

MATATAG K to 10 Curriculum Weekly Lesson Log	School		Grade Level	4
	Name of Teacher	DepEd Click	Learning Area	ENGLISH
	Teaching Dates and Time	NOVEMBER 3-7, 2025 (WEEK 1)	Quarter	Third

I. CURRICULUM CONTENT, STANDARDS, AND LESSON COMPETENCIES	
A. Content Standards	The learners demonstrate their expanding knowledge of vocabulary and grammatical structures, literal and inferential comprehension of literary and informational texts, and composing and creating processes; and apply their receptive and productive skills in order to produce culture-specific texts based on their purpose, context, and target audience
B. Performance Standards	The learners apply literal and inferential comprehension of literary and informational texts and produce culture- specific narrative and expository texts (time order: chronology and procedural, recount) based on their purpose, context (funerals and symposia), and target audience using simple, compound, and complex sentences, and age- appropriate and gender-sensitive language
C. Learning Competencies and Objectives	<p>EN4LR-III-1: Comprehend literary texts.</p> <p>EN4SW-III-1: Use words with literal (denotative) and implied (connotative) meanings in sentences.</p> <p>EN4VR-III-1: Identify visual elements using colors.</p> <p>EN4VR-III-2: Derive meaning based on the visual elements.</p> <p>EN4VR-III-3: Identify real or make-believe, fact or non-fact images.</p> <p>EN4VR-III-4: Identify multimedia elements: graphics (photographs, drawings, graphs, illustrations, icons, etc.).</p>
D. Content	<ul style="list-style-type: none"> Noting important details of a story/literary text (story grammar) through the stories "The Story of the Rainbow," an Indian legend, and "The Magic Bahag," a story by Cheeno Sayuno. Identifying sound devices (assonance, onomatopoeia, and alliteration) and simile as a figure of speech).
E. Integration	Personal and cultural identity

II. LEARNING RESOURCES	
Hope, A. (1978). <i>The story of the rainbow (An Indian legend)</i> . Words and Music and Stories. https://wordsmusicandstories.wordpress.com/2016/12/22/the-story-of-the-rainbow/	

Sayuno, CM, (2014,) *The Magic Bahag*. Quezon City: Lampara Publishing House, Inc.

III. TEACHING AND LEARNING PROCEDURE		NOTES TO TEACHERS
A. Activating Prior Knowledge	<p>DAY 1</p> <p>1. Short Review (3 minutes)</p> <p>Show the learners the following sentences. Emphasize the words in bold when showing the sentences.</p> <ul style="list-style-type: none"> With a slow swooshing, the stories fluttered from the bahag. Amazed Abeong is in awe of the beautiful bahag. <p>The first sentence uses onomatopoeia, where words sound like the noise being described. On the other hand, the second sentence uses alliteration, where two or more words begin with the same sound.</p> <p>Finally, present the following sentence. Highlight as well how the vowel sounds were repeated in the words in bold.</p> <ul style="list-style-type: none"> Abeong and his friends danced, clapped and stamped at the yard. <p>Assonance is a sound device where repeated vowel sounds appear in nearby words.</p>	In eliciting responses, assist the learners in recalling that the sound devices used had already been discussed in the previous quarters.
B. Establishing Lesson Purpose	<p>1. Establishing reason for the Lesson (1 minute)</p> <p>This lesson will focus on enhancing learners' ability to note important details of a literary text. Noting important details in a literary text is called story grammar.</p> <p>2. Unlocking Content Area Vocabulary (5 minutes)</p> <p>Direction: Read the following sentences and pay attention to the words in bold and in <i>italics</i>. Using the context clues that are provided in each sentence, encircle the appropriate meaning of the highlighted words.</p> <ol style="list-style-type: none"> The events done by a main character can be presented through a first-person author's point of view using nouns such as "I," "we," and "us." Author's point of view refers to _____. <ol style="list-style-type: none"> the way the story is presented the events of a story For the story to be properly understood, the teacher presented it in a sequential plot. She began by introducing the characters, then narrated the various events in which the characters solved a problem, and ended with how the problem was solved. Sequential plot refers to _____. 	<ol style="list-style-type: none"> a. the way the story is presented b. the arrangement of events in a story a. making meaning out of what is not clearly stated a. literal meaning b. implied meaning

	<p>a. two or more events presented at b. the arrangement of events in a the same time story</p> <p>3. After reading the story, the learners were asked to draw conclusions by examining the events in the story, the possible meaning of these events, and why these events occurred. Draw conclusions means _____.</p> <p>a. making meaning out of what is b. to say what will happen in the not clearly stated future</p> <p>4. To be able to draw or infer conclusions, the denotative or dictionary meaning of words used in a story must be analyzed. Denotative means _____.</p> <p>a. literal meaning b. implied meaning</p> <p>5. Aside from the denotative meaning of words, the connotative meaning used in a story should also be analyzed. Connotative means _____.</p> <p>a. literal meaning b. implied meaning</p>	
<p>C. Developing and Deepening Understanding</p>	<p>Topic: Noting details of a story or literary text (story grammar)</p> <p>1. Explication (30-40 minutes)</p> <p>The teacher will read to the class a short literary text titled "The Story of the Rainbow". But before proceeding with the reading of the story, the teacher should discuss first with the class the following guide questions. The whole class should be able to answer the guide questions after reading the short story.</p> <p>1. Who are the characters in the story? How was the story presented? 2. What happened in the story? How were the events in the story narrated? 3. What is the ending of the story? What message can you get from the story?</p> <p style="text-align: center;">The Story of the Rainbow (An Indian Legend)</p> <p>Once upon a time, all the colors in the world started to quarrel; each claimed that she was the best, the most important, the most useful, the favorite...</p> <p>Green said: "Clearly I am the most important. I am the sign of life and of hope. I was chosen for</p>	<p>In reading the text, the teacher may either read it aloud with the aid of visual character cut- outs, or delegate reading lines to learners.</p> <p>In facilitating the discussion of the learners' responses to the guide questions after the story reading, emphasize how they have already been noting details in a story or text.</p> <p>You may say: "Did you know that by answering the questions, you were already able to note some details of the story? We were also able to identify the author's point of</p>

grass, trees, and leaves ---without me all the animals would die. Look out over the countryside and you will see that I am in the majority."

Blue interrupted: "You only think about the earth, but consider the sky and the sea. It is water that is the basis of life and the clouds draw this up from the blue sea. The sky gives space and peace and serenity. Without my peace you would all be nothing but busybodies."

Yellow chuckled: "You're all so serious. I bring laughter, gaiety, and warmth into the world. The sun is yellow, the moon is yellow, and the stars are yellow. Every time you look at a sunflower the whole world starts to smile. Without me there would be no fun."

Orange started next to blow her own trumpet: "I am the color of health and strength. I may be scarce, but I am precious for I serve the inner needs of human life. I carry all the most important vitamins. Think of carrots and pumpkins, oranges, mangoes and papaws. I don't hang around all the time, but when I fill the sky at sunrise and sunset, my beauty is so striking that no one gives another thought to any of you."

Purple rose to her full height. She was very tall and spoke with great pomp: "I am the color of royalty and power. Kings, chiefs and bishops have always chosen me for I am a sign of authority and wisdom. People do not question me -they listen and obey."

Indigo spoke much more quietly than all the others did, but just as determinedly: "Think of me, I am the color of silence. You hardly notice me, but without me, you all become superficial. I represent thought and reflection, twilight and deep waters. You need me for balance and contrast, for inner prayer and peace."

And so the colors went on boasting, each convinced that they were the best. Their quarreling became louder and louder. Suddenly there was a startling flash of brilliant white lighting; thunder rolled and boomed. Rain started to pour down relentlessly. The colors crouched down in fear, drawing another close for comfort.

Then Rain spoke: "You foolish colors, fighting among yourselves, each trying to dominate the rest. Do you not know that Creator made you all? Each for a special purpose, unique and different. Creator loves you all. Join hands with one another and come with me. Creator will stretch you across the sky in a great bow of color, as a reminder that Creator loves you all, and that you can live together in peace -a promise that Creator is with you. A sign of hope for tomorrow." And so whenever Creator has used a good rain to wash the world and a rainbow appears in the sky, let us remember to appreciate one another.

view, describe the story's sequential plot, and draw conclusions."

DAY 2

2. Worked Example

Activity 1: Developing a simple story grammar (15 minutes)

Before proceeding to the next activity, the teacher will recall the reading of The Story of the Rainbow. The teacher will ask the following:

- Did you like the literary text we read? Why or why not?
- How did we understand the literary text we read?" (Answer: *We described how the story was presented, how the events of the story were arranged, and what message the story is trying to tell the readers.*)

The teacher will now facilitate an activity that will allow learners to work together and summarize the literary text they had read. The teacher may replicate the diagram below using colored papers or through a slide presentation.

Title of the story:						
Author: (Was the author named? Was he part of the story?)						
Sequential plot: The colors quarrelled. Green said: Blue said: Yellow said: Orange said: Purple said: Indigo said: The rain poured. Rain said:						
What is the message of the story?			Do you know someone who resembles any of the characters?			

Activity 2: Using simile as a figure of speech (5-10 minutes)

Facilitating the discussion of responses provided by the learners, the teacher will introduce simile, an example of a figure of speech.

Simile, a figure of speech, uses “as” or “like” to compare or describe two things, objects, events, or people.

As an exercise, the learners may be called to respond to the following prompt: “I am like the color (choose any color) because _____.”

Activity 3: Reading the literary text titled “The Magic Bahag” (25 minutes) Show this sample sentence to the learners: “*The beautiful bahag is as bright as the radiant rainbow.*” Then ask the following questions:

1. What two objects were compared in the sentence?
2. What description was given to the beautiful bahag?

3. What word was used to compare the two objects?
4. Which sound device was used in the sentence: onomatopoeia, alliteration, or assonance? Why?

Present this picture to the learners before reading the literary text.



THE MAGIC BAHAG by Cheeno Marlo Sayuno

"Im-pa-pas-ta-kun-rag-sak, Ya-a-ay, e-la e-la-lay," Abeong sighs between sighs and whispers as the jeepney treads the rough roads downhill. It is only in Pasil, his hometown, where he ever has had friends, and now, they are leaving the place forever.

The song plays on Abeong's head like a symphony trapped by a wall that is his skull. He tries to sleep only to be awakened by the jeepney bumps and jumps. He just then looks outside, but as the sun greets the day with its rays that warm the skin of the early-morning travelers, he feels like it is bidding him goodbye, teasing him even. For him, he will never see this giant ball of warmth the way he sees it from the mountain side Pasil. Whether Tabuk will give him the same view, he does not know or care.

"Nana, do we really have to do this?" Abeong asks his mother, holding tighter to her as the jeepney turns to a curve.

His mother sighs, "this is the only way. We can't stay in Pasil forever. There is a good opportunity for your father, and we cannot let it pass."

"But we're alright, aren't we? I am okay with Tata's hunt and the camote tops." "This is for the better", his mother concludes.

Abeong looks away, gazing at the view of the hillside, where trees and roofs appear like patches of an unfinished Silanbituon blanket, reminding him even more of Pasil. *E-la-lay, ya-ay-i-lay*. The voices of his friends resonate in his head again, bringing back their laughter after Lindayaw, the youngest girl, would jokingly belt out the last line of the song, even when she knows that singing is not her talent.

"But my friends, they have been my friends for years."

"You will have more friends in Tabuk, don't worry," his mother tells him as she ruffles his coconut-husk-like hair. "The school there is big. You can have all the friends you want."

Answers:

1. beautiful bahag and radiant rainbow)
2. as bright as the radiant rainbow
3. as
4. alliteration, because of three words begin with letter 'b' and another two words begin with letter 'r'.

Referring to the picture, the teacher will say: "These children are the characters of the story you will silently read today titled, "The Magic Bahag." What questions would you like to be answered after we read the story? (Responses from learners could be *Did the "bahag" really have magic?* or *What magic did it have?*) The question I would like to be answered is: *Who had the real magic?*"

His Nana's embrace always gives him comfort, but this time, no matter how he tries, Abeong cannot get Pasil out of his head. Everything he sees and hears reminds him of Pasil.

The huts clutching on the hillside remind him of the Binayon** hut that they have for a school which twenty pupils filled with laughter in chorus. It reminds him of the early mornings that they spent with Ms. Legaspi, a teacher volunteer from Manila, when they would read tales about the bullied skinny kid who saved the town or the *engkantada* from the lake, who fell in love with the chieftain's son.

The chirping of the crickets echoes in his mind the same harmony that used to be his only company during hide and seek, until someone would find him camouflaged with a pool of dry leaves or hidden behind a bunch of gabi plants. The cascading river connects him to the splashes of water when he and his playmates would swim and catch fish after class.

The tweeting of the birds now joins that of the crickets, humming in his heart the songs he and his friends used to sing. In fact, the folk song they learned before he left keeps on resonating in his head.

Abeong knows that he has to understand everything, as Nana told him, but what can he do? He is starting to hate everyone even more as the view of Pasil becomes smaller and smaller. He hates those men in orange polo shirts who visited their village to recruit men who would work for a construction project*** in Isabela, near the boundaries of Tabuk City. He hates the elders of their little community who let the families decide on their own accord. He hates his Tata for accepting the offer just because he had no other job other than hunting. When he can no longer see Pasil, tears start welling up in his eyes, he rubs them off.

"Nana, do I have extra shorts that I can use for school tomorrow?" Abeong asks his mother who is hanging washed clothes that Sunday afternoon, a week after they moved from Pasil.

"Well, yes," his mother says, "but why? You can wear your *bahag*. The school allows pupils to wear it."

Rumpling the end of the bag he is wearing, Abeong says, "I don't want to wear my *bahag*." "And why is that?". Her mom faces him, hands on her waist, a little taken aback.

"Nothing. I just don't want them to laugh at me." He says plucking out a loose thread from his *bahag*.

"They will not laugh at you," her mother assures him as she hangs a blanket on the clothesline. "They would, just like in Ms. Legaspi's stories. Just please let me wear shorts, Nana."

Abeong watches his *bahag* and tee-shirt, hanging by the window, fluttering as the wind blows from outside. He has been tossing and turning on their *papag* for almost an hour now, as he is not yet comfortable in their makeshift bunkhouse. His *banig* back home would still do a better job lulling him to sleep. Aside from that, he fears tomorrow's first day of classes.

"You have to sleep early, you know," his father speaks, sitting beside him.

"I know Tata. I close my eyes, and still, I can't sleep." Abeong tries closing his eyes even harder. "Let me tell you, Abeong," Tata says, "you don't have to worry about tomorrow. But if you still do, then I think it's time."

"Time? For what? Abeong's forehead curls, puzzled by what his father is trying to say.

His father rummages under their bed, reaching for a small box with lizard-symbol prints and a padlock.

"Is that a present? New shorts?"

His father shakes his head. "This is a bahag. But mind you, this is not an ordinary one. This was worn by my father and my father's father and my father's father's father. It has been passed from one generation to the next."

As Tata opens the lock, Abeong pouts. He does not want to wear bahag tomorrow, let alone wear an old one. He thinks that the already-threadbare bahag would be stinking because it was kept inside the box for years, and Nana would have to wash it first. There is no way that he is going to wear it. Not tomorrow. Not ever.

But the moment his father lifts the Kalinga *bahag* from the box. Abeong marvels at it like it is a treasure from a huge chest all moldy and damp after being taken from the depths of the *engkantada*'s lake. The bahag is like no other; the red cloth glistens before Abeong's eyes, and the patterns of black, white, and yellow play in that red stream. To him, the old bahag is magical.

"It was when I wore this bahag that I started becoming the best hunter in Pasil. I was a short boy and I was clumsy, not even able to catch a chicken," his father shares, his eyes shining with excitement, "but this bahag made me become strong and confident. There was a mysterious magic spell that I cannot explain whenever I wear this. The same happened to our forefathers when they owned this."

"Wow!" Abeong exclaims, his eyes widening. "And now, it is all yours," Tata says as Abeong reaches for the family treasure.

Abeong's worry turns to thrill when he wakes up the next day. He takes a bath right away, and wearing his new bahag, he rushes to school. He feels an unexplainable energy flowing through his veins as he walks, chin up and hands swaying, even galloping by the sidewalk. This bahag is indeed magical, he tells himself.

"Good morning, my name is Mica," a little girl starts off the introduction portion in their first subject.

"Hello. My name is Carlo." "I am Jessica." "You can call me Maria." "I am John."

When it was Abeong's turn, he stood chin up and walked to the front like he is not a new student.

"Hi, I am Eon!" Abeong introduces himself using his new self-thought nickname, thinking it can help him fit in and be cool.

During recess, Eon approaches a team of boys and girls laughing while eating their snacks. "I want to be a hunter like Alim, that epic hero," Carlo says, showing off his pint-size biceps.

"Well, I am the best hunter in Pasil," he butts in. "May I join you?" If not for the bahag, he can never talk to a big team like this, but he does anyway. He does not feel shy at all.

"Hi Eon," Maria says. "You did well in Math earlier and also in science. You recite and recite. Now, you're a hunter too. You must be the best kid in your hometown."

"Well, we do not have classes like this in Pasil. I only took a special test so that I can be in *this grade**. In Pasil, we have a study team and we sing and read. We even hunt sometimes." Eon answers, mimicking a hunter ready to shoot with his imaginary bow and arrow.

"Wow, that's fun! Can you tell us more about it?" Carlo says as their classmates gather.

Eon cannot believe that he can make a bunch of his classmates laugh and listen to him on his very first day in school. He is an instant celebrity. He cannot believe that he does not feel the slightest glint of awkwardness. This bahag is indeed magical, he tells himself.

In the afternoon, during their PE class, the boys split into two teams to play basketball. The girls cheer whenever one shoots, hoops, or blocks an opponent's shot. Eon had barely played basketball before, but he finds himself becoming an ace player, leading his team to victory. His classmates rejoice and praise him as they lift and toss him up and down. He is still shocked. This bahag is indeed magical, he tells himself.

"Im-pa-pas-ta-kun-rag-sak, Ya-a-ay, e-la e-la-lay," the kids sing in chorus as they walk home after class. With arms on the shoulders of one forming one horizontal line, they laugh and sing on the top of their voices. Eon knows the song; for him, it carries the best memories. It reminds him of Bochok leading the song and Lindayaw ending it out of pitch, sending everyone laughing, then they would start all over again as they tried to perfect it.

It rekindles the memories of Pasil and his friends there. But now, Carlo and John are singing it louder, and the girls laugh because they are out of tune. It also makes him laugh, and so he reaches for John's shoulder, chanting as loud as they do. This bahag is indeed magical, he tells himself.

"Hey are you going to wear that bahag again tomorrow?" John asks Eon before turning to a different route home.

"Yes. Why? There is nothing wrong with this. This is who we are." Eon says. I couldn't believe I just said that, he tells himself, charging it to the powers of his bahag. "Well, nothing. See you tomorrow!" John runs to the others as they disperse homeward. "He would still wear it." "Come on, let's wear ours too." Eon hears the distant chatters of his classmates. He smiles and walks away.

"Nana, Nana, I can't believe it. I had a lot of friends already and I recited in classes. I was always raising my hand and I got the right answers! Can you believe it?", he says, hugging his mother. "Tata! Tata! I was the best in class today. I even had lots of friends and they listened to my stories! I was even the best player in basketball!"

He hugged his father. Thank you for your magic bahag!"

Tata and Nana smile at him as he tells his stories. "That is not a magic bahag, Abeong", his father admits.

"It was you who had the magic," Nana follows.

Abeong did not say anything for a while. Then, he smiles and hugs his parents again, this time even tighter.

That night, he takes out all his notebooks and lays them on his bed. One after another, he changes the name written on each of them to his real name. He does not need to be Eon after all. The next day, Abeong bathes early, humming his classmates' chant. He takes out a fresh bahag from his drawer and wears it. He rushes to school, feeling the energy flowing through his veins as he walks, chin up and hands swaying, even galloping by the sidewalk.

He sees the sun greeting the day with its rays that warm the skin of the people walking early that morning, and he feels like this giant ball of warmth welcomes him to his new home.

	<p>The teachers will ask the following questions:</p> <ol style="list-style-type: none"> 1. Did the “bahag” really have magic? 2. What magic did it have? (inspiration/being proud of your identity) 3. Who had the real magic? (Abeong did.) <p>DAY 3</p> <p>3. Lesson Activity</p> <p>Activity 1: Developing a simple story grammar (30-40 minutes)</p> <p>The class will be divided into four (4) groups. Each group shall develop a basic story grammar of the text they have read. The diagram below serves as an example.</p> <div data-bbox="763 508 1370 763"> </div> <p>The learners are allowed to change the diagram by adding more boxes or making it more detailed. The changes should be guided by the following guide questions:</p> <ul style="list-style-type: none"> • What is the title of the story? Who is the author of the story? • Where did the story take place? When do you think the story happened? • How did the story begin? How did it end? • What six events are the most important events of the story? Illustrate these events by drawing boxes and arranging them correctly. <p>Activity 2: Presenting the developed story grammar (10-20 minutes)</p> <p>Each group will present their outputs in front of the class. Each group shall take note which details which details are not present in their output but are present in the outputs of the other groups.</p>	<p>The teacher will remind the students to re-read the story as an assignment and note the important details. This will prepare the learners in developing the story grammar for the literary text “The Magic Bahag.”</p> <p>The teacher should be able to go around assisting each group in developing the story grammar.</p> <p>The learners should also be allowed to have copies of the story while doing the activity.</p> <p>The following materials should be made available for the activity: markers, Manila papers, cartolina, and/or colored papers.</p>
D. Making Generalizations	<p>DAY 4</p> <p>1. Learners' Takeaways (15 minutes)</p> <p>The teacher should discuss the following additional concepts that relate to comprehending literary texts.</p>	<p>Note: Better versions of the charts are in the worksheets.</p>



Abeong says:

What is noting details?

Noting details is the ability to answer who, what, where, when, why, and how questions about a literary or narrative text that has been read. The elements of a literary or narrative text are known and understood by answering the questions. Remember that:

- a. Who questions ask about the characters in the story which are either people, animals or inanimate objects.
- b. What questions ask about the events in the story, it includes the actions done by the characters.
- c. Where questions ask about the place setting of the story or the place where the events in a story happened.
- d. When questions ask about the time setting of the story or the time the events in a story happened.
- e. Why questions ask about the reasons why certain events in the story happened. It is also used to ask to understand the implied message of the story.
- f. How questions ask about the methods or ways the events happened in the story.



Abeong says:

What details are to be noted when reading a literary text?

TITLE. The title is the short phrase or sentence that the author gives as identity to his work. It serves as a name for the literary or narrative text. The title gives the readers a sense of what the literary or narrative text is all about.

AUTHOR. The author is the person who conceived of and wrote the literary text. An author assists us in understanding ourselves and the events that occur around us. The author's work informs, entertains, inspires, and challenges us.

SETTING. The setting refers to the time, place, or environment in which the events in the literary text occur or unfold. When the author does not explicitly state the setting, it can be inferred from the characters' dialogues or actions. It can also be implied by the author's description of the story's environment.

PLOT. The plot is the arrangement of the events that makes up the story. It is also the series of events that allows the story to unfold. **Sequential Plot** - is an arrangement of events in which each event causes the next event to occur. It is a plot that unfolds chronologically (from first to last). This allows the reader to follow the character's journey over time and see how the character grows and changes.



Abeong says:

AUTHOR'S POINT OF VIEW. The author's point of view is the author's way of deciding who is telling the story to whom. It is the person narrating the story. The author's point of view can be in the first person, second person or third person. The **first-person** point of view is usually told by a character in the story. It uses key words such as, *I, me or we*. The **second person** point of view uses a narrator to address the reader. Its keywords are *you, your or yours*. Lastly, the **third person** point of view is told by a narrator that is not in the story. Thus, uses keywords like *he, she* or the names of the characters in the story.

GENRE. The genre is the way literary texts are grouped. They can be grouped as either fantasy or reality. A fantasy is a story with events or characters that could not exist in real life, while reality is a story with events that can happen in real life. Reality narratives can either be fiction or non-fiction while a fantasy is always fiction. A fiction is a made-up story that tells about things that could happen in real life. The characters may be like real people or can be imaginary. A non-fiction is a true story about a person or an event that took place in real life. It has facts that can be checked and proven and the author is an expert of the information narrated.

THEME. Identify the theme of the literary text. The theme is the main idea of all the events happening in the story. It is the message or lesson that the author wants the reader to understand from the story. Examples of themes are about bravery, love, honesty, selflessness or the will of a person to survive.

SUMMARY. A summary is a shortened version of a literary text made by the reader. It includes the main characters and what they wanted to happen. This is followed by the problem or the conflict met by the characters, how they resolved the problem. A summary usually ends with the solution of the characters' problem.

2. Reflection on Learning (10 minutes)

	<p>The students will share their responses to the following reflection question:</p> <ul style="list-style-type: none"> • Which among the concepts presented are easy to understand? difficult to understand? 	
IV. EVALUATING LEARNING: FORMATIVE ASSESSMENT AND TEACHER'S REFLECTION		NOTES TO TEACHERS

B. Teacher's Remarks	<i>Note observations on any of the following areas:</i>	Effective Practices	Problems Encountered	<p>The teacher may take note of some observations related to the effective practices and problems encountered after utilizing the different strategies, materials used, learner engagement, and other related stuff.</p> <p>Teacher may also suggest ways to improve the different activities explored/lesson exemplar.</p>
	<i>strategies explored</i>			
	<i>materials used</i>			
	<i>learner engagement/interaction</i>			
	<i>time management for each activity</i>			
C. Teacher's Reflection	<p><i>Reflection guide or prompt can be on:</i></p> <ul style="list-style-type: none"> ▪ <u>principles behind the teaching</u> <p><i>What principles and beliefs informed my lesson? Why did I teach the lesson the way I did?</i></p> <ul style="list-style-type: none"> ▪ <u>learners</u> 			Teacher's reflection in every lesson conducted/facilitated is essential and necessary to improve practice. You may also consider this as an input

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?

for the LAC/collaborative sessions.