
B. Identifying punctuation marks used in sentences.
C. Memorizing the exact locations mentioned in the text.
D. Recognizing how characters' experiences reflect social challenges.
Rationale: Social awareness in literary analysis involves connecting the events and experiences in the text to larger social issues and real-life concerns.

13. A student explains that the title suggests that some people's lives are overlooked or treated as less important. What does this interpretation suggest about the title Patron Saints of Nothing?
A. It explains how saints are officially recognized.
B. It emphasizes religious celebrations in communities.
C. It describes religious traditions practiced by families.
D. It suggests that some lives are ignored or treated as unimportant.
Rationale: The title Patron Saints of Nothing suggests the painful idea that some people's lives are overlooked or treated as though they do not matter.

14. After reading the novel, a student reflects on how the story helped them think about real-life issues and their own beliefs. What is the purpose of reflection in studying a literary text?
A. To focus only on the physical setting of the text
B. To avoid discussing challenging or sensitive topics

	C. To help readers memorize every detail of the story **D. To help readers connect ideas from the text to their own understanding** **Rationale:** Reflection helps learners connect the text to their own experiences, beliefs, and insights, which deepens literary understanding. 15. After discussing the novel, a learner says, "I can identify the literary feature in a passage, but I still need to improve in explaining how it shapes meaning." What does this response best demonstrate? A. The learner is identifying the setting of the text. B. The learner is memorizing details from the story. **C. The learner is recognizing a strength and a challenge.** D. The learner is summarizing events without reflection. **Rationale:** This response shows self-assessment because the learner identifies both a strength and an area for improvement in interpretation.
VI. REFLECTION	**Directions:** Reflect on your lesson delivery and learners' performance through the following questions. These will help you evaluate the effectiveness of your strategies and identify areas for improvement: 1. Which activities engaged students the most? 2. How many learners achieved 80% on the assessment? How many learners need remediation? 3. Which of my teaching strategies worked well? 4. Which activities took longer than expected and how can I manage time more efficiently in future sessions? 5. What difficulties did I encounter in the delivery of the lesson? How did I resolve these concerns?
VII. USE OF GENERATIVE AI	In preparing this Lesson Exemplar (LE) generative AI tools specifically Copilot, was used for preliminary suggestions in activity naming and annotation drafting. All content was reviewed, revised, and finalized by the author, who takes full responsibility for this lesson exemplar.