LESSON PLAN TEMPLATE

Lesson Title	Crafting Voice and Vision: The Art of the One-Act Play
Learning Area/s	English
Name of Teacher/s	DEPED TAMBAYAN PH (Visit www.depedtambayanph.net for more downloads.)
Grade Level and Section	Grade 9
No. of Sessions	4 Sessions
References	None specified
Declaration of AI use	This lesson plan was co-created using Gemini AI to assist with unpacking competencies into a 4-session learning design, structuring activities, and assessment formulation.

Intentions.

Meaningful learning experiences are anchored in how we frame them. Start by deciding what you want learners to master by the end of the lesson – keep it clear and simple.

Learning Competency and Curriculum Standards:	**Learning Competency:** • Identify one's meaning and purpose in selecting the type of literary text for composition. • Compose literary texts using appropriate structure. **Content Standards:** The learners demonstrate their multiliteracies and communicative competence in evaluating Anglo - American literature (poetry, prose, and drama) for clarity of meaning, purpose, and target audience as a foundation for publishing original literary texts that reflect their expanding cultural identity. **Performance Standards:** The learners analyze the style, form, and features of Anglo - American literature (poetry, prose, and drama); evaluate literary texts for clarity of meaning, purpose, and target audience; and compose and publish an original multimodal literary text (one - act play) that represents their meaning, purpose, and target audience, and reflects their expanding cultural identity.			
	Session 1	**Session 2**	**Session 3**	**Session 4**

Learning Objectives:	● Identify the relationship between a writer's purpose and the chosen literary form (prose, poetry, or drama). ● Analyze how cultural identity influences the selection of themes in Anglo-American and Filipino literature.	● Examine the structural elements of a one-act play, including exposition, rising action, climax, and resolution. ● Outline an original one-act play script that reflects a specific cultural purpose.	● Compose the initial draft of a one-act play using appropriate dialogue and stage directions. ● Incorporate local idioms or cultural markers into English dialogue to reflect identity.	● Review and refine the one-act play script for clarity of meaning and target audience. ● Prepare a multimodal plan for the 'publication' or presentation of the literary text.
Learner Context:	The learners demonstrate a strong interest in visual storytelling and social media narratives but show mixed readiness in distinguishing formal literary structures. While many are proficient in verbal communication, a significant number struggle with written English syntax. They respond well to hands-on activities and local cultural references, though abstract literary analysis remains a barrier for some.	Learners show high engagement during collaborative tasks and enjoy role-playing. However, maintaining focus during long periods of technical writing is a challenge. Some learners with learning gaps in narrative structure require visual templates to organize their thoughts effectively.	Students are currently excited about the creative aspect but are intimidated by the 'formal' English requirement. Strength lies in their ability to mimic natural conversation. The barrier is often the fear of making grammatical errors, which stalls the drafting process.	Learners respond very positively to the use of technology. They have a high sense of pride in seeing their work 'published' or presented. Some may face barriers in accessing digital tools at home, so in-class time for multimodal planning is crucial.
Learning Experience. **A learning experience is like a thoughtfully designed journey. Each activity and interaction builds towards meaningful understanding and growth. Identify activities**				

and interactions to help learners gain knowledge, skills, or understanding in a purposeful way.				
Pre-Lesson:	• **Quick Write:** Learners write for 3 minutes about a local tradition or family story they would like to share with the world. • **Form Sort:** A short matching activity where students categorize snippets of text as prose, poetry, or drama.	• **Structural Puzzle:** Students are given scrambled parts of a famous one-act play plot and must arrange them chronologically.	• **Dialogue Drills:** Transforming a boring sentence (e.g., 'I am hungry') into a character-specific line using Filipino-English nuances (e.g., 'Hay naku, my stomach is growling already!').	• **Gallery Walk:** Drafts are placed on desks; students walk around and leave one 'star' (strength) and one 'wish' (suggestion) on sticky notes for 3 peers.
Flow:	• **Discovery (Scaffolding):** Show a short video clip of a Filipino play and a printed poem on the same theme. Discuss which medium felt more impactful and why. • **Purpose Mapping (Checks for Understand**	• **Modeling:** The teacher deconstructs a sample one-act play script on the board, highlighting stage directions and dialogue formatting. • **Guided Outline (Scaffolding):** Using a 'Story Map' worksheet, students begin	• **Think-Write-Pair-Share:** Students write the opening scene of their play individually, focusing on setting the mood. • **Drafting Workshop (Active Retrieval):** Students use their Story Maps to expand their outlines into	• **Refining the Text:** Based on the 'stars and wishes', students spend 15 minutes revising their climax and resolution. • **Multimodal Planning:** Students create a 'Production Plan' detailing what props, sounds, and

	ing): In small groups, learners analyze three short texts to identify the 'Meaning' (what is said) and 'Purpose' (why it is said). ● **Interactive Lecture:** Use a slide presentation to define the unique strengths of a One-Act Play for expressing personal and cultural identity. ● **Active Retrieval:** A 'Exit Ticket' asking students to name one advantage of using drama over prose for their chosen story.	outlining their own play based on the interview from the previous session. ● **Social Learning:** 'Pitch Fest' – Students share their play's premise with a partner to get immediate feedback on whether the 'purpose' is clear. ● **Check for Understanding:** A quick 'Thumbs Up/Down' check on whether students can distinguish between 'dialogue' and 'stage directions'.	full scenes. The teacher moves around the room providing real-time feedback. ● **Mini-Lesson on Stage Directions:** Brief instruction on how to write non-verbal actions to help visual learners show, not just tell, the story. ● **Self-Check:** A checklist on the board: Is the purpose clear? Is the format correct? Are the characters distinct?	visual aids (slideshow or live action) they will use to present their play. ● **Final Review:** Students use a rubric to self-assess their script's structure and alignment with their initial 'Purpose'. ● **Closing:** A brief sharing session where students explain the 'Meaning' of their play to the class.
Learning Resources:	● Projector/Smart TV ● Slide Presentation on Literary Forms ● Printed excerpts of 'The World is an Apple' by Alberto Florentino	● Chalkboard/Whiteboard ● Worksheets: One-Act Play Story Map ● Sample Script: 'Trifles' by Susan Glaspell	● Laptop/Computer (for those typing) ● Printed Worksheets/Activity Sheets for drafting ● Audio speakers for playing	● Laptop/Projector for multimodal planning ● Self-assessment Rubrics ● Art materials for those making physical storyboards

	and selected Anglo-American poems		ambient background music to set the writing mood	
Opportunities for integration:	Integration with **Araling Panlipunan** by exploring the historical context of Filipino playwrights and how they used drama for social commentary.	Integration with **Values Education** by focusing on the 'Moral' or 'Meaning' of their play, emphasizing Filipino values like 'Bayanihan' or 'Resilience'.	Integration with **Music and Arts** through the discussion of how soundscapes and visual cues (stage directions) enhance literary meaning.	Integration with **ICT** by using presentation software or basic video editing to plan the multimodal elements of their play.
Assessment. **Assessments reveal what learners have gained and what they still need help with. These are helpful in providing you with information to guide your future instruction throughout the entire session.**				
Formative Assessment:	● Group analysis worksheet where students identify the purpose and target audience of provided literary snippets. ● Observation during the 'Purpose Mapping' group discussion.	● Completed Story Map outlining the plot, characters, and setting of their original one-act play. ● Peer feedback notes from the Pitch Fest.	● First draft of the opening scene (at least 2 pages) including dialogue and stage directions. ● Progress monitoring through the teacher's check-ins during the workshop.	● Finalized Script of the One-Act Play. ● Multimodal Production Plan (listing audio-visual elements). ● Completed Self-Assessment Rubric.
Ways Forward. **Meaningful learning can also happen beyond the classroom – for both the learners and the teacher. Pause and reflect on what happened today.**				
Extended learning	Learners will interview a family	Students search for local ambient	Students are encouraged to	Students will record a 1-minute

opportunities:	member about a significant life event to serve as potential 'meaning' for their upcoming composition.	sounds (e.g., tricycle sounds, roosters, market noise) that could be used as audio cues in their multimodal play.	read their dialogue out loud at home to check if the flow sounds natural and culturally authentic.	'teaser' or table reading of their favorite scene using a smartphone to share in the next class.
Reflections:	● Which literary form did the learners gravitate towards most? ● Were the visual aids sufficient in bridging the gap for learners with lower reading proficiency?	● Did the Story Map effectively scaffold the outlining process for struggling writers? ● How well did the learners integrate their cultural identity into their outlines?	● Were learners able to balance the use of English with their cultural voice? ● Which students required the most one-on-one intervention during the drafting phase?	● Did the peer feedback session lead to meaningful revisions? ● Are the multimodal plans realistic given the learners' available resources?