

 MATATAG K to 10 Curriculum Weekly Lesson Log	School:	Visit DepEdResources.com for More	Grade Level:	7
	Name of Teacher		Learning Area:	ENGLISH
	Teaching Dates and Time:	OCTOBER 7 - 11, 2024 (WEEK 2)	Quarter:	Second
I. CURRICULUM CONTENT, STANDARDS, AND LESSON COMPETENCIES				
A. Content Standards	The learners demonstrate their multiliteracies and communicative competence in evaluating Philippine literature (prose) for clarity of meaning, purpose, and target audience as a foundation for publishing original literary texts that reflect local and national identity.			
B. Performance Standards	The learners analyze the style, form, and features of Philippine prose (short story and novel); evaluate prose for clarity of meaning, purpose, and target audience; and compose and publish an original multimodal literary text (short story) that represents their meaning, purpose, and target audience and reflects their local and			

	national identity.
C. Learning Competencies and Objectives	<i>Learning Competency</i> Analyze a literary text as an expression of individual or communal values within a structural context. - define the literary elements of conflict and point of view (POV); - determine the different types of conflict in the assigned text for reading; - illustrate the different types of conflict provided in the assigned text for reading; - distinguish the different POVs of narration; - use different POVs in (re)writing a text; and - demonstrate factual and inferential understanding of the contents and sequence of events in the assigned reading text.

C. Content	H o w M y B r o t h e r L e o n B r o u g h t H o m e a W i f e b y
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	M a n u e l E . A r g u i l l a T y p e s o f C o n f l i c t Point of View in Narration (Story)
D. Integration	Philippine lowland

	tradition and family custom of courtship/marriage
II. LEARNING RESOURCES	
• Abrams, M. H., & Harpham, G. G. (2012). <i>A glossary of literary terms</i> (10th edition). Wadsworth, Cengage Learning. • Croghan, R. V. (2000). <i>The development of Philippine literature in English (Since 1900)</i>. Alemar-Phoenix Publishing House, Inc. • Hamilton, S. (2007). <i>Essential literary terms: A brief Norton guide with exercises</i>. USA: W. W. Norton & Company, Inc., and Peoples Education. • Piañar, R. (2020). <i>Pan De Miya: Collection of microstories</i>. USJR.	

III. TEACHING AND LEARNING PROCEDURE	NOTES TO TEACHERS
A. Activating Prior Knowledge	It is important to review them to establish a connection with the other elements that will be discussed in the subsequent sessions. The teacher explains the lesson purpose to the students so that they will realize that the elements are not isolated forms in studying the structure and in reading a short story, visualize the flow of the discussion, and appreciate all the learning activities. The teacher has to consider the cognitive levels of the students as they create an on-the-spot story. The teacher has to be open and accommodating in dealing with the individual contribution of the students and be supportive of their creativity.
B. Establishing Lesson Purpose	

Day 1

Short Review

The teacher may do a review of the previous lessons on the elements of a short story, namely:
a) character and characterization and b) elements of the plot.

Connect and Narrate!

As a form of review, the class can do this short activity called **Connect and Narrate!** This activity requires the participation of all the students. The teacher tells the students that the class will create a short story in which everyone is a storyteller. The teacher begins the scene, and the student in front follows, then the next students, until the last student at the back. The goal is to create a cohesive story, keeping the former scenes in mind. The students then apply their knowledge of characterization and plot elements.

Scene 1: There is a man who lives in a barrio together with his dog named Potpot. Scene 2:

Student 1

Scene 3: Student 2

Scene nth: until the last student at the back.

After this activity, the teacher gives feedback to the activity, emphasizing on the application of the elements: a) character and characterization and b) elements of the plot.

1. Lesson Purpose

Look and Describe!

The teacher shows the class two pictures on the screen or board. Picture A shows an image of an urban place (city). Picture B shows an image of the rural area

(barrio). Then, the students answer the worksheet **Look and Describe!** In this worksheet, the students, based on their personal and vicarious experiences, jot down the differences between the two places in terms of living and culture. They also summarize their answers by responding to a query on where they wish to live.

Picture A



Picture B



Picture A source: https://www.freepik.com/free-photo/beautiful-modern-city-with-skyscrapers-pink-clouds-sky_11206527.htm#query=manila%20city&position=8&from_view=search&track=ais Image by wirestock on Freepik

Picture B source: https://www.freepik.com/free-photo/beautiful-modern-city-with-skyscrapers-pink-clouds-sky_11206527.htm#query=manila%20city&position=8&from_view=search&track=ais Image by wirestock on Freepik

The teacher asks the following questions to the students as they observe the pictures.

- a. What can you see in Picture A? in Picture B?
- b. How does it feel like to live in the barrio? in the city?
- c. Is there a difference in living and culture between the two places? Give specific examples.
- d. Between the two, where do you wish to live? Why?
- e. What would be the reaction of a person coming from a city who visits a barrio and so with someone from a barrio who visits a city? You may cite your personal or vicarious experiences.

The teacher should call students to share their answers to the questions. The teacher may also employ small group discussions (SGDs) in which the students could talk about their experiences, especially about the differences in traditions or customs between the two places. This time, the teacher may already connect the answers to the lesson and why it is important to be studied.

The class may do this activity in the form of a game.

	2. Unlocking Content Area Vocabulary Unravel the Word! The teacher flashes this table on the screen or board. The students will have to recognize the words by supplying the missing letters while being guided by the definitions as clues. The teacher may relate the concepts, such as conflict and point of view, to the previous elements discussed in Week 1. <table><tr><td></td><td></td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr></table>													Answers: 1. conflict 2. point of view 3. fragrant 4. hitch 5. cricket 6. ogre

	After this activity, the teacher may present a short biography of Manuel E. Arguella before reading the short story. This may also be given as a reading assignment before this session.	
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1. _ o _ f _ i _ _ t
In a short story, the characters encounter struggles between or among opposing forces, which are resolved in the end. How is it called?
2. _ _ i n _ _ f _ i e _
This pertains to the perspective from which the story is narrated to the readers. This answers the question: *Who is narrating the story?* What is it?
3. _ r _ g _ _ n _
This word is used to describe an object that has a pleasant or sweet smell. What is it?
4. h _ t _ h
This verb means to tie an animal using a rope to a post or cart.
5. c _ _ c _ e t
Related to the family of grasshoppers, this jumping insect makes a chirping sound, usually in males, especially at night. What is it?
6. _ g r _
This word describes a person who is cruel or frightening. In fairytales, it refers to a monster or giant who eats humans. What is it?

C. Developing and Deepening Understanding	SUB-TOPIC 1 1. Explicitation Read to Discover! The students read the short story, <i>How My Brother Leon Brought Home a Wife</i>, by Manuel E. Arguilla. The story may be read during the class period or could be given as a reading assignment. After reading the story, the students answer the worksheet Read to Discover! This worksheet helps them recognize the story's plot events to prepare them for the analysis of conflict later on. Once the students are done, the teacher checks and processes the answers of the students. The teacher proceeds by asking the following questions, which will introduce the concept of conflict and its types. - Where did the story happen? - Who were the main characters in the story? Characterize them. - Could you describe the relationship of Leon and Baldo? Leon and Maria? - What problems did the main characters, Leon and Maria, encounter on their way home to meet Leon's family? - What tests were given to Maria? - Why did they follow the <i>Waig</i> road instead of the <i>Camino Real</i>? - Why was Maria afraid of Leon's father? - Do you think Maria was accepted by Leon's family? Why? Day 2 2. Worked Example After processing the questions, the teacher leads the discussion by connecting the students' answers about the problems encountered by the main characters in <i>How My Brother Leon Brought Home a Wife</i> to the concept of conflict in fiction. Points for Discussion (Teacher's Guide) - In a short story, conflict refers to problems or struggles that are encountered by the characters and are usually resolved in the end. - Conflict is an important element in the plot. Without it, the story becomes plotless.	The teacher may add more questions based on the answers of the students in the worksheet. The points for discussion may be used by the teacher as a guide in teaching conflict as a literary concept. The classifications and types of conflict have to be discussed with examples.
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- Conflict begins at the complication stage, also called the inciting incident. A complication is any single incident that gives birth to a conflict.
- To understand the development of conflict, one has to look at the problems encountered by the protagonist/s on their journey in the story against the antagonist/s (a person, social norm, technology, nature, animals, etc.)
- **Two classifications of conflict**
 - Internal conflict
 - Character vs. himself/herself/themselves
 - External conflict
 - Character vs. Character
 - Character vs. Society
 - Character vs. Nature
 - Character vs. Supernatural
 - Character vs. Technology

Ready, Set, Recall!

As a form of an enabling exercise, the students answer the worksheet **Ready, Set, Recall!** This activity is a simple recall of the classifications and types of conflict based on the pictorial scenes provided. The teacher facilitates the processing of students' answers afterward.

Answers:

Item	Classification	Type	Opposing Forces
1	External	Character vs. Character	Answers are dependent on the type of conflict.
2	Internal	Character vs. Himself/Herself/Themselves	
3	External	Character vs. Nature	
4	External	Character vs. Technology	

	5	External	Character vs. Society/Character		

3. Lesson

Activity Draw the Conflict!

In this activity, the teacher divides the class into six groups. Each group creates a 4-tile comic that shows one conflict in the story, *How My Brother Leon Brought Home a Wife*. The students must be able to identify the classification and types of conflict as they present their work. Below is an example of a 4-tile comic template.

Sample Scenes:

Scene 1: Leon asked Baldo: "Who told you to drive through the fields at night?" Scene 2: The three of them pass through the bumpy road of *Waig* that evening. Scene 3: Leon asked Baldo again: Why do you follow the *Waig* instead of the *Camino Real*?"

Scene 4: Baldo answered Leon: "Father, he told me to follow the *Waig* tonight, *Manong*."

Sample Scenes:

Scene 1: The three of them pass through the *Camino Real*.

Scene 2: Leon said: "We drove through the fields because—but I'll be asking father as soon as we get home."

Scene 3: Maria expressed to Leon: "I am afraid. He (father) may not like me."

Scene 4: Leon comforted Maria, after asking: "Does that worry you still, Maria?"

During the processing and feedback of outputs, the teacher may ask essential questions that relate to the integrated theme: **Philippine lowland tradition and family custom of courtship/marriage**. The following are sample guide questions:

- a. What Filipino tradition of courtship/marriage is shown in the story?
- b. If you were Maria, would you survive the tests of Leon's father?
- c. Why did the father test Maria?
- d. How does the current tradition or custom of courtship/marriage differ from the past?
- e. In the contemporary time, would you still introduce the person you love to your parents? Explain.

The teacher should tell the students to bring art materials (e.g., illustration board, coloring materials, etc.) for the activity a day before the performance task is done.

	The teacher may assess the group outputs (comics) using the rubric below.				
		5	3-4	1-2	
	Understanding of the concept of conflict	The students portray the scenes as narrated in the story.	The students portray the scenes with adequate to little understanding of the narration.	The students portray the scene far from the narration.	
	Creativity	The drawing is effective and convincing through the use of appropriate symbols.	The drawing is satisfactory, as represented by appropriate symbols.	The drawing is not effective and convincing because only a limited number of symbols are used.	
	Participation	All group members actively participate and engage in the activity.	Two group members do not actively participate and engage in the activity.	Three members in the group do not actively participate and engage in the activity.	

SUB-TOPIC 2 (Day 3)**1. Explicitation:****Act it out!**

In this activity, the teacher selects some students to do a dramatic reading of an excerpt from the short story. Please refer to the excerpted lines in the worksheet.

After the activity, the teacher asks the following questions as they lead the discussion to the subtopic point of view.

Questions to activate students' prior knowledge about POV

- a. In narrating a story, is it possible for you to tell your own experiences?

- b. Could you tell or narrate the life story of others, e.g., your mother, best friend, etc.?

Questions to link the story with the concept of POV

- c. How many characters are talking in the excerpt?
- d. In the excerpt taken from *How My Brother Leon Brought Home*, who is narrating the story?
- e. How did you know that the story is being told by Baldo, the brother of Leon?
- f. What type of point of view was used by the author in the story?
- g. Why do you think Manuel E. Arguilla told the story through the point of view of a boy?

Points for Discussion (Teacher's Guide)

- Point of view or POV refers to the perspective from which a story is told or narrated (Hamilton, 2007; Abrams & Harpham, 2012). This can be identified by the pronoun that the narrator uses to recount events.
- There are four types of POV (Hamilton, 2007; Abrams & Harpham, 2012):
 1. First-person: This type of POV shows what the first-person narrator “knows, experiences, infers, or finds out by talking to other characters.” The first-person narrator is merely an observer of what the other characters feel, experience, or know. The narrator or storyteller is a character in the story who uses the pronoun “I” or “we.”
 2. Second-person: This type of POV occurs rarely in narration. It uses the second-person pronoun “you.” The second person may be a specific fictional character, the reader of the story, or the narrator himself or herself.
 3. Third-person limited: The narrator describes only events from the perspective and understanding of **one, or sometimes, a select few characters**. They do not see everything; hence, they only tell what the character sees, thinks, and feels.
 4. Third-person omniscient (all-knowing POV): The narrator knows the motive, feelings, and background of **any or more than one character**. The narrator is free to narrate the thoughts, feelings, and actions as they shift from one character to another.

The points for discussion may be used by the teacher as a guide in teaching POV as a literary concept. Moreover, the teacher should provide more sample texts or at least excerpts that illustrate various types of POV. The teacher should also emphasize the differences between the types of POV in narrating events and the impact they create.

2. Worked Example**Point the POV!**

The students perform the worksheet, **Point the POV!** In this activity, the students identify the perspectives from which the story is narrated by noting the number of narrated character's thoughts and feelings in each passage.

Answers to the activity:

1. First-person POV

Possible explanation: The use of the pronoun I

2. Third-person omniscient

Possible explanation: The narrator reveals the internal thoughts and feelings of two characters—Ivan and Nadia.

3. Third-person limited

Possible explanation: The narrator only reveals one character's internal thoughts and feelings— Jeremiah.

3. Lesson Activity**Rewrite the POV!**

The worksheet **Rewrite the POV!** may be given as a reinforcement to students' knowledge of POV. The students rewrite the given passage in third-person limited and third-person omniscient points of view. The students could accomplish the task individually or in groups (dyadic, triad, or small group).

Thereafter, the teacher calls some students to share their answers with the class. The students must be able to point out how the narratives differ when they are told from various points of view.

D. Making Generalizations	1. Learners' Takeaways (Day 4) Grab a Graph! For this part, the students create personalized infographics to summarize their knowledge/learning on the classifications and types of conflict, and the types of	The teacher may require the students to digitize or draw their infographics on a piece of paper. The teacher may provide
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	point of view. Afterward, the teacher may do a gallery walk of infographics inside the classroom as the students discuss their works. 2. Reflection on Learning: Think and Reflect! As a metacognition activity, the students complete the worksheet Think and Reflect! The teacher should provide the students with enough time to finish the activity. Then, they may call some students to share their answers with the class.	contextualized guidelines for this activity. If instructional time permits, the teacher may add similar activities in case the students do not perform very satisfactorily in the learning tasks. They may design one or two challenging activities when the students manifest a thorough understanding of the lessons or easier ones when the students perform poorly in the tasks.
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	5	3-4	2-1
Understanding of the literary device: Conflict	The conflict is clearly shown and effectively	The conflict is clearly shown but not fully developed.	The conflict is absent in the narrative.

IV. EVALUATING LEARNING: FORMATIVE ASSESSMENT AND TEACHER'S REFLECTION	NOTES TO TEACHERS
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A. Evaluating Learning	1. Formative Assessment Writing in Action! In this activity, each student composes a 100-150-word narrative that reflects one type of conflict, and the character/s or narrator/s' thoughts, feelings, and actions are narrated from one point of view. The students have the freedom to choose their own theme. The teacher may use the rubric below in scoring the students' outputs. Feedback may be given after.	The teacher may require the students to encode or handwrite their outputs. In case it is encoded, the teacher decides on the specifications (i.e., font style, font size, spacing, number of pages, etc.) of the encoded output.
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	developed in the narrative.		
Application of POV	The POV is clearly shown and effectively developed in the passage.	The POV is clearly shown but not fully developed in the passage.	POV does not seem to complement the other elements in the passage.
Language use	The language used is creative and helps reveal the conflict and POV.	The language used is creative but makes it difficult for the reader to establish the conflict or POV.	The writer needs to improve the language as it seems to affect the reader's general understanding of the narrative.

Note observations on any of the following areas:

strategies explored

Effective Practices

**B. Teacher's
Remarks**

Problems Encountered	materials used learner engagement/ interaction Others			

**C. Teacher's
Reflection**

Reflection guide or prompt can be on:

- *principles behind the teaching*

What principles and beliefs informed my lesson? Why did I teach the lesson the way I did?

- *students*

What roles did my students play in my lesson? What did my students learn? How did they learn?

- *ways forward*

What could I have done differently?

What can I explore in the next lesson?