Strengthened Senior High School

DepED
DEPARTMENT OF EDUCATION

# Lesson Exemplars for Creative Composition 1

## ACADEMIC ELECTIVE



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# Lesson Exemplar for Creative Composition 1

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# Table of Contents

**Lesson Exemplar 1** Introduction to Creative Nonfiction ..... **1**
**Lesson Exemplar 2** Personal Narrative ..... **19**
**Lesson Exemplar 3** Autobiography and Its Features ..... **41**
**Lesson Exemplar 4** Creative Non-Fiction (Memoir) ..... **58**
**Lesson Exemplar 5** Testimonio as a Hybrid Form of Personal Creative Nonfiction ..... **79**
**Lesson Exemplar 6** Introduction to Poetry..... **106**
**Lesson Exemplar 7** Traditional and Contemporary Poetry ..... **123**
**Lesson Exemplar 8** Lyric Poetry ..... **144**
**Lesson Exemplar 9** Narrative Poetry ..... **170**
**Lesson Exemplar 10** Digital Poetry ..... **192**

| **Learning Area** | CREATIVE COMPOSITION 1 | Learning Exemplar Number | 1 |
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| **I. OBJECTIVES** | |
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| **A. Content Standard** | The learner demonstrates understanding of personal creative nonfiction forms, structures, and elements to narrate lived experiences with authenticity and voice. |
| **B. Performance Standard** | The learner composes, refines, and publishes a personal nonfiction narrative through a recursive composition process that incorporates feedback, reflection, and revision to express lived experience with authenticity, insight, and narrative technique. |
| **C. Learning Competencies** | • Distinguish creative nonfiction from fiction and expository nonfiction by analyzing content, language, voice, structure, and narrative intent.<br>• Develop a consistent and authentic voice through diction, tone, and structural experimentation.<br>• Reflect on how personal memory, identity, and experience influence narrative choices and voice. |
| **II. REFERENCES and MATERIALS** | **REFERENCES:**<br>Blair, Emma Helen, and James Alexander Robertson, eds. The Philippine Islands, 1493–1898. Cleveland, OH: The Arthur H. Clark Company, 1903–1909. https://www.gutenberg.org/ebooks/38269<br>Cruz, Elena. 2026. Before the First Bell. Creative nonfiction excerpt used for instructional purposes. Unpublished classroom material.<br>de la Gironiere, Paul P. Adventures in the Philippine Islands. London: Richard Bentley, 1853. https://www.gutenberg.org/ebooks/30347<br>Department of Education. 2026. Strengthened Senior High School Curriculum Guide for Creative Composition 1<br>Department of Education–style adaptation. 2026. School Attendance Policy Excerpt for Expository Writing Analysis. Instructional material, adapted for classroom use.<br>LOVO AI. “Genre-Based Instructional Audio Clips for Creative Composition 1.” AI-generated audio materials created using Genny. Accessed May 20, 2026. LOVO AI (Genny).<br>Pictory. “Creative Nonfiction Video Lesson Presentation.” AI-assisted instructional video created for classroom use. Accessed May 20, 2026. Pictory.<br>Reyes, Marina. 2026. The Morning Corridor. Fiction excerpt used for instructional purposes. Unpublished classroom material.<br>Rizal, Jose. The Social Cancer (Noli Me Tangere). Translated by Charles Derbyshire. Manila: Philippine Education Company, 1912. https://www.gutenberg.org/ebooks/6737 |

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| | **MATERIALS:**<br>1. Audio clips representing different genres (Expository, Fiction, Creative Nonfiction, and Instructional Text)<br>2. Copies/transcripts of audio texts (Appendix A)<br>3. Printed genre excerpts or Patients for analysis (Appendix B)<br>4. Medical Report Sheet/Voice Analysis Tables/Learning Activity Sheets (LAS 1–3)<br>5. Mystery Box excerpts and Word Cards for the Diction Auction (Appendices C and D)<br>6. Play Money (at least ₱1,000 per group in various denominations) for the Diction Auction.<br>7. Masking Tape/Adhesive for posting station cards and Medical Reports on the walls.<br>8. Timer/Stopwatch to manage the fast-paced activities.<br>9. Conceptual Reference Table and Key Concepts handouts (Appendices E and F)<br>10. Rubrics for performance-based activities (Appendices G–K)<br>11. Video presentation on Creative Nonfiction concepts<br>12. Smartphones/Cameras: For the Everyday Lens Photo Essay (if applicable).<br>13. Laptops/Mobile Devices: For students to draft Professional Pivot emails or texts.<br>14. All appendices can be accessed through the Google Drive link: https://bit.ly/CreativeCompositionAppendices | |
| **III. CONTENT** | **Lesson Focus:** Introduction to Creative Nonfiction<br>**Key Elements:**<br>• Diction<br>• Tone<br>• Structural Experimentation | |
| **IV. OBJECTIVES** | At the end of the session, the students are able to:<br>1. Differentiate between factual reporting (expository) imagined scenarios (fiction) and truthful storytelling (creative nonfiction) by categorizing texts based on their content, language, voice, structure, and narrative intent.<br>2. Compose a creative nonfiction narrative with a consistent and authentic voice using appropriate diction and tone to express real-life experience coherently.<br>3. Reflect how personal identity and cultural background influence narrative choices in a creative nonfiction composition. | |
| **IV. PROCEDURES** | | **ANNOTATIONS** |
| **A. Activating Prior Knowledge** | ***A.1. Activating Prior Knowledge*** | |
| | **Option 1: Genre Check: Can You Hear It?** | |
| | **Time Allotment: 15 minutes**<br>**Target Objective/s:** see Objective 1 | **2C-2I-1R Pedagogical Approaches:** |

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| | **Instructions:**<br>1. Present four audio clips about a missing pet. Each clip represents a different genre: expository, fiction, creative nonfiction, and instructional/procedural text. **(See Appendix A for audio links and text copies)**<br>2. Before listening, remind students to pay attention to both the content and the speaker's delivery, including tone, pacing, emotion, emphasis, and overall "vibe." Explain that these clues can help identify the genre.<br>3. After listening, ask students which clip sounded the most factual, emotional, imaginative, and instructional.<br>4. Call on selected students to explain their answers using one descriptive word for the clip's voice or vibe, one clue from the language or structure, and one observation about the speaker's delivery.<br>5. Process responses by emphasizing that expository texts focus on facts and clarity, fiction uses imagination, creative nonfiction presents real experiences with emotion and descriptive detail, and instructional texts provide directions or procedures.<br>6. Conclude by reinforcing that tone, voice, structure, and delivery help listeners understand and identify a text's genre. Connect this to the lesson on Creative Nonfiction and Voice.<br><br>**Teacher's Note:** If audio equipment is unavailable, the teacher may read the texts aloud while using expressive voice delivery.<br><br>**Processing Questions:**<br>• What words, details, or text features helped you identify the genre of each clip?<br>• Which clip sounded the most personal or emotional, and why? | This activity uses **Constructivist**, **Collaborative**, **Inquiry-Based**, and **Reflective** approaches. Students build understanding by listening to different audio texts and identifying how voice, tone, structure, language, and delivery reveal the genre.<br><br>The activity promotes collaboration as students share observations, compare answers, and explain their ideas using clues from the text and the speaker's delivery.<br><br>It also encourages inquiry by allowing students to examine how content and presentation help identify genre instead of relying only on direct instruction.<br><br>Reflection is developed as students think about how voice, emotion, authenticity, and delivery affect audience understanding and response. This helps prepare them for the study of Creative Nonfiction and Voice. |

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- How did the speaker's tone, pacing, and voice delivery affect your understanding of the text?

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<tr><td></td><td colspan="2">Option 2: The "Blurry Memory" Sketch</td></tr>
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Time Allotment: 15 minutes<br>
Target Objective/s: see Objective 3<br>
Instructions:

1. Ask students to sit comfortably and recall a memorable childhood experience, such as their first wound, first commute to school, or another meaningful moment. Tell them to focus on small details rather than the whole story.
2. Give students 2–3 minutes to reflect on the sounds, smells, objects, people, and emotions connected to the memory.
3. Ask students to write a short sensory list that includes at least one sound, one smell, and one object or image from the memory. Refer to the table below for examples:

<table>
<tr><th>Sensory List</th><th>Example</th></tr>
<tr><td>1 Sound</td><td>Tricycle engines outside the school gate</td></tr>
<tr><td>1 Smell</td><td>Alcohol from my scraped knee</td></tr>
<tr><td>1 Object/Image</td><td>My grandmother's handkerchief</td></tr>
</table>

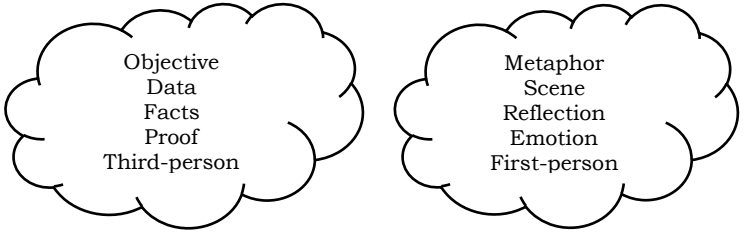
4. Pair students with a partner and let them share their sensory lists. Encourage them to explain why those details stayed in their memory and how the experience connects to their identity, family, culture, or experiences.
5. Facilitate a short discussion on how sensory details and personal experiences shape memory and storytelling, then conclude by linking this to voice and authenticity in Creative Nonfiction.

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2C-2I-1R Pedagogical Approaches:<br>
This activity uses Constructivist, Collaborative, Inquiry-Based, and Reflective approaches. Students build understanding by recalling personal experiences and identifying sensory details, emotions, and memories that make each experience meaningful and authentic.<br><br>
Through guided reflection, students recognize how sensory details contribute to voice and self-expression in Creative Nonfiction.<br><br>
The activity promotes collaboration as students share their sensory lists with a partner and discuss why certain memories stand out. By listening to others, students gain insight into how background, relationships, culture, and emotions shape different perspectives.<br><br>
It also supports inquiry as students explore why people remember events differently and how sensory details influence memory and storytelling.<br><br>
Reflection is developed as students revisit personal experiences and consider how sensory details communicate emotion and authenticity in writing. This helps them understand the role of voice and lived experience in Creative Nonfiction.

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| | **Teacher's Note:** Some students may feel uncomfortable sharing personal memories, so they may choose experiences they are comfortable with or use simple everyday memories instead.<br>**Processing Questions:**<br>• Did everyone remember the same sensory details (such as sounds, smells, objects, or emotions) about the event? Why do you think people's memories differ?<br>• Why do certain smells, sounds, or objects stay more vivid in your mind than the actual facts of the event?<br>• How do these specific sensory details help a reader actually feel the emotions of your story? | |
| | ***A.2. Establishing the Purpose of the Lesson*** | |
| | **Option 1: The "Missing Link" Challenge** | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see Objectives 1 and 2<br>Instructions:<br>1. Write or display the sentence: *"I am a student at Rosales National High School, sitting in a classroom and thinking about how everyday moments like this can become interesting stories when we learn how to describe them in a meaningful way."*<br>2. Ask students to silently read the sentence and decide whether it is grammatically correct and whether they would continue reading it as a story opening.<br>3. Let students share their reactions and guide them to notice that while the sentence is factual, it is not yet very engaging or expressive.<br>4. Ask follow-up questions such as what makes it sound boring, what is missing, and how it could be improved, then list their ideas on the board (e.g., emotion, imagery, tone, voice, specific details).<br>5. Introduce the "Missing Link" by explaining that facts alone do not create compelling writing. Strong writing becomes | **2C-2I-1R Pedagogical Approaches:**<br>This activity uses **Constructivist**, **Collaborative**, **Inquiry-Based**, and **Reflective** approaches. Students build understanding by comparing a simple factual sentence with a more vivid version and identifying how diction, tone, structure, and sensory details create meaning and emotional impact.<br><br>The activity promotes collaboration as students share reactions, discuss ideas, and identify what makes writing engaging or "alive," such as imagery, emotion, voice, and personal perspective.<br><br>It supports inquiry as students explore why some sentences feel engaging while others feel flat, and how writers use language and structure to shape meaning. |

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| | meaningful when diction, tone, and structure shape the reader's experience.<br>6. Show a more vivid version of the sentence (e.g., *"The electric fan above me squeaked every five seconds while I stared at the clock, silently wishing the last subject of the day would end faster."*) and ask students which version feels more human, which creates clearer images or emotions, and what changes made it more engaging.<br>7. After the discussion, present the lesson objectives as the class "roadmap" for learning how writers turn real experiences into vivid and meaningful creative nonfiction.<br>**Processing Questions:**<br>• What is the difference between a sentence that is only factually correct and one that makes a reader feel something?<br>• Which elements (like word choice or sensory details) made the revised sentence more engaging?<br>• Why is it important for your writing to sound personal instead of generic or textbook-like? | Reflection is developed as students think about their own writing and the importance of expressing real thoughts and experiences with authenticity and voice in Creative Nonfiction. |
| | **Option 2: The "Word Cloud" Forecast** | |
| | **Time Allotment: 10 minutes**<br>**Target Objective/s:** see Objective 1<br>**Instructions:**<br>1. Present two word clouds on the board or screen. The first word cloud contains terms commonly associated with **Expository Writing and Creative Nonfiction,** such as:<br><br> | **2C-2I-1R Pedagogical Approaches:**<br>This activity uses **Constructivist**, **Collaborative**, **Inquiry-Based**, and **Reflective** approaches. Students build understanding by comparing two word clouds and identifying how language reflects expository writing and Creative Nonfiction. Through guided discussion, they recognize that Creative Nonfiction blends factual information with emotional and creative storytelling.<br><br>It promotes collaboration as students share ideas, interpretations, and impressions of the words in the word clouds, helping them understand how language, tone, and imagery shape meaning. |

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| | 2. Ask students to observe both word clouds carefully. Encourage them to compare the language, tone, and "feel" of the words presented.<br>3. Guide students with the question:<br>• *"If these two word clouds collided, what kind of text or story would they create?"*<br>4. Allow selected students to share brief predictions or insights.<br>5. Process students' responses by emphasizing that:<br>• **Expository writing** focuses on factual and objective information;<br>• **Creative nonfiction** uses literary and emotional techniques; and<br>• **Creative nonfiction** becomes a "hybrid" because it combines factual truth with creative storytelling.<br>6. Present the **lesson objectives** then reveal the lesson focus by explaining that Creative Nonfiction combines the 'brain' of expository writing and the 'heart' of storytelling. It presents real experiences using creative and literary techniques.<br><br>**Teacher's Note**: If technology is unavailable, the word clouds may be written on manila paper, cartolina, or the board.<br><br>**Processing Questions:**<br>• What differences did you notice between the two word clouds?<br>• Which words seemed more emotional? Which sounded more factual or objective?<br>• Why do you think creative nonfiction combines elements of both styles | It supports inquiry as students analyze word patterns, compare styles, and explore why Creative Nonfiction is a hybrid genre that combines facts with literary techniques.<br><br>Reflection is developed as students think about how language influences emotion and meaning, and how writers use words intentionally to create more personal and engaging real-life narratives. |

<table>
<tr><td rowspan="3">B. Instituting New Knowledge</td><td colspan="2">B.1. Presenting Examples</td></tr>
<tr><td colspan="2">Option 1: The “Genre Autopsy” (Group Investigation)</td></tr>
<tr><td>Time Allotment: 20 minutes<br>Target Objective/s: see Objective 1<br>Instructions:<br>1. Divide the class into small groups and assign them as “genre detectives.” Explain that their task is to analyze how a text is written by examining its language, tone, and structure.<br>2. Give each group a short excerpt or “Patient,” each representing a different genre: expository (technical documentary transcript), fiction (historical novel scene), and creative nonfiction (personal memoir).<br>(See Appendix B for the full copy of the texts):<br>Group 1: A transcript from a technical documentary about Philippine history (expository writing)<br>Group 2: A scene from a historical novel (fiction)<br>Group 3: A personal memoir about a historical event (creative nonfiction)<br>3. Provide each group with a Medical Report Sheet (Refer to LAS labelled “Genre Detectives: Medical Report Sheet”) where they will record their observations as they analyze the text.<br>4. Students read their assigned excerpt and analyze it using three guide areas: tone or “voice” (whether it is factual or personal), structure (whether it is organized as facts, a story, or reflection), and language (whether it uses sensory or descriptive details or stays objective).<br>5. Groups present their findings and briefly explain what genre their “Patient” belongs to, using evidence from the text. The teacher then summarizes how voice, structure,</td><td>2C-2I-1R Pedagogical Approaches:<br>This activity uses Constructivist, Collaborative, Inquiry-Based, Integrative, and Reflective approaches. It is constructivist and collaborative as students work in groups as “genre detectives” to analyze texts and build understanding through discussion and shared interpretation rather than direct instruction.<br><br>It is inquiry-based and integrative as students examine different genres by analyzing tone, structure, and language, connecting ideas from reading and literature to determine how each genre is formed and distinguished.<br><br>It is reflective as students think about how writing style affects meaning and reader experience, helping them understand how voice and storytelling create emotional impact and authenticity, especially in Creative Nonfiction.</td></tr>
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| | and language help identify different genres such as expository writing, fiction, and creative nonfiction.<br><br>**Processing Questions:**<br>• Which text felt the most "human" to you, and which felt the most "clinical?" What specific words caused that difference?<br>• If we swapped the emotional voice of a memoir with the factual voice of a documentary, would it still feel like the same genre? Why or why not?<br>• What did this reveal about how a story is shaped- is it just about what happens (content), or is it more about how it is told (voice)? | |
| | **Option 2: The Diction Auction** | |
| | **Time Allotment:** 30 minutes<br>**Target Objective/s:** see Objectives 1, 2<br>**Instructions:**<br>1. Divide the class into small groups and explain that each group will act as a "writing team" competing to build the strongest creative nonfiction voice using selected words.<br>2. Present three short "Mystery Boxes" **(See Appendix C for the full list of printed paragraphs or excerpts)** describing the same event in different genres: one expository (factual/report-like), one narrative or fiction-like (dramatized), and one creative nonfiction (personal and sensory). Students read and compare how tone, structure, and diction change across versions.<br>3. Ask guiding questions as students read, such as how the same event is presented differently and which version feels most factual, emotional, or narrative.<br>4. Give each group ₱1,000 in play money and introduce a "Word Auction," **(See Appendix D for the Word Cards)** | **2C-2I-1R Pedagogical Approaches:**<br>This activity uses **Constructivist**, **Collaborative**, **Inquiry-Based**, **Integrative**, and **Reflective** approaches. It is constructivist and collaborative as students work in groups to build meaning together by deciding which words to "buy" and how these choices shape tone and voice in their writing.<br><br>It is inquiry-based and integrative as students compare different versions of the same event (expository, fictional, and creative nonfiction) and explore how diction, tone, structure, and genre work together to create meaning and emotion.<br><br>It is reflective as students evaluate how their word choices affect their final output and consider how diction shapes voice, perspective, and storytelling, helping them understand the difference between |

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| | where groups bid on selected words announced by the teacher. Each word has a meaning or tone that affects writing style.<br>5. After the auction, groups use only the words they purchased to complete or improve a paragraph; **refer to LAS labelled "Fill-in-the-Blanks Passage"** and then present their output, explaining their word choices and how diction shaped tone, voice, and creative nonfiction style. End with a discussion emphasizing that diction shapes emotion, perspective, and genre identity.<br><br>**Processing Questions:**<br>• Why were you willing to "spend more" on a word like shattered compared to a word like broken? What makes one word feel more powerful than another?<br>• Which words did you find more suitable for a factual report (expository), and which ones were better for storytelling? Why?<br>• What is the difference between simply reporting information and creating a meaningful "narrative experience" for the reader? | reporting facts and creating a meaningful narrative experience in Creative Nonfiction. |
| | ***B.2. Discussing New Concept*** | |
| | **Option 1: The "Voice Lab: Dissecting the Writer's Toolkit"** | |
| | **Time Allotment:** 30 minutes<br>**Target Objective/s:** see Objectives 1, 2<br>**Instructions:**<br>1. Begin by connecting the activity to previous discussions. Explain that students have already explored how texts feel different, and now they will examine how writers intentionally create those effects through language, emotion, and structure. Present the guiding question: | **2C-2I-1R Pedagogical Approaches:**<br>This activity uses **Constructivist**, **Collaborative**, **Inquiry-Based**, **Integrative**, and **Reflective** approaches. It is constructivist and collaborative as students work in groups to analyze how texts are built and how diction, tone, and structure shape voice through shared discussion and a Voice Analysis Table. |

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| | "How do writers build voice using language, emotion, and structure?"<br>2. Divide the class into small groups and provide each group with three short texts (expository, fiction, and creative nonfiction versions of the same topic/theme; see Appendix C). Distribute the "Voice Analysis Table" **(Refer to LAS labelled Voice Analysis Table).** Instruct students to focus on how the writing is constructed rather than identifying genres.<br>3. Have groups collaboratively analyze each text using the table by examining:<br>o **Diction (Word Choice):** Are the words emotional, factual, or imaginative?<br>o **Tone (Attitude/Feeling):** What mood or emotion does the text create?<br>o **Structural Experimentation**: How is the text organized and shaped?<br>4. Facilitate a brief sharing session where groups compare how the three texts differ in diction, tone, and structure. Then introduce the key concepts **(See Appendix E and Appendix F**), emphasizing that in creative nonfiction, these elements work together to transform real experiences into meaningful and authentic narratives.<br>5. Conduct a quick "Rewrite Flash" activity by giving students a simple factual sentence (e.g., *"I went to school today."*) and asking them to revise it using improved diction, tone, and structure aligned with creative nonfiction. Conclude by reinforcing that creative nonfiction is not just about reporting facts, but about shaping real experiences into meaningful storytelling through intentional language choices. | It is inquiry-based and integrative as students examine how language, emotion, and structure affect meaning, using previously studied texts to deepen their understanding of how Creative Nonfiction is shaped by the interaction of these elements rather than genre labels alone.<br><br>It is reflective as students explore how small changes in language can change meaning and emotional impact, helping them develop awareness of how writers shape real experiences into meaningful narratives and how their own writing voice develops. |

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| | **Processing Questions:**<br>• How does changing just one or two words (Diction) change the entire "vibe" or emotional impact of a story?<br>• How can changing the way a story is organized (Structure)—like using a flashback—make a memory feel more real or "human" to the reader?<br>• In your own words, how do diction, tone, and structure work together to create a writer's unique "voice"? | |
| | **Option 2: *Storytime*! But It's All True: Creative Nonfiction Basics** | |
| | **Time Allotment:** 30 minutes<br>**Target Objective/s:** see Objectives 1, 3<br>**Instructions**:<br>1. Prepare the learning environment and ensure students can access devices and a stable internet connection for video viewing.<br>2. Introduce the activity by explaining that the video discusses key concepts of Creative Nonfiction, especially diction, tone, and structure.<br>3. Play the video for the class (http://bit.ly/4u53Mdq).<br>4. Ask students to take notes while watching, focusing on important ideas and examples.<br>5. After viewing, facilitate a short discussion to clarify key concepts and let students reflect using the guide questions individually, in pairs, or in groups. Conclude by emphasizing that Creative Nonfiction is "truth told beautifully," shaped by diction, tone, and structure. If the video is unavailable, use the notes in Appendix F instead. | **2C-2I-1R Pedagogical Approaches:**<br>This activity uses **Constructivist**, **Collaborative**, **Inquiry-Based**, **Integrative**, and **Reflective** approaches. It is constructivist and collaborative as students process the video together and share ideas about how diction, tone, and structure shape Creative Nonfiction.<br><br>It is inquiry-based and integrative as students analyze how real-life experiences can be turned into meaningful narratives using language and organization, integrating listening, viewing, and writing skills.<br><br>It is reflective as students think about how storytelling techniques affect meaning and consider how they can transform their own experiences into engaging Creative Nonfiction using diction, tone, and structure. |

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| | **Processing Questions:**<br>1. What is Creative Nonfiction, based on the video?<br>2. How do diction, tone, and structure contribute to storytelling?<br>3. Why is it important to present real-life events in a compelling way?<br>4. What everyday experience in your life could be turned into a creative nonfiction piece?<br>5. How does the video inspire you to tell your own story differently? | |
| | ***B.3. Developing Mastery*** | |
| | **Option 1: The Identity Kaleidoscope (Voice Construction Workshop)** | |
| | **Time Allotment:** 30 minutes<br>**Target Objective/s:** see Objective 2 and 3<br>**Instructions:**<br>1. Present the class with a simple factual sentence: *"I ate a meal with my family."* Explain that it is true but still lacks emotion, identity, and voice. Tell students they will transform it into a short Creative Nonfiction paragraph that feels personal and meaningful.<br>2. Organize students into pairs and explain that they will expand the sentence into a 3–5 sentence paragraph using three lenses: diction, tone, and structure.<br>3. Guide students in using diction by replacing generic words with more specific or culturally meaningful ones (e.g., *meal → salo-salo, dinner, boodle fight*). Emphasize that word choice should reflect identity, background, and lived experience.<br>4. Guide students in choosing a tone for their paragraph (e.g., nostalgic, joyful, chaotic, tense, comforting, reflective) and remind them that all details should support this emotional direction. | **2C-2I-1R Pedagogical Approaches:**<br>This activity uses **Constructivist**, **Collaborative**, **Inquiry-Based,** and **Reflective** approaches. It helps learners build meaning by turning a simple factual sentence into a Creative Nonfiction paragraph using diction, tone, and structure, showing how writing is shaped by experience and identity.<br><br>It promotes collaboration as students work in pairs to share ideas, refine word choices, and understand how voice is formed through writing decisions.<br><br>It is inquiry-based as students explore how changes in diction, tone, and structure affect the meaning and emotional impact of the same event.<br><br>It is reflective as students consider how their personal experiences, culture, and emotions |

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| | 5. Guide students in experimenting with structure by avoiding simple sentence patterns. They may start with a sensory detail, begin in the middle of the moment, use repetition, or use fragmented or reflective writing to shape the reader's experience.<br>6. Give time for pairs to draft their paragraphs while the teacher circulates, asking guiding questions about word choice, tone consistency, and structural impact on meaning.<br>7. Conduct a peer review where pairs exchange outputs. The reviewing group identifies the tone, infers identity or background clues from diction, describes the emotional effect, and notes interesting structural choices.<br>8. Conclude by emphasizing that diction, tone, and structure work together to shape meaning, and that the same real experience can produce different but equally valid Creative Nonfiction narratives depending on the writer's voice.<br><br>**Teacher's Note:** See Appendix G for the full copy of the rubric<br><br>**Processing Questions:**<br>• How did changing a single word (Diction) completely flip the emotion of your paragraph?<br>• Why is it more powerful to describe a specific sound or smell than to just say "we were eating dinner"?<br>• How does this activity prove that two different people can experience the exact same event but write two completely different "true" stories? | influence how they write and express their voice in Creative Nonfiction. |
| | **Option 2: The Tone-Shift Telegram** | |
| | **Time Allotment: 30 minutes**<br>**Target Objective/s:** see Objectives 1, 2, and 3<br>Instructions:<br>1. Introduce the activity by explaining that in Creative Nonfiction, the same real-life event can feel very different | **2C-2I-1R Pedagogical Approaches:**<br>This activity uses **Constructivist**, **Collaborative**, **Inquiry-Based, Integrative**, and **Reflective** approaches. It is constructivist and collaborative as students choose a real-life experience and share |

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| | depending on structure. Emphasize that writers use structure, diction, and tone to shape emotion and meaning.<br>2. Ask students to choose one real-life experience **(Refer to LAS labelled "The Shape of Truth")** from their own lives, such as winning a game, failing a quiz, feeling embarrassed in class, receiving news, losing something important, or a memorable family moment.<br>3. Explain that they will retell the same experience in three different structural formats while keeping it truthful, but changing how it is presented to create different effects.<br>4. **Part A: The Telegram**. Students write the experience in exactly 10 words, focusing on strong word choice and emotional impact despite brevity.<br>5. **Part B: Stream of Consciousness**. Students rewrite the experience as one long continuous sentence showing thoughts, feelings, and sensory details, focusing on flow and emotional expression.<br>6. **Part C: Technical Report**. Students rewrite the same experience in bullet-point form using factual, objective statements with a detached tone.<br>7. After completing all three, students compare outputs and discuss which version felt most emotional, which was hardest to write, and which felt closest to Creative Nonfiction. The teacher then emphasizes that structure shapes meaning and emotional truth, and that Creative Nonfiction becomes powerful when diction, tone, and structure work together to present lived experience.<br><br>**Teacher's Note:** See Appendix H for the full copy of the rubric<br><br>**Processing Questions:**<br>• How did changing the structure (like using a flashback or a list) change the way you felt about the same memory? | and compare their three written versions with peers, building understanding of how diction, tone, and structure shape meaning.<br><br>It is inquiry-based and integrative as students explore how different structures (compressed, stream of consciousness, and technical report) change the emotional, factual, and expressive impact of the same event, integrating skills in language use and narrative writing.<br><br>It is reflective as students evaluate how structure affects tone, voice, and emotional meaning, helping them understand how writers shape lived experiences into different kinds of narratives through intentional choices. |

<table>
<tr><td></td><td><ul><li>Why did the "Technical Report" version feel so cold or distant compared to your other versions?</li><li>What did this teach you about how a writer can tell the truth in different ways just by changing how they arrange their ideas?</li></ul></td><td></td></tr>
<tr><td rowspan="3">C. Demonstrating Knowledge and Skills</td><td colspan="2">C.1. Finding Practical Application</td></tr>
<tr><td colspan="2">Option 1: The “Professional Pivot”</td></tr>
<tr><td>Time Allotment: 20 minutes<br>Target Objective/s: see Objectives 1, 2, 3<br>Instructions:<ol><li>Explain that in real life, people adjust their voice, tone, and structure depending on their audience, relationship, and purpose.</li><li>Present the situation: “A student lost their project because their laptop or phone suddenly broke.”</li><li>Distribute the worksheet (Refer to LAS labelled “Audience, Voice, & Context) and explain that students will use it to complete the activity.</li><li>Instruct students to write two short responses based on the same situation: one message to a best friend using casual or informal language, and one email to a teacher using formal, respectful, and organized language.</li><li>After writing, students compare both outputs and discuss how diction, tone, and structure change depending on audience and purpose. Emphasize that adjusting voice is an important communication skill in real life and in Creative Nonfiction.</li></ol>Teacher’s Note: See Appendix I for the full copy of the rubric</td><td>2C-2I-1R Pedagogical Approaches:<br>This activity is anchored on the Constructivist, Collaborative, Inquiry-Based, and Reflective approaches. It allows learners to construct understanding by analyzing how diction, tone, and structure shift depending on audience and purpose, demonstrating that communication is shaped by social context and real-life situations.<br><br>Through collaboration and class discussion, students compare informal and formal communication styles and examine how voice changes across personal and professional settings.<br><br>The activity is inquiry-based as students investigate how audience expectations influence language choices, tone, and organization in writing.<br><br>At the same time, it promotes reflection by encouraging learners to evaluate their own communication habits and recognize the importance of adapting their voice appropriately in academic, workplace, and everyday interactions.</td></tr>
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| | **Processing Questions:**<br>• What changes did you make in diction and tone between the two responses?<br>• Why did the email require a more formal structure?<br>• How does audience influence the way we communicate?<br>• Why is adjusting tone and voice an important real-life skill? | |
| | **Option 2: The Everyday Lens Photo Essay** | |
| | **Time Allotment:** 20 minutes<br>**Target Objective/s:** see Objectives 1, 2, and 3<br>Instructions:<br>1. Students take or choose a photo of an everyday scene (e.g., street vendor, commute, rainy street, family moment).<br>2. They write two captions for the same photo using different voices:<br>• **"Travel Influencer" Voice**<br>o **Tone**: upbeat, aesthetic, idealized<br>o **Diction**: descriptive, polished (e.g., vibrant, picturesque, serene, hidden gem)<br>o **Structure**: short, catchy, promotional<br>• **"Local Truth" Voice**<br>o **Tone**: honest, reflective, grounded<br>o **Diction**: real-life, sensory, localized (e.g., alikabok, pagod, siksikan, init)<br>o **Structure**: more natural or raw expression<br>3. Students compare both captions and identify how diction, tone, and structure changed the meaning of the same image.<br>4. Selected sharing follows, focusing on how language shapes perception of reality online.<br><br>**Teacher's Note:** See Appendix J for the full copy of the rubric | **2C-2I-1R Pedagogical Approaches:**<br>This activity is anchored on the **Constructivist**, **Contextualized**, **Inquiry-Based**, and **Reflective** approaches. It allows learners to construct understanding by transforming a single real-life image into two contrasting narrative voices, demonstrating how diction, tone, and structure actively shape meaning and interpretation in digital storytelling.<br><br>Through contextualized learning, students connect classroom concepts to everyday social media practices, particularly how online captions are shaped by audience, platform norms, and purpose.<br><br>The activity is inquiry-based as learners examine how the same visual reality can be reframed into different versions of truth depending on language choices and perspective.<br><br>At the same time, it promotes reflection by encouraging students to critically evaluate how identity is curated online and how personal, cultural, and social influences affect the way experiences are represented in digital spaces. |

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| | **Processing Questions:**<br>• How did your diction change between the two captions?<br>• Which version felt more authentic? Why?<br>• How does tone affect how people see the same photo?<br>• What does this tell us about how identity is presented online? | |
| | ***C.2. Making Generalization*** | |
| | **Option 1: The Writer's DNA Concept Map** | |
| | **Time Allotment: 10 minutes**<br>**Target Objective/s:** see Objectives 1, 3<br>Instructions:<br>**1.** Create a concept map with the central idea: **Authentic Voice**<br>2. Draw three branches from the center and complete each:<br>• **Diction → Identity**<br>o How word choice reflects culture, background, and personal experience<br>• **Tone → Experience**<br>o How emotion and attitude shape meaning<br>• **Structure → Memory**<br>o How organization reflects how events are remembered<br>3. Present one generalization by completing the statement:<br>*"Authentic voice is formed when*<br>_____<br>_____*."*<br><br>**Processing Questions:**<br>• How do diction, tone, and structure work together to turn a simple memory into a unique "authentic voice"?<br>• Why is it impossible for two different people to write the exact same story if they are both using their own authentic voice? | **2C-2I-1R Pedagogical Approaches:**<br>This activity uses **Constructivist**, **Contextualized**, **Inquiry-Based**, **Integrative**, and **Reflective** approaches. Students build understanding by using a "DNA" metaphor to show how diction, tone, and structure form a writer's unique voice.<br><br>It is contextualized as students connect the idea of DNA to their own life experiences, recognizing how culture and background shape the way they speak and write.<br><br>It is inquiry-based as students explore the relationship between word choice and identity and why each person's writing voice is unique.<br><br>It is integrative as it combines concepts from science (DNA) and language arts to show how writing works as a connected system of choices that express meaning.<br><br>It is reflective as students synthesize their learning into a generalization and reflect on how |

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| | • Beyond just being "correct," how does a writer's unique "DNA" help a reader understand the deeper meaning of a personal experience? | their personal experiences shape authentic and meaningful writing. |
| | **Option 2: The Voice Blueprint** | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see Objectives 1, 2, 3<br>**Instructions:**<br>1. Write the following prompt on the board: *"Imagine that Creative Nonfiction is a house you are building for a reader to live in. Based on our activities today, identify which of our three key elements (Diction, Tone, or Structure) represents the Foundation, the Walls, and the Interior Design."*<br>2. Direct the students to write a 3-sentence 'Generalization Defense' explaining their choices.<br><br>**Processing Questions:**<br>• If you removed one of your three elements (the Foundation, the Walls, or the Interior Design), how would the reader's experience of the "house" change?<br>• How does the way you build the "structure" of a story affect the "tone" or mood the reader feels once they are inside?<br>• In creative nonfiction, why is it not enough to just have a strong foundation (facts) without the interior design (authentic voice and diction)? | **2C-2I-1R Pedagogical Approaches:**<br>This activity uses **Constructivist**, **Contextualized**, **Inquiry-Based**, **Integrative**, and **Reflective** approaches. Students build understanding by using a "house-building" metaphor to explain diction, tone, and structure as key parts of writing, making abstract concepts easier to understand.<br><br>It is contextualized as students relate building a house to constructing a story, helping them see how structure in writing is just as important as structure in real life.<br><br>It is inquiry-based as students explain and defend their choices, exploring how each literary element contributes to meaning and supports a narrative.<br><br>It is integrative as it connects writing with real-world concepts like design and construction, showing that writing is both creative and structured.<br><br>It is reflective as students justify their ideas during the "Generalization Defense," helping them think about how their writing choices affect meaning and reader experience. |

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| **V. ASSESSMENT** | **Part I. Multiple Choice**<br>**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.<br><br>1. In creative nonfiction, diction refers to the writer's:<br>**A. choice of words**<br>B. attitude towards the subject<br>C. method of organizing events<br>D. use of dialogue<br>2. Which element shows the writer's attitude toward the subject?<br>**A. Diction** B. Setting C. Structure D. Tone<br>3. Which of the following refers to creative ways of organizing a story?<br>A. Diction B. Setting **C. Structure** D. Tone<br>4. Read the sentence: ""The old train groaned as it dragged itself through the foggy mountains."<br>What effect is created by the writer's diction?<br>A. It focuses on facts<br>B. It makes the sentence vague<br>C. It eliminates emotion from the description<br>**D. It makes the train sound human-like and alive**<br>5. A student reads a memoir and notices the author frequently uses words like "I remember," "I miss," and "those days." What tone is MOST likely being expressed?<br>A. Angry B. Humorous C. Neutral **D. Nostalgic**<br>6. A story begins with the ending, then shifts to earlier events before returning to the present.<br>A. It shortens the story<br>B. It removes emotional impact<br>C. It informs the reader with no purpose<br>**D. It creates suspense and understanding**<br>7. You are writing a personal essay about your first day of school. Which sentence shows strong diction?<br>A. "School started today."<br>B. "I entered the school quietly."<br>**C. "My heart pounded as I stepped into the noisy hallway filled with strangers."**<br>D. "I went to school and saw many people."<br>8. Your teacher asks you to show a serious and reflective tone in your essay about a family challenge. Which sentence BEST fits? |

**A. "We faced a difficult moment that made us stronger as a family."**
B. "It was a fun and silly experience for everyone."
C. "I laughed the entire time we were struggling."
D. "Nothing really happened that day."

9. You want to make your memoir more engaging by experimenting with structure. Which approach should you use?
   A. Write events only in bullet points
   B. Tell the story in strict chronological order.
   **C. Include flashbacks and present-day reflections**
   D. Avoid describing emotions
10. A student is writing a creative nonfiction piece about a typhoon experience. Which combination BEST shows diction, tone, and structural experimentation?
   A. "It rained hard. I stayed inside. The end."
   B. "A typhoon happened last year in our town and caused damage."
   C. "I like storms because they are interesting."
   **D. "The storm shouted outside our windows while I sat quietly, remembering how safe life used to feel—until I return to the moment the roof began to shake."**

**Part II. Performance Task**

**Project Title: The Everyday Blueprint**

**A. The Composition Prompt: "The View from My Lens"**
**Directions**: Select one ordinary moment from your daily life (e.g., a specific part of your commute, a recurring chore at home, a moment in the school canteen, or a quiet ritual with your family). Your goal is to compose a narrative that makes the reader feel and see that moment exactly as you do.

**B. Composition Requirements (The Writer's Checklist)**
Directions: To demonstrate mastery, your original composition must include:

- **Creative Opening (Structure):** Do not start with "One day..." or "I am going to tell you about..." Start in the middle of a sensory experience—a specific sound, a smell, or a feeling.
- **The Identity Filter (Diction):** Intentionally use three "Anchor Words" that reflect your personal background. These could be local Pangasinan/Ilocano terms, family-specific nicknames for things, or student-specific jargon from Rosales National High School.

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| | • **The Emotional Pulse (Tone):** Before writing, decide on your "Vibe" (e.g., The Rush of the Morning, The Quiet of the Afternoon, The Chaos of the Tricycle Terminal). Every adjective and verb you choose must serve this tone.<br>• **The Reflection (Closing):** End the piece not just by finishing the story, but by revealing a "truth" about why this small moment matters to who you are today.<br><br>**C. The Composition Blueprint**<br>Directions: Alongside their essay, students must submit a "Blueprint" to prove their choices were intentional:<br>1. Target Tone: (e.g., Nostalgic)<br>2. Anchor Words Used: (List the 3 words and why they were chosen)<br>3. Structural Choice: (e.g., Stream of Consciousness at the climax)<br><br>**D. Composition Rubric**<br>**Teacher's Note: See Appendix K 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:<br>1. Which activities engaged students the most?<br>2. How many learners achieved 80% on the assessment? How many learners need remediation?<br>3. Which of my teaching strategies worked well?<br>4. Which activities took longer than expected and how can I manage time more efficiently in future sessions?<br>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; Grammarly to check grammar; LOVO AI (Genny) to generate instructional audio materials; and Pictory to develop the video lesson presentation. Authentic texts and data were sourced from reliable websites. While AI tools assisted in content enhancement and media production, the lesson structure, instructional strategies, and activities were independently designed to align with the Strengthened Senior High School Instructional Design Framework (SSHS-IDF). The writer reviewed and finalized all content and takes full responsibility for the LE. |

| **Learning Area** | CREATIVE COMPOSITION 1 | **Learning Exemplar Number** | 2 |
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| **I. OBJECTIVES** | |
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| **A. Content Standard** | The learner demonstrates understanding of personal creative nonfiction forms, structures, and elements to narrate lived experiences with authenticity and voice. |
| **B. Performance Standard** | The learner composes, Ry7efines, and publishes a personal nonfiction narrative through a recursive composition process that incorporates feedback, reflection, and revision to express lived experience with authenticity, insight, and narrative technique. |
| **C. Learning Competencies** | • Distinguish creative nonfiction from fiction and expository nonfiction by analyzing content, language, voice, structure, and narrative intent.<br>• Compose original personal creative nonfiction (e.g. memoir, personal narrative) drawn from lived experience to explore selfhood, growth, and insight.<br>• Reflect on how personal memory, identity, and experience influence narrative choices and voice. |
| **II. REFERENCES and MATERIALS** | **REFERENCES**<br>American English (U.S. Department of State). "The Use of Podcasts to Enhance Narrative Writing Skills." Accessed May 7, 2026. https://americanenglish.state.gov/files/ae/resource_files/etf_55_4_28-31_title__the_use_of_podcasts_to_enhance_narrative_writing_skills_.pdf<br>EBSCO Research Starters. "Personal Narratives." Accessed May 7, 2026. https://www.ebsco.com/research-starters/literature-and-writing/personal-narratives<br>Mailchimp. "What Is a Podcast and How It Works." Accessed May 7, 2026. https://mailchimp.com/resources/what-is-a-podcast/<br>YouTube. "How to Create a Word Cloud." YouTube video, 2024. https://www.youtube.com/watch?v=jHfOIwn-tnc<br><br>**MATERIALS**<br>• Copy of the personal narratives - "The Day My Father Left, The Morning I Almost Gave Up, and The Day Our Barangay Lost Power' (Appendix A)<br>• Rubrics for Performance Task (Appendix B)<br>• Strips of paper containing short excerpts from the personal narrative samples.<br>• All appendices can be accessed through the Google Drive link: https://bit.ly/CreativeCompositionAppendices |
| **III. CONTENT** | **Lesson Focus**: Personal Narrative<br>**Key Elements**: Content, Language, Voice, Structure, Purpose |

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<tr><td>IV. OBJECTIVES</td><td colspan="2">At the end of the lesson, learners are expected to:<br>1. describe the distinguishing features and purposes of personal narrative as creative nonfiction;<br>2. explore the features of personal narrative in terms of its content, language, voice, structure, and narrative intent;<br>3. produce a personal narrative based on real-life experiences that shows reflection on personal growth and self-understanding;<br>4. examine how personal memory, identity, and experience shape a writer's choices in content, voice, and structure while examining both sample personal narratives and their own work; and<br>5. reflect on how their own memories and experiences influence the content, voice, and structure of the personal narrative they create.</td></tr>
<tr><td colspan="2">IV. PROCEDURES</td><td>ANNOTATIONS</td></tr>
<tr><td rowspan="3">A. Activating Prior Knowledge</td><td colspan="2">A.1. Activating Prior Knowledge</td></tr>
<tr><td colspan="2">Option 1: Turning Moments into Meaning</td></tr>
<tr><td>Time Allotment: 10 minutes<br>Target Objective/s: see Objective 1<br><br>Directions to the Learners: Choose one guiding prompt and briefly share your story with the class. Speak about your experience in 1 to 2 minutes.<br><br>1. A moment I will never forget is…<br>2. One experience that changed me is…<br>3. A moment that helped me understand myself better was…<br>Processing Questions:<br>1. What specific details or clues in your classmates' stories tell you that these events actually happened instead of being made up?<br>2. Based on the stories shared, what do you think is the purpose of a personal narrative in creative nonfiction?</td><td>►2C-2I-1R in Focus<br>This activity aligns with the 2C–2I–1R framework. It is Constructivist (C) as learners build understanding of personal narratives by drawing from their own real-life experiences rather than definitions. It is Inquiry-based (I) as they respond to guiding prompts and analyze shared stories to distinguish personal and fictional narratives. It is Integrative (I) because it connects lived experiences with creative nonfiction, showing how real events are shaped into meaningful stories. It is also Reflective (R) as learners make sense of their own and others' experiences to understand narrative meaning and purpose.</td></tr>
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| | | Pedagogically, it uses **experiential and guided inquiry approaches**, where learners recall authentic experiences and examine them through structured questions. This promotes engagement, critical thinking, and a deeper understanding of how personal narratives function in real-life storytelling. |
| | **Option 2: Personal Story or Not** | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see Objective 1<br><br>**Directions to the Learners:** For each statement, analyze whether it reflects a genuine personal experience or a constructed or exaggerated account. Classify each statement and justify your answer using specific details, tone, or context clues from the statement. Be prepared to explain and reflect on how personal experiences can be represented differently in narratives.<br>● Employers usually look for communication and teamwork skills when hiring applicants.<br>● A young entrepreneur became a millionaire overnight after selling one homemade product online.<br>● During my immersion training, I realized that working in an office is more challenging than I expected.<br>● Water boils at 100°C.<br>● I felt nervous during my first day in senior high school.<br><br>**Processing Questions:**<br>1. What makes a statement a personal experience based on the examples we discussed?<br>2. Why do you think people love true-to-life stories? | **►2C-2I-1R in Focus**<br>This activity allows learners to construct understanding by classifying statements as personal experiences, fictionalized accounts, or factual information using examples rather than direct definitions. Through analysis and justification, learners use contextual clues such as tone, details, and realism to explore the nature of creative nonfiction. The activity also integrates real-life experiences, academic knowledge, and constructed narratives while encouraging reflection on why people share personal stories and how experiences are shaped into meaningful narratives.<br>By engaging learners in classification and justification tasks, the activity strengthens critical thinking and deepens understanding of personal narratives in everyday communication. |

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| | ***A.2. Establishing the Purpose of the Lesson*** | |
| | **Option 1: Word Cloud of Ideas** | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see Objectives 1, 2, 5<br><br>**Instructions to the Teacher:**<br>1. Explain to the learners that since they can already distinguish genuine personal experiences from constructed or exaggerated accounts and factual statements, they are now ready to explore the purpose and key features of a personal narrative.<br>2. Instruct them to accomplish the activity by following the given directions carefully.<br>3. Synthesize the learners' responses by emphasizing that personal narratives are written not only to tell stories, but also to share experiences, express emotions, and make meaning from real-life events. Connect this idea to the lesson focus.<br><br>How to Create a Word Cloud Tutorial:<br>https://www.youtube.com/watch?v=jHfOIwn-tnc<br><br>**Directions to the Learners:**<br>Using Mentimeter, type one word that answers the question: *"Why do people share personal stories?"* Submit your response and wait for the word cloud to appear.<br><br>**Processing Questions:**<br>1. What common ideas or themes appeared most often in the word cloud?<br>2. Why do you think people feel the need to share their personal experiences with others?<br>3. How can sharing personal stories help people connect, inspire, or learn from one another? | **►2C-2I-1R in Focus**<br>This activity allows learners to construct meaning by generating ideas on why people share personal stories based on their own experiences. Through a shared word cloud, learners collaboratively identify common ideas and interpret patterns from their responses. The activity encourages inquiry as learners explore the purpose of personal narratives, while also integrating lived experiences, language use, and digital tools. Reflection is developed as learners consider how stories communicate emotions, experiences, and meaning.<br>Through this digital and participatory activity, learners engage in collective meaning-making, which the teacher later synthesizes to reinforce the role of personal narratives in expressing real-life experiences and insights. |

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| | **Option 2: Word Wall** | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see Objectives 1, 2, & 6<br><br>**Instructions to the Teacher:**<br>1. Explain to the learners that since they can already distinguish genuine personal experiences from constructed or exaggerated accounts and factual statements, they are now ready to explore the purpose and key features of a personal narrative.<br>2. Record repeated answers by grouping them together or writing them in larger text to highlight common responses.<br>3. Synthesize the learners' responses by emphasizing that personal narratives are written not only to tell stories, but also to share experiences, express emotions, and make meaning from real-life events. Connect this idea to the lesson focus.<br><br>**Directions to the Learners:** Write one word that answers the question: *"Why do people share their personal stories?"* on the board.<br><br>**Processing Questions:**<br>1. What common ideas or themes appeared most often in the word wall?<br>2. Why do you think people feel the need to share their personal experiences with others?<br>3. How can sharing personal stories help people connect, inspire, or learn from one another? | **►2C-2I-1R in Focus**<br>Learners construct meaning by generating ideas on why people share personal stories based on their own experience. Through a shared word wall, collaboration emerges as responses are grouped to reveal common ideas. Inquiry is developed as learners respond to a guiding question and identify patterns in repeated answers. Integration happens as lived experiences, language, and classroom interaction come together in exploring the purpose of personal narratives. Reflection is encouraged as learners consider how stories express emotions, experiences, and meaning.<br>Through this participatory word wall activity, ideas are surfaced, organized, and highlighted to show collective thinking. The teacher then synthesizes these responses to reinforce those personal narratives go beyond storytelling - they also serve as a means of expressing lived experience, emotion, and meaning-making. |

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<tr><td rowspan="3">B. Instituting New Knowledge</td><td colspan="2">B.1. Presenting Examples</td></tr>
<tr><td colspan="2">Option 1: Story Detectives</td></tr>
<tr><td>Time Allotment: 30 minutes<br>Target Objective/s: see Objectives 1, 2, 5<br><br>Instructions to the Teacher:<br>1. Organize the class into three groups. Distribute the worksheet and assign the personal narrative to each group. Instruct learners to read the text collaboratively and answer the questions as a group. Encourage discussion and participation among members.<br>2. Highlight that this activity will help learners understand how personal narratives are written/ composed while connecting it to the previous discussion on why people share personal stories.<br>3. After the activity, ask each group to present selected answers and facilitate a class discussion to highlight the key features, purpose, elements, and techniques of a personal narrative. (See Appendix A - The Day My Father Left, The Morning I Almost Gave Up, and The Day Our Barangay Lost Power and Refer to the LAS labeled Story Detectives)<br>Directions to the Learners: Work with your assigned group. Read the personal narrative carefully and discuss each question together. Write your group's answers on the worksheet. Be ready to share your responses with the class.<br><br>Processing Activity: Ask each group to briefly look at the other groups' answers. Then, guide the class to identify key similarities and differences among the three narratives. List responses on the board under two headings: Similarities and Differences.</td><td>►2C-2I-1R in Focus<br>Meaning is constructed through group analysis as learners examine personal narratives and respond to guiding questions based on shared interpretation. Collaboration is central as learners discuss ideas, negotiate meaning, and co-construct responses within their groups. Inquiry is sustained through close reading and analysis of text structure and meaning, as learners compare insights across different narratives. Integration occurs as learners connect textual features, real-life experiences, and literary techniques to understand how personal narratives function. Reflection is developed as learners identify similarities and differences among the narratives and consider how meaning is shaped through storytelling.<br><br>Through cooperative text analysis and guided comparison, learners move from reading to interpretation and finally to synthesis, supported by class discussion that highlights the key features, purpose, and techniques of personal narratives.</td></tr>
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| | **Processing Questions:**<br>1. What similarities did you notice among the three personal narratives in terms of purpose, emotions, or experiences shared?<br>2. How were the narratives different in terms of the events, characters, setting, or way the stories were told?<br>3. Which narrative did you find most relatable or impactful, and what specific details or techniques made it effective? | |
| | **Option 2: Story Lens Reading Stations** | |
| | **Time Allotment:** 30 minutes<br>**Target Objective/s:** see Objectives 1, 2, 5<br><br>**Instructions to the Teacher**:<br>*1.* Prepare the three personal narrative samples printed on separate stations *(See Appendix A - The Day My Father Left, The Morning I Almost Gave Up, and The Day Our Barangay Lost Power).*<br>*2.* Organize the class into three groups and assign each group to start at one station. After 5–7 minutes, rotate groups until all stations are visited. Provide each group with a Guided Observation Sheet *(Refer to the LAS labeled Story Lens Reading Stations)*<br><br>**Directions to the Learners:** Rotate through the three-story stations. At each station, read the personal narrative carefully and complete the guide questions. Discuss your answers as a group before moving to the next station. | **►2C-2I-1R in Focus**<br>Meaning is constructed through collaborative reading as learners rotate through narrative stations and interpret texts together. Collaboration is strengthened through group discussion and shared responses at each station. Inquiry is guided by questions that support close reading and analysis of each personal narrative. Integration occurs as learners connect insights across texts to identify patterns in form, structure, and meaning. Reflection develops as learners compare narratives and refine their understanding of how personal experiences are shaped into meaningful stories.<br><br>The station rotation strategy promotes active interpretation and progressive understanding through repeated engagement, discussion, and comparison of personal narratives. |

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| | **Processing Questions:**<br>**1.** What central experience or event is being narrated in the personal story at this station, and how is it significant to the narrator?<br>**2.** What emotions are expressed in the narrative, and what specific words, details, or situations helped you identify these emotions?<br>**3.** What features of a personal narrative are evident in the text, and how do they help make the story meaningful? | |
| | ***B.2. Discussing New Concept*** | |
| | **Option 1: From Story to Structure** | |
| | **Time Allotment:** 30 minutes<br>**Target Objective/s:** see Objectives 1, 2, 5<br><br>**Instructions to the Teacher:**<br>**1.** Point out that in the previous activity, the class examined three personal narratives focusing on events, characters, settings, and emotions. This time, they will go deeper by constructing an understanding of the features and purpose of a personal narrative**.**<br>**2.** Let 2-3 learners answer quickly the question, "*What makes a story feel real and personal - even if it's just a short experience?"* Write key words from their answers on the board.<br>**3.** Draw a table on the board. Select one of the three previously presented narratives and guide the learners in extracting ideas from the text. Use their responses to gradually help them build a definition of each concept**.** | **►2C-2I-1R in Focus**<br>Ideas are constructed from experience and text as learners recall prior narratives and develop a shared understanding of what makes a story personal and real. Collaboration is evident as responses are co-built through class discussion and a concept table. Inquiry is guided through focused questions that examine content, language, voice, structure, and purpose. Integration occurs as learners connect these features with earlier texts to understand how real-life experiences are shaped into narratives. Reflection is developed as learners explain how meaning is created through storytelling choices and perspective.<br>Rather than receiving a definition, learners derive understanding from analyzed texts, allowing concepts to emerge through guided discussion. The teacher then consolidates responses into a clear definition of a personal narrative as a real- |

| Feature | What We Observed in the Text | What We Think It Means |
|---|---|---|
| Content | | |
| Language | | |
| Voice | | |
| Structure | | |
| Purpose | | |

a. Guide learners using focused questions that lead to concept formation.
   - **Content:** What real-life experience is shown in the story? What can we say this feature refers to?
   - **Language:** What kind of words are used? What does this tell us about how writers of personal narratives use language?
   - **Voice:** Who is telling the story, and how does this help us understand what "voice" means?
   - **Structure:** How is the story organized? What can we conclude about how personal narratives are structured?
   - **Purpose:** Why do you think the writer shared this story? What does this tell us about the purpose of a personal narrative?

b. After completing the table, guide learners to synthesize their answers into a class-generated definition.

   A **personal narrative** is a real-life story that uses a personal voice, expressive language, and reflective structure to communicate meaning from lived experience.
   - **Content** – real events or experiences
   - **Language** – descriptive and emotional word choice
   - **Voice** – the writer's personal perspective
   - **Structure** – flexible organization of events

life story shaped by voice, emotion, and reflective structure to convey meaning and experience.

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| | • **Purpose** – to reflect, share meaning, and connect with readers<br><br>Access the discussion on personal narratives through this link: https://www.ebsco.com/research-starters/literature-and-writing/personal-narratives | |
| | **Option 2: Feature Hunt: Decode the Narrative** | |
| | **Time Allotment:** 30 minutes<br>**Target Objective/s:** see Objectives 1, 2, 5<br><br>**Instructions to the Teacher:**<br>1. Prepare strips or slides containing short excerpts from the personal narrative samples.<br>2. Organize the class into small groups and assign each group a set of excerpts. Ask learners to identify which feature of personal narrative is shown in each excerpt (content, language, voice, structure, or purpose). You may use the sample below as a reference.<br>3. After the activity, discuss the answers and clarify the concepts.<br>*Access the discussion on personal narratives through this link: https://www.ebsco.com/research-starters/literature-and-writing/personal-narratives)*<br>Sample Excerpts and Possible Answers from *The Day My Father Left:*<br><br>"The house was unusually quiet…" (language)<br>"I still remember the morning…" (voice)<br>"I realized something – I was also learning to grow up…" (narrative intent)<br>Story begins with father leaving, ends with realization (structure)<br>Experience of father working abroad (content) | **►2C-2I-1R in Focus**<br>Understanding is constructed from textual evidence as learners analyze excerpts to identify features of a personal narrative. Collaboration is evident as groups discuss, justify, and agree on their answers. Inquiry is sustained through guided identification of content, language, voice, structure, and narrative intent in the text samples. Integration occurs as learners connect these features across excerpts to understand how narratives are shaped by lived experience and crafted expression. Reflection is developed as learners explain their reasoning and refine their understanding of how meaning is created in storytelling.<br><br>The activity focuses on guided feature analysis, allowing learners to "decode" excerpts and uncover how personal narratives work. Through discussion and teacher input, they move from recognizing features to understanding how real-life experiences are transformed into meaningful narratives. |

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| | **Directions to the Learners:** Read each excerpt carefully with your group. Determine which feature of a personal narrative is shown in the excerpt. Explain your answer briefly using details from the text. Be ready to share your group's responses during the discussion.<br><br>**Processing Questions:**<br>1. Based on the excerpts you analyzed, how would you describe each feature in your own words?<br>2. What patterns or similarities helped you figure out what each feature means?<br>2. If you were to explain one feature of a personal narrative to a classmate, how would you define it using your own understanding? | |
| | ***B.3. Developing Mastery*** | |
| | **Option 1: Podcast Blueprint** | |
| | **Time Allotment:** 15 minutes<br>**Target Objective/s:** see Objectives 2, 3, 4, 5<br><br>**Instructions to the Teacher:**<br>1. Organize learners into their podcast groups. Provide each group with a planning guide *(Refer to the LAS labeled Podcast Blueprint).*<br>2. Instruct learners to brainstorm a real-life experience they want to share in their podcast. Guide them in identifying the content, voice, structure, purpose, and reflection they will include.<br>3. Allow groups to share their plans briefly before the actual podcast production. You may want to read the article titled *"The Use of Podcasts to Enhance Narrative Writing Skills"* through this link: https://americanenglish.state.gov/files/ae/resource_files/etf_55_4_28-31_title__the_use_of_podcasts_to_enhance_narrative_writing_skills_.pdf | **►2C-2I-1R in Focus**<br>Knowledge is constructed through collaborative planning as learners work in groups to design a personal narrative for a podcast. Collaboration is evident as they brainstorm experiences and co-develop ideas for content, voice, structure, purpose, and reflection. Inquiry is shown as learners make decisions on how real-life experiences can be shaped into meaningful narratives. Integration happens as they apply the features and techniques of personal narratives in preparing for their podcast output. Reflection is developed as learners consider how their chosen experience can be communicated to create meaning for listeners. |

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| | **Directions to the Learners:** Work with your group to plan a short personal narrative for your future podcast. Choose a meaningful real-life experience that your group wants to share. Complete the planning guide and be ready to present your ideas to the class. Learn more about podcast and how it works through this link: https://mailchimp.com/resources/what-is-a-podcast/ | This task bridges analysis and production, allowing learners to apply prior learning in creating a planned podcast narrative rooted in real-life storytelling. |
| | **Option 2: Podcast Script Builder** | |
| | **Time Allotment:** 25 minutes<br>**Target Objective/s:** see Objectives 2, 3, 4, 5<br><br>**Instructions to the Teacher:**<br>1. Organize learners into their podcast groups. Provide each group with a podcast script template *(Refer to the LAS labeled Podcast Script Builder).*<br>2. Guide them to choose a real-life experience and collaboratively write a draft script.<br>3. Move around the classroom to check if groups are applying correct features (voice, structure, reflection, and narrative intent). Do not require presentation yet - focus on drafting and refining. You may want to read the article titled *"The Use of Podcasts to Enhance Narrative Writing Skills"* through this link: https://americanenglish.state.gov/files/ae/resource_files/etf_55_4_28-31_title__the_use_of_podcasts_to_enhance_narrative_writing_skills_.pdf<br><br>**Directions to the Learners:** Work with your group to create a draft podcast script based on a real-life experience. Use what you learned about personal narratives to guide your writing. Focus on organizing your story clearly and meaningfully. Do not present yet - this is your draft for improvement. | **►2C-2I-1R in Focus**<br>Knowledge is constructed through collaborative planning as learners work in groups to design a personal narrative for a podcast. Collaboration is evident as they brainstorm experiences and co-develop ideas for content, voice, structure, purpose, and reflection. Inquiry is shown as learners make decisions on how real-life experiences can be shaped into meaningful narratives. Integration happens as they apply the features and techniques of personal narratives in preparing for their podcast output. Reflection is developed as learners consider how their chosen experience can be communicated to create meaning for listeners.<br>This task bridges analysis and production, allowing learners to apply prior learning in creating a planned podcast narrative rooted in real-life storytelling. |

<table>
<tr><td></td><td>Learn more about podcast and how it works through this link:<br>https://mailchimp.com/resources/what-is-a-podcast/</td><td></td></tr>
<tr><td rowspan="3">C. Demonstrating Knowledge and Skills</td><td colspan="2">C.1. Finding Practical Application</td></tr>
<tr><td colspan="2">Option 1: Voice of Experience (Pair Sharing)</td></tr>
<tr><td>Time Allotment: 15 minutes<br>Target Objective/s: see Objectives 3, 5<br><br>Instructions to the Teacher: Emphasize that this activity is an application of what they have previously learned and serves as preparation for their performance task, which is the creation of a recorded audio podcast.<br><br>Directions to the Learners: Work with your assigned partner. Take turns being the speaker and the listener.<br>1. Think of one real-life experience that taught you something important.<br>2. The first partner will share their experience for about 1 minute using this guide sentence:<br>“A moment in my life that taught me something important was…”<br>3. The other partner will listen carefully and respond using ONE of the following:<br>“I like your story because…”<br>“Your story shows…”<br>4. After that, switch roles. The second partner will share while the first listens and responds in the same way.<br>Be respectful, attentive, and supportive while your partner is sharing.<br><br>Processing Questions:<br>1. What did you notice about the experiences shared by you and your partner?</td><td>►2C-2I-1R in Focus<br>Learning is constructed through the collaborative exchange of ideas during pair work. It is integrative and reflective in nature, as learners are provided opportunities to connect prior learning with real-life applications and experiences.</td></tr>
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| | | |
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| | 2. How can this kind of sharing help you prepare for your podcast narrative? | |
| | **Option 2: Story Sketch** | |
| | **Time Allotment:** 15 minutes<br>**Target Objective/s:** see Objectives 3, 5<br><br>**Instructions to the Teacher:**<br>**1.** Organize learners into pairs. Ask them to choose the real-life experience they plan to use in their podcast. Instead of only talking, learners will quickly draw a simple "story sketch" of their experience.<br>**2.** Emphasize that artistic skill is not graded - what matters is meaning. After sketching, learners will explain their drawing to their partner.<br><br>**Directions to the Learners:** Work with your partner. Think of the real-life experience you will use in your podcast.<br>**Step 1 Quick Sketch**<br>Draw a simple illustration of your experience. It may include:<br>• people involved<br>• the place or setting<br>• a key moment or feeling<br>(Stick figures or symbols are allowed.)<br><br>**Step 2 Story Sharing**<br>Explain your drawing to your partner:<br>• What experience did you draw?<br>• What important moment is shown?<br>• What lesson or realization came from it?<br>• Why did you choose this story for your podcast?<br>**Step 3 Switch Roles**<br>Let your partner do the same. | **►2C-2I-1R in Focus**<br>Meaning is constructed through visual and verbal expression as learners translate real-life experiences into simple story sketches. Collaboration is evident as partners share, explain, and interpret each other's drawings. Inquiry is developed as learners respond to guiding questions about the experience, meaning, and purpose behind their chosen story. Integration happens as learners connect visual representation with narrative planning for their podcast. Reflection is strengthened as learners consider how visualization supports understanding and shapes storytelling.<br>The activity uses a multimodal, learner-centered approach where ideas are first expressed through drawing before being articulated verbally. This helps learners organize experiences into clearer, story-ready ideas and deepens their understanding of personal narratives. |

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| | **Processing Questions:**<br>1. How did drawing your experience help you understand your story better?<br>**2.** Why is it helpful to visualize your story before turning it into a podcast narrative? | |
| | ***C.2. Making Generalization*** | |
| | **Option 1: One Word, One Insight** | |
| | **Time Allotment:** 5 minutes<br>**Target Objective/s:** see Objectives 1, 2, 4, 5<br><br>**Instructions to the Teacher:**<br>1. Ask learners to reflect on everything they learned about personal narratives.<br>2. Call on volunteers or let them write their answers on paper or the board. Encourage short responses only (one word or one sentence).<br>3. After the responses, briefly summarize their ideas into a class generalization.<br><br>**Directions to the Learners:** Think about everything you learned in today's lesson about personal narratives. Answer the prompt below using **ONE word or ONE short sentence only**:<br><br>*"A personal narrative is…"*<br>or<br>*"Today, I learned that a personal narrative…"* | **►2C-2I-1R in Focus**<br>Understanding is constructed individually as learners distill their learning about personal narratives into one word or a short statement. Inquiry is present as learners synthesize key concepts from the lesson into a concise generalization. Integration happens as they connect earlier discussions, activities, and outputs into a unified understanding of personal narratives.<br>This brief synthesis activity allows learners to consolidate key ideas into meaningful takeaways, reinforcing the understanding of personal narratives as expressions of real-life experience and meaning. |
| | **Option 2: Build the Concept Walk** | |
| | **Time Allotment:** 5 minutes<br>**Target Objective/s:** see Objectives 1, 2, 3, 5<br><br>**Instructions to the Teacher:**<br>1. Post a large concept statement on the board with missing words. Provide a "word box" of possible answers. | **►2C-2I-1R in Focus**<br>Meaning is reconstructed through guided recall as learners complete a concept formation statement using prior knowledge of personal narratives. Collaboration is evident as answers are shared and confirmed collectively as a class. Inquiry is |

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| | 2. Ask learners to think, and choose the correct words to complete the statement. You may call volunteers to answer, then confirm the correct concept as a class.<br><br>**Directions to the Learners:** Read the concept statement on the board. Choose the correct words from the word box to complete it. Be ready to share your answers.<br><br>A **personal narrative** is a type of writing about **(1)** _____. It is told using a personal **(2)** _____ and is organized with a clear **(3)** _____. It also includes **(4)** _____ that helps the writer understand their experience and create **(5)** _____ from it.<br><br>voice meaning reflection content<br>structure real-life experiences tone<br><br>*A personal narrative is a type of writing about **real-life experiences**. It is told using a personal **voice** and is organized with a clear **structure**. It also includes **reflection** that helps the writer understand their experience and create **meaning** from it.* | present as learners analyze clues in the statement and select appropriate terms from a word box. Integration happens as learners connect key concepts from earlier activities into a coherent definition of personal narratives. |
| **V. ASSESSMENT** | **A. Pen and Paper Test**<br>**Directions:** Read each question carefully and choose the letter of the best answer.<br><br>1. Andrea shared a story about failing a competition and realizing the importance of perseverance. Which element of personal narrative is MOST evident?<br>A. Persuasion<br>B. Plot twist<br>C. **Reflection**<br>D. Research | |

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| | 2. What is a personal narrative?<br>A. A fictional story that is created mainly for entertainment<br>B. **A true-to-life story that shares personal experiences and insights**<br>C. A factual text that presents information in an objective way<br>D. A persuasive piece that aims to influence people's opinions<br><br>3. Miguel used emotional and descriptive words while narrating his experience of moving to a new school. What feature of personal narrative did he effectively use?<br>A**.** Argumentative Reasoning<br>B. Formal academic tone<br>C. **Language**<br>D. Statistics<br><br>4. Which statement BEST describes the voice in a personal narrative?<br>A. It avoids emotional expression to maintain an objective tone.<br>B. It uses technical language to explain ideas and events clearly.<br>**C. It reflects the writer's personal tone, feelings, and perspective.**<br>D. It focuses on giving directions or instructions to the audience.<br><br>5. Which statement BEST explains why personal narratives are considered creative nonfiction?<br>A. They present factual information in an objective manner and focus on explaining ideas without personal emotions or reflections.<br>B. They are fictional stories inspired by imagination and fantasy<br>C. **They are based on real experiences but use storytelling techniques to make the narrative engaging and meaningful.**<br>D. They focus mainly on convincing readers to agree with the writer's beliefs<br><br>6. Which feature of a personal narrative refers to how the story is arranged and developed?<br>A. Language<br>B. **Structure**<br>C. Theme<br>D. Voice<br><br>7. A student's podcast begins with an emotional memory, develops the events clearly, and ends with a realization about family. Which feature is BEST shown? |

| | |
|---|---|
| | A. Citation<br>B. Exposition<br>C. Objective reporting<br>D. **Structure**<br><br>8. Why do writers include reflection in personal narratives?<br>A. To make the narrative longer and more detailed<br>B. To explain grammar and writing techniques<br>C. **To help readers understand the lessons or realizations gained from the experience**<br>D. To persuade readers to follow the writer's opinion immediately<br><br>9. Why is a real-life experience important in creating a personal narrative podcast?<br>A. It allows the writer to exaggerate events freely for entertainment<br>B. **It helps make the story authentic, meaningful, and relatable**<br>C. It removes the need for structure and organization<br>D. It focuses the audience more on sound effects than storytelling<br><br>10. Which topic is MOST suitable for a personal narrative?<br>A. The causes and effects of climate change in Southeast Asia<br>B. **My first day in senior high school**<br>C. Steps in creating an online business plan<br>D. The history and functions of the United Nations<br><br>**B. PERFORMANCE TASK: PODCASTING MY PERSONAL NARRATIVE (Recorded Audio Podcast)**<br><br>**Instructions to the Teacher:**<br>1. Assign learners to their existing groups and explain that they will create a **15–20 minute recorded audio podcast** featuring a personal narrative.<br>2. Emphasize role-based collaboration, ensuring each member has a specific task<br>3. Guide learners to apply all lesson concepts, including features, structure, voice, language, techniques, and reflection in their podcast.<br>4. Monitor group planning and recording to ensure active participation and proper use of personal narrative elements. |

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| | 5. Remind learners that the focus is on meaningful storytelling and reflection, not technical audio quality. Their performance will be rated using the Recorded Audio Podcast rubric *(See Appendix B).*<br><br>**Directions to the Learners:** Work with your group to create a **15–20-minute recorded audio podcast** that tells a personal narrative based on a real-life experience. Focus on meaningful storytelling and collaboration, not perfect sound quality.<br><br>Each member must take on a specific role to ensure active participation:<br>**Group Roles:**<br>• **Story Planner** – chooses and organizes the real-life experience and ensures the story has clear structure<br>• **Script Writer** – prepares the podcast script using personal voice, reflection, and storytelling techniques<br>• **Narrator(s)** – records the podcast using clear voice, emotion, and expression<br>• **Editor/Quality Checker** – ensures the story includes all features of a personal narrative (content, voice, structure, reflection, and techniques) |
| **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:<br>1. Which activities engaged students the most?<br>2. How many learners achieved 80% on the assessment? How many learners need remediation?<br>3. Which of my teaching strategies worked well?<br>4. Which activities took longer than expected and how can I manage time more efficiently in future sessions?<br>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 by OpenAI as a generative AI tool to assist in developing instructional ideas, refining annotations, improving language, and organizing lesson components. Although Generative AI was utilized, all suggestions and outputs were carefully selected, critically evaluated, and contextualized to ensure alignment with the learning competencies, lesson objectives, and the learners' context. Contextualization was maximized to ensure that all materials remain appropriate, meaningful, and responsive to classroom needs. The author(s) reviewed, revised, and finalized all content and take full responsibility for the accuracy and integrity of this LE. |

**Appendix A** *Samples of Personal Narratives*

**Sample 1: The Day My Father Left**

I still remember the morning my father left for work abroad. The house was unusually quiet, except for the sound of my mother packing his clothes and the faint ticking of the clock. I pretended to be asleep, but I watched from under my blanket as he carefully zipped his suitcase.

Before he left, he sat beside me and placed his rough hand on my shoulder. “I’ll come back soon,” he said softly. I nodded even if I did not fully understand what “soon” meant.

Days turned into months, and the empty chair at the dining table became part of our routine. I learned how to help my mother more at home and how to stay strong even when I missed him badly.

One night, I looked at an old photo of us together. That was when I realized something - I was not just waiting for my father to return; I was also learning how to grow up without him.

**Sample 2: The Morning I Almost Gave Up**

I remember waking up one morning feeling like I could not go to school anymore. My school tasks had piled up, and I felt overwhelmed by everything I needed to finish. I stared at my notebook for a long time, but I could not even start.

My mother noticed I was quiet and asked me what was wrong. At first, I did not want to talk, but eventually, I told her how tired I felt. She did not get angry. Instead, she sat beside me and reminded me that it is okay to rest, but not to give up.

That day, I still went to school. I finished only part of my tasks, but I learned something important - I do not always have to be perfect to keep going. Sometimes, showing up is already a victory.

**Sample 3: The Day Our Barangay Lost Power**

One of the most memorable days in our barangay was when a strong storm caused a long power outage. Everything suddenly became quiet and dark, and we had no electricity for almost two days.

At first, I was bored and frustrated. I could not use my phone, and there was nothing to do. But as the hours passed, my family started talking more. We shared stories, played simple games, and ate meals together without distractions.

I realized that without electricity, I actually spent more time with my family. That experience made me understand that connection does not always come from technology - it comes from presence.

**Appendix B** *Rubric: Recorded Audio Podcast (Personal Narrative)*

**Performance Task:** Podcasting My Personal Narrative
Scale: 4 – Excellent | 3 – Good | 2 – Fair | 1 – Needs Improvement

| CRITERIA | 4 Excellent | 3 Good | 2 Fair | 1 Needs Improvement | SCORE |
|---|---|---|---|---|---|
| Content and Personal Relevance | Deeply meaningful, real-life, strong growth insight | Clear real-life experience, relevant | Somewhat clear, limited depth | Unclear or not real-life based | |
| Voice, Language & Expression | Strong expressive first-person voice | Clear personal voice | Inconsistent voice | Weak/unclear voice | |
| Structure & Organization | Clear beginning, middle, end | Generally organized | Some structure present | No clear structure | |
| Reflection & Meaning | Deep insight and strong reflection | Clear reflection | Basic reflection | No reflection | |
| Storytelling Techniques | Highly engaging, effective techniques | Some techniques used | Limited techniques | No techniques used | |
| Cooperation & Collaboration | All members actively participate | Most members participate | Uneven participation | Poor collaboration | |
| | | | | **TOTAL SCORE** | |

**Scoring Guide:**
22–24 = Excellent | 17–21 = Good | 12–16 = Fair | 6–11 = Needs Improvement

| **Learning Area** | CREATIVE COMPOSITION 1 | **Learning Exemplar Number** | 3 |
|---|---|---|---|

| **I. OBJECTIVES** | |
|---|---|
| **A. Content Standard** | The learner demonstrates understanding of personal creative nonfiction forms, structures, and elements to narrate lived experiences with authenticity and voice. |
| **B. Performance Standard** | The learner composes, refines, and publishes a personal nonfiction narrative through a recursive composition process that incorporates feedback, reflection, and revision to express lived experience with authenticity, insight, and narrative technique. |
| **C. Learning Competencies** | • Analyze the distinguishing features of creative nonfiction in relation to fiction and expository texts by examining content, language, voice, structure, and narrative intent.<br>• Produce an original personal creative nonfiction that effectively expresses self-hood, growth, and insight using appropriate narrative techniques and a consistent authorial voice.<br>• Evaluate how personal experiences, memory, and identity influence narrative choices, voice, and meaning in one's creative nonfiction. |
| **II. REFERENCES and MATERIALS** | **REFERENCES**<br>Department of Education. Creative Writing and Creative Nonfiction Curriculum Guide. Manila: Department of Education, 2024.<br>DepEd ETUlay YouTube Channel. "SHS – Creative Nonfiction: Creative Nonfiction, Fiction, and Expository Nonfiction." YouTube video, February 15, 2022.<br>Espe, Michael. "Autobiography of a 2nd Generation Filipino-American." Accessed May 8, 2026. Example Source.<br>Longreads. "Family Animals." April 9, 2019. https://longreads.com/2019/04/09/family-animals-2/<br>Penguin Random House. "Penguin Random House." Accessed May 8, 2026. https://www.penguinrandomhouse.com.<br>Smithsonian Asian Pacific American Center. "America Is in the Heart." June 15, 2023. https://apa.si.edu/heart/<br>YouTube. "Autobiography and Its Elements." YouTube video. Accessed May 8, 2026.<br>Zaide, Gregorio F. Philippine History and Government. Quezon City: All-Nations Publishing, 2004. https://archive.org/details/philippinehistor0000zaid/page/n263/mode/2up<br>Zafra, Jessica. Twisted 8 1/2. Pasig City: Anvil Publishing, 2010.<br><br>**MATERIALS**<br>• printed autobiographical excerpts<br>• Manila paper/cartolina<br>• pentel pens/markers<br>• video clips about autobiographical writing |

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| | • reflection sheets/notebook<br>• graphic organizers<br>• rubrics<br>• projector/TV and speakers<br>• All appendices can be accessed through the Google Drive link: https://bit.ly/CreativeCompositionAppendices | |
| **III. CONTENT** | **Lesson Focus:** Autobiography and Its Features<br>**Key Element/s:** Autobiography, Authentic Voice, Structure, Reflection, and Narrative Writing Skills | |
| **IV. OBJECTIVES** | At the end of the lesson, the learners will be able to:<br>1. analyze how content, language, voice, structure, and narrative intent distinguish creative nonfiction from fiction and expository texts;<br>2. explain the nature and characteristics of personal creative nonfiction as true stories written using creative techniques;<br>3. identify key elements of autobiographical writing, such as real-life experiences, reflection, and personal meaning;<br>4. connect personal experiences and memories to narrative choices, voice, and meaning in creative nonfiction; and<br>5. critique one's creative nonfiction based on narrative choices, voice, and meaning using reflection and feedback. | |
| | | **ANNOTATIONS** |
| **A. Activating Prior Knowledge** | ***A.1. Activating Prior Knowledge*** | |
| | **Option 1: Life Snapshots** | |
| | **Time Allotment: 10 minutes**<br>**Target Objective/s:** Objectives 2, 4<br><br>**Directions to Learners:**<br>Think of three important moments in your life. Write each moment in one sentence and explain why it is memorable.<br><br>**Teacher Instructions:**<br>1. Ask learners to list three life events.<br>2. Let them briefly share with a partner.<br>3. Select a few volunteers to share. | This phase employs **Constructivist Pedagogy and Schema Activation**, where learners begin by recalling and articulating their own personal experiences. By identifying meaningful life moments, learners activate prior knowledge and understand that narratives are rooted in real events. The **"Life Snapshots" activity** positions learners as active knowledge constructors rather than passive recipients. They transform personal memories into concise narrative statements that reflect lived experience. This approach aligns with the competency of producing creative |

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| | 4. Connect responses to storytelling.<br>5. Transition to biography writing. The teacher may say: *"Now that you've shared important events in your life, let's learn how to write these kinds of life stories as an a utobiography."*<br><br>**Processing Questions:**<br>1. Why do people remember some experiences more clearly than others?<br>2. How do personal experiences shape our identity?<br>3. Why are emotions important in storytelling?<br>4. How can memories inspire autobiographical writing? | nonfiction grounded in self-hood and authentic experience. It encourages learners to see their own lives as valid sources of narrative content. Through **pair-sharing**, the activity incorporates **Social Constructivism** by promoting interaction and dialogue. Learners validate and expand their understanding through peer feedback and shared reflection. Ultimately, this process helps students view autobiography writing as an extension of real-life storytelling that is both personal and collaborative. |
| | **Option 2: Flashback Frames: Moments that Made Me** | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** Objectives 3, 5<br><br>**Directions to Learners:** Think of three unforgettable moments in your life, then write one sentence for each memory. Explain briefly why each memory is important. Share one memory with a partner.<br><br>**Teacher Instructions:**<br>1. Ask learners to silently reflect on memorable experiences.<br>**Processing Questions:**<br>• Why do people remember certain moments more clearly than others?<br>• How can personal memories inspire stories?<br>• What emotions were connected to your memories?<br>• How can memories reveal a person's identity?<br><br>2. Encourage learners to write honestly and creatively.<br>3. Pair students for sharing. Call volunteers to share insights. Transition the discussion toward autobiography writing. | This activity is anchored on **Reflective Learning** and **Constructivist Learning**, where learners connect personal memories with the foundations of autobiographical writing. By revisiting meaningful and unforgettable experiences, learners recognize that stories are rooted in authentic emotions and real-life experiences. The activity encourages learners to examine how personal history shapes narrative formation and self-expression. It also develops **Emotional Literacy** as learners identify and articulate feelings connected to their memories. Through pair sharing, learners gain confidence in expressing personal experiences while appreciating diverse perspectives from their classmates. This **collaborative exchange** deepens understanding of how identity influences storytelling and supports the development of an authentic authorial voice grounded in memory and self-awareness. |

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| | ***A.2. Establishing the Purpose of the Lesson*** | |
| | **Option 1: Why Stories Matter** | |
| | **Time Allotment:** 20 minutes<br>**Target Objective/s:** Objectives 2, 3, 4<br><br>**Directions to Learners:**<br>Read a short autobiographical excerpt and answer the questions provided.<br>**Processing Questions:**<br>1. What makes this person's story meaningful?<br>2. What specific experience or event made the story meaningful?<br>3. What lesson or realization can be learned from the story?<br><br>**Teacher Instructions:**<br>1. Provide a short autobiographical excerpt.<br>2. Ask the processing questions.<br>3. Facilitate quick discussion.<br>4. Highlight the purpose of autobiographies.<br>5. Refer to the LAS labeled "Why Stories Matter."<br>6. Refer to Appendix A for the Autobiographical Excerpt. | This phase reflects **Inquiry-Based Learning and Goal-Oriented Instruction**, where learners discover the purpose of biography through **guided questioning** rather than direct explanation. A short autobiographical excerpt followed by a reflective question encourages learners to **infer meaning** and understand that autobiographies go beyond facts to convey identity and insight. This helps them see how personal stories carry deeper significance about growth and self-hood. The activity also demonstrates **constructive alignment** by **connecting lesson objectives with authentic examples.** By situating learning in a meaningful context, **it increases motivation and clarifies the relevance of the performance task.** |
| | **Option 2: Memory Objects: Stories Behind the Things** | |
| | **Time Allotment: 20 minutes**<br>**Target Objective/s:** see Objectives 3, 5<br><br>**Directions to Learners:** Look around you or inside your bag and choose one object that reminds you of an important experience in your life (e.g., photo, keychain, notebook, bracelet, medal, letter, etc.) On a sheet of paper, write:<br>1. What is the object?<br>2. What memory does it remind you of?<br>3. Why is that memory meaningful to you?<br>After writing, share your story with a partner. | This activity is anchored on ***constructivist and reflective learning approaches***, where learners actively construct meaning by connecting personal objects to lived experiences. By asking students to select a familiar item (e.g., photo, key chain, or letter), the activity helps them externalize memories and translate abstract emotions into concrete narratives. This supports the development of *autobiographical awareness*, as learners begin to recognize that |

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| | **Teacher Instructions:**<br>1. Ask learners to quietly observe or think of a meaningful object connected to their life experiences.<br>2. Explain that personal objects can represent memories, emotions, and important moments.<br>3. Give learners 3–5 minutes to write their responses.<br>4. Pair learners and encourage respectful sharing of stories. Call selected volunteers to share insights with the class.<br>5. Process learner responses using the guide questions. Transition the discussion toward autobiography writing by emphasizing that meaningful experiences can become powerful personal narratives.<br><br>**Processing Questions:**<br>1. Why do some objects become meaningful to people?<br>2. How can simple objects tell important life stories?<br>3. What emotions surfaced while recalling the memory connected to the object? | everyday objects can serve as symbols of meaningful life events.<br>The task also strengthens ***emotional literacy and narrative competence*****,** as students identify feelings, explain significance, and organize their thoughts into a short personal reflection. **Pair sharing** further promotes ***collaborative learning and empathy-building*****,** allowing learners to listen to diverse experiences while practicing respectful communication. The processing questions guide deeper reflection by helping students analyze why objects hold meaning and how personal experiences can be transformed into narrative writing, serving as a bridge toward formal autobiography composition. |
| **B. Instituting New Knowledge** | ***B.1. Presenting Examples*** | |
| | **Option 1: Text Comparison** | |
| | **Time Allotment:** 20 minutes<br>**Target Objective/s:** see Objectives 1, 2<br><br>**Directions to Learners:** Read the provided short texts (creative nonfiction, fiction, expository). Identify differences in voice, structure, and purpose.<br><br>**Teacher Instructions:**<br>1. Distribute sample texts: **Creative Nonfiction, Fiction, and Expository**<br>2. Guide learners in comparing texts.<br>3. Ask students to fill a comparison chart.<br>4. Discuss answers as a class.<br>5. Emphasize biography features. | This activity is anchored on ***Comparative Learning and Multi-textual Analysis*****,** where learners examine and distinguish differences among creative nonfiction, fiction, and expository texts through guided reading. By engaging with varied text types, learners develop ***genre awareness*** as they identify how voice, structure, and purpose shift depending on the type of writing. The comparison task encourages deeper cognitive engagement, moving learners beyond surface reading toward analyzing how narrative choices shape meaning and function. The activity also reflects ***Cognitive Apprenticeship*****,** as the teacher initially models |

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| | 6. Refer to **Appendix B: Text Comparison** for the sample texts.<br><br>**Processing Questions:**<br>1. What differences did you notice in the voice, structure, and purpose of the creative nonfiction, fiction, and expository texts?<br>2. How does each type of text influence the way information or stories are presented to the reader?<br>3. Why is it important to understand these differences when writing a biography or other forms of creative nonfiction? | and scaffolds the comparison process by providing structured guidance through sample texts and a comparison chart. Learners are gradually guided to observe key textual features before independently articulating their insights during class discussion. This structured progression ensures that learners build a clear conceptual foundation for distinguishing biography as a form of creative nonfiction, preparing them to apply these analytical skills in their own writing. |
| | **Option 2: Genres Detectives** | |
| | **Time Allotment:** 20 minutes<br>**Target Objective/s:** see Objectives 1, 2<br>**Directions to Learners:** Read the three sample texts provided by your teacher. Watch the short video clip about creative nonfiction, then complete the comparison chart by identifying the unique features of each genre.<br><br>**Teacher Instructions:**<br>1. Present the sample texts.<br>2. Play a short video discussing creative nonfiction.<br>3. Guide learners in comparing genres.<br>4. Facilitate collaborative discussion.<br>5. Emphasize autobiography features.<br>6. Refer to the LAS labeled "Genres Detectives."<br>**Processing Questions:**<br>1. Which text felt the most personal?<br>2. How does voice differ in each text?<br>3. Which genre focuses more on facts?<br>*4.* Why is structure important in storytelling?<br>*5.* What makes autobiography different from fiction? | This activity utilizes **Inquiry-Based and Multimedia Learning** approaches, allowing learners to explore genre characteristics through both textual and visual analysis. The integration of video clips strengthens engagement and accommodates different learning styles, particularly visual and auditory learners.<br>By comparing creative nonfiction, fiction, and expository texts, learners develop **Higher-Order Thinking Skills** such as analysis, classification, and evaluation. The comparison chart serves as a cognitive organizer that helps learners systematically identify distinctions in purpose, structure, and voice.<br>This activity prepares learners for autobiography writing by deepening their understanding of how creative nonfiction combines factual experiences with literary techniques. |

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| | ***B.2. Discussing New Concept*** | |
| | **Option 1: Autobiography and its Elements** | |
| | **Time Allotment:** 20 minutes<br>**Target Objective/s:** see Objectives 2, 4<br><br>**Directions to Learners:** Watch the video carefully https://www.youtube.com/watch?v=qkECtx0akh0 and listen to the discussion about autobiography and its elements. Take note of the important concepts, examples, and characteristics mentioned in the video presentation. After watching, participate in the discussion and identify the elements of the autobiography shown in the video.<br><br>**Teacher Instructions**<br>1. Introduce the lesson on autobiography and briefly explain that learners will watch a video about its meaning, elements, and characteristics.<br>2. Instruct learners to take down important notes while watching the video, especially the examples of voice, tone, structure, and narrative intent.<br>3. After viewing, facilitate a short discussion by asking learners to identify and explain the elements of autobiography presented in the video.<br><br>**Processing Questions**:<br>1. Why is authorial voice important in autobiography?<br>2. How does tone affect storytelling?<br>3. What makes autobiographical writing authentic? | This phase demonstrates **Explicit Instruction within a Scaffold Learning Framework**, where key concepts such as voice, structure, tone, and narrative intent are systematically introduced and clarified.<br><br>The teacher models how these elements function within an autobiography, ensuring that learners acquire **accurate and organized knowledge** before engaging in independent tasks. This reduces misconceptions and strengthens conceptual clarity.<br><br>The discussion also incorporates **Guided Inquiry**, as learners are prompted to provide examples and connect concepts to prior activities. This ensures that learning remains interactive while still maintaining strong instructional support. |
| | **Option 2: Inside the Writer's Mind** | |
| | **Time Allotment:** 15 minutes<br>**Target Objective/s:** Objectives 2 and 4 | This activity reflects **Guided Discovery Learning and Interactive Pedagogy**, where learners actively participate in identifying the |

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Directions to Learners: Listen to the discussion and take notes on key elements. Participate in class questioning, then give examples from the texts analyzed.<br><br>
<table>
<tr><th>Element</th><th>Meaning</th></tr>
<tr><td>voice</td><td>The writer’s personality in the story</td></tr>
<tr><td>tone</td><td>The writer’s feelings or attitude</td></tr>
<tr><td>structure</td><td>The way the story is organized</td></tr>
<tr><td>narrative intent</td><td>The writer’s purpose for telling the story</td></tr>
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<br>
Teacher Instructions<br>
1. Discuss voice, tone, structure, and narrative intent.<br>
2. Present examples from autobiography excerpts.<br>
3. Ask learners to identify elements in sample texts.<br>
4. Clarify misconceptions. Encourage participation.<br><br>
Processing Questions<br>
1. Why is authorial voice important?<br>
2. How does tone affect the reader?<br>
3. What role does structure play in storytelling?<br>
4. How can writers’ express authenticity?<br>
5. Why should autobiographies contain reflection?
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<td>essential elements of autobiography through class discussion and textual examples.<br>Rather than relying solely on lecture, the activity encourages learners to construct understanding through questioning, observation, and collaborative participation. The teacher functions as a facilitator who scaffolds learner understanding while gradually encouraging independent insight.<br>The discussion also strengthens Conceptual Understanding by helping learners recognize how voice, tone, and narrative structure contribute to authentic and meaningful storytelling.</td>
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<tr><td></td><td colspan="2">B.3. Developing Mastery</td></tr>
<tr><td></td><td colspan="2">Option 1: Memory to Meaning Map</td></tr>
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<td>Time Allotment: 20 minutes<br>Target Objective/s: Objectives 4 and 5<br><br>Directions to Learners: Recall a meaningful personal experience and write key details about the event in the “Memory to Meaning Map.” Describe the emotions, important people involved, and lessons learned from the experience. Use your responses to explain why the memory is significant and how it contributes to your personal story.</td>
<td>This stage applies Scaffolding and Cognitive Structuring, where learners are guided to transform raw experiences into meaningful narratives through a structured organizer.<br>The “Memory to Meaning Map” breaks down the writing process into manageable components (event, emotion, insight), enabling learners to systematically connect experience to</td>
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| | **Teacher Instructions:**<br>1. Introduce the "Memory to Meaning Map" activity by explaining that learners will connect a personal memory to the lesson on autobiography.<br>2. Provide a graphic organizer or guide questions that will help learners describe the event, emotions, lessons learned, and its significance in their lives.<br>3. Encourage learners to share their outputs voluntarily and facilitate reflection on how personal experiences can shape autobiographical writing.<br>4. Refer to the LAS labeled "Memory to Meaning Map."<br><br>**Processing Questions:**<br>1. Where and when did the event happen? Who were involved? What happened first, next, and last?<br>2. What emotions did I experience during the event? Did my feelings change afterward? Why did I feel that way?<br>3. What lesson did the experience teach me? Did the event change my attitude, decisions, or beliefs? What realization did I gain?<br>4. Why do I still remember this event? How did it affect my life or relationships? Why would this memory be meaningful in an autobiography?<br>5. How does this memory tell something about who I am? What does this experience reveal about my personality or growth? | **meaning**. This directly supports the competency of expressing self-hood, growth, and insight. The activity reflects the **Gradual Release of Responsibility**, as learners move from guided support toward independent thinking. It ensures that learners are not overwhelmed by the complexity of writing a full autobiography, but instead build their ideas step-by-step. |
| | **Option 2: Memory Maze to Meaning** | |
| | **Time Allotment:** 20 minutes<br>**Target Objective/s:** see Objectives 4, 5<br>**Directions to Learners:** Choose one important life experience and write a short narrative (3–5 paragraphs) about it. Describe what happened, how you felt, and what lesson you learned. | This activity applies **Cognitive Scaffolding and Process Writing approaches** by guiding learners in organizing experiences into meaningful narrative structures. The use of a structured organizer helps learners simplify |

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| | Exchange your draft with a partner and provide constructive feedback.<br><br>**Teacher Instructions**<br>1. Ask learners to think of a meaningful personal experience before writing.<br>2. Monitor learner progress and encourage reflection on the significance of the experience.<br>3. Facilitate peer feedback by guiding learners to identify strengths and suggest improvements.<br><br>**Processing Questions:**<br>1. Which part of the organizer was easiest to answer?<br>2. What emotions were difficult to express?<br>3. How can reflection strengthen a narrative?<br>4. Why is revision important in writing?<br>5. What lesson did your experience teach you? | complex ideas into manageable writing components.<br>The activity also promotes **Reflective Thinking** because learners analyze not only what happened in an experience but also why it became meaningful. Peer feedback further supports **Social Learning** by encouraging learners to refine their narratives through **collaboration and constructive criticism.** This process strengthens learners' ability to connect personal experience with insight, which is essential in creative nonfiction writing. |
| **C. Demonstrating Knowledge and Skills** | ***C.1. Finding Practical Application*** | |
| | **Option 1: Mini Autobiography Draft Activity** | |
| | **Time Allotment: 20 minutes**<br>**Target Objective/s:** Objectives 5 and 6<br><br>**Directions for Learners:** Create a short mini biography draft based on a meaningful personal experience. Focus on how you use your voice, emotions, and reflection to tell your story in a clear and creative way. Include the following information:<br><br>a. personal background (e.g., age, hometown, family, or school)<br>b. interests, hobbies, or talents<br>c. significant experiences or achievements<br>d. values or lessons you have learned<br>e. future goals and aspirations | This phase embodies **Experiential Learning and Performance-Based Instruction**, where learners actively apply their knowledge by producing a short narrative text.<br>Writing a mini autobiography allows learners to **translate theory into practice**, demonstrating their understanding of narrative techniques and authorial voice. The task mirrors the final performance output, ensuring alignment between instruction and assessment.<br>**Peer feedback** integrates **Collaborative Learning**, enabling learners to refine their work through constructive interaction. This process strengthens both writing skills and critical |

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| | **Teacher Instructions:**<br>1. Introduce the "Mini Biography Draft" activity and explain its objective: connecting personal experiences to narrative choices such as voice and meaning.<br>2. Provide a simple guide or outline (beginning, middle, end) to help learners organize their biography draft.<br>3. Remind learners to focus on authentic voice and reflective writing rather than perfect grammar.<br>4. Monitor learners as they write and provide assistance for those who need help in organizing ideas.<br>5. Facilitate peer sharing or partner checking for feedback on narrative clarity, voice, and meaning.<br>**Processing Questions:**<br>1. What personal experience did you choose to write about, and why is it meaningful to you?<br>2. How did you show your voice and emotions in your mini biography?<br>3. What message or lesson does your biography communicate to readers?<br>4. How did your choice of words or structure help improve your storytelling? | thinking, as learners evaluate and improve their own narratives. |
| | **Option 2: Moments that Speaks** | |
| | **Time Allotment: 20 minutes**<br>**Target Objective/s:** see Objectives 5, 6<br><br>**Directions to Learners:** Take or select **one photo (real or symbolic/illustrated)** that represents a meaningful autobiographical experience in your life. Write a reflection that explains the story behind the image, focusing on your emotions, voice, and the lesson learned. Your photo and reflection must work together to show how your experience shaped who you are today. Be ready to present your output to the class and participate in feedbacking sessions with your peers. | This activity is anchored on ***Experiential Learning and Constructivist Learning Theories***, where learners construct meaning by connecting personal experiences with visual and written expression. Learners select or create a photo that represents a meaningful autobiographical event and use it as a basis for reflection. The activity promotes ***multimodal literacy*** by *integrating visual representation and narrative writing*. It strengthens learners' authorial voice, emotional expression, and |

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| | **Teacher Instructions:**<br>1. Introduce PhotoVoice as a method of storytelling that combines images and written reflection to express lived experiences.<br>2. Guide learners in selecting or creating a photo that symbolizes a significant personal memory.<br>3. Provide a reflection guide (What happened? What did I feel? What did I learn?) to support their writing.<br>4. Facilitate presentation of outputs where learners share their PhotoVoice work with the class.<br>5. Organize a structured feedbacking session where peers and the teacher give constructive comments on clarity, voice, emotion, and message.<br>**Processing Questions:**<br>1. What story does your photo represent, and why did you choose it?<br>2. How did the image help you express your emotions and experience?<br>3. What lesson or realization is shown in your reflection?<br>4. How did feedback from your classmates help you understand your work better?<br>5. In what ways can PhotoVoice help people communicate real-life experiences more effectively? | reflective thinking as they interpret personal experiences. The presentation of outputs encourages *collaborative learning and communication skills.* The inclusion of ***feedbacking*** sessions serves as a formative assessment strategy that helps learners improve clarity, structure, and meaning. Overall, the activity deepens self-awareness while developing creative nonfiction skills through meaningful storytelling. |
| | ***C.2. Making Generalization*** | |
| | **Option 1: What Makes a Meaningful Biography** | |
| | **Time Allotment:**<br>**Target Objective/s:** see Objectives 3, 4<br><br>**Directions:** Read and reflect on the questions carefully. Answer honestly using your own understanding and personal insights about autobiographies, focusing on what you have learned from the lesson. | This phase applies **Reflective and Inquiry-Based Pedagogy** by encouraging learners to think deeply about the purpose and value of autobiographies through guided questions. By responding to meaningful prompts, learners connect personal understanding with broader themes such as self-expression, life experiences, and the lessons gained from storytelling. This |

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| | **Teacher's Instructions:**<br>Guide learners in recalling the key concepts of autobiography, including its purpose and essential elements, before answering.<br>Encourage learners to share meaningful, thoughtful, and respectful insights during class discussion.<br>Allow learners to support their answers with real-life experiences or familiar stories that connect to autobiographical writing.<br>Facilitate a short sharing activity where learners present their takeaways from the lesson.<br><br>Provide feedback that reinforces understanding of autobiography and helps clarify misconceptions.<br><br>**Processing Questions:**<br>1. How can an autobiography help us understand a person's life and experiences?<br>2. Why is sharing personal stories important to both the writer and the reader?<br>3. What lessons or inspirations can we gain from someone's life story? | promotes critical thinking and personal reflection rather than simple recall of information.<br>The teacher's role in facilitating discussion and encouraging thoughtful responses strengthens learner engagement and confidence in sharing ideas. Through this process, learners develop a deeper appreciation of autobiographies as powerful tools for understanding oneself and others. |
| | **Option 2: One Line, One Life Lesson** | |
| | **Time Allotment: 10 minutes**<br>**Target Objective/s:** Objectives 3 and 4<br>**Directions to Learners:** Complete the sentence:<br><br>"A meaningful autobiography is _____."<br><br>**Teacher Instructions:**<br>1. Ask learners to reflect individually.<br>2. Encourage concise but meaningful answers.<br>3. Invite volunteers to share.<br>4. Synthesize responses.<br>5. Reinforce the lesson's key concepts. | This phase utilizes **Metacognitive and Reflective Pedagogy**, requiring learners to synthesize their understanding into general principles about effective autobiography writing. By completing the statement "A meaningful autobiography is…," learners engage in **higher-order thinking**, moving from specific activities to broader conceptual understanding. This demonstrates their ability to internalize key ideas such as identity, growth, and narrative purpose. |

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| | **Processing Questions**<br>1. What makes autobiographies inspiring?<br>2. Why should writers reflect on experiences?<br>3. How do autobiographies preserve identity?<br>4. What did you learn about yourself today?<br>5. How can stories influence readers? | The teacher's synthesis ensures **conceptual consolidation**, validating student responses while reinforcing essential insights. This prepares learners to independently apply these principles in their final biography task. |
| **V. ASSESSMENT** | **I. Pen and Paper Test**<br>**Directions:** Read each question carefully. Choose the letter of the correct answer, then write it on your paper.<br>1. Which best describes an autobiography?<br>A. **A factual narrative about one's own life**<br>B. A fictional story about heroes<br>C. A scientific explanation<br>D. A persuasive article<br>2. Which element makes autobiography personal?<br>A. data<br>B. graphs<br>C. **authorial voice**<br>D. dialogue only<br>3. Why is reflection important in autobiography?<br>A. to add fictional details<br>B. to entertain readers only<br>C. to lengthen the text<br>D. **to explain lessons and realizations**<br>4. Which genre focuses on factual experiences with creative storytelling?<br>A. drama<br>B. fiction<br>C. poetry<br>D. **creative nonfiction**<br>5. What is the purpose of autobiographical writing?<br>A. to advertise products<br>B. to create imaginary worlds<br>C. to summarize research data<br>D. **to express personal experiences meaningfully** | |

6. What point of view is commonly used in autobiography?
   A. **first-person**
   B. omniscient
   C. second-person
   D. third-person
7. Which detail is MOST important in an autobiography?
   A. fictional events
   B. invented dialogue
   C. mythical characters
   D. **real-life experiences**
8. Which TWO elements are commonly found in autobiography?
   A. fantasy and magic
   B. **acts and personal reflection**
   C. fiction and dialogue only
   D. songs and poems only
9. How do experiences in autobiography help develop the author's identity?
   A. They confuse the reader.
   B. They remove emotions from the story.
   C. They replace real experiences with fiction.
   D. **They show how life events shape values and beliefs**.
10. What is the best explanation of why autobiography is important in understanding human life?
   A. It replaces history books.
   B. It helps readers memorize events.
   C. It is only used for entertainment.
   D. **It shows how personal experiences connect to identity, growth, and society.**

**II. Performance Task**

**Directions to Learners:** Write a one-page autobiographical narrative about a meaningful life experience that has shaped you. Use your authentic voice, clear structure, and thoughtful reflection to tell your story. After writing, you will share your work with a partner or group and receive feedback to help improve your narrative before final submission.

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| | **Teacher Instructions:**<br>1. Guide learners in choosing a meaningful life experience and brainstorming ideas before writing.<br>2. Remind learners to focus on authentic voice, structure, and reflection rather than perfection in grammar.<br>3. Facilitate peer or small-group feedback sessions using simple criteria (voice, clarity, structure, and meaning).<br>4. Provide constructive feedback and allow learners to revise their work based on comments received before final submission.<br>5. Please see the appendix 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:<br>1. Which activities engaged students the most?<br>2. How many learners achieved 80% on the assessment? How many learners need remediation?<br>3. Which of my teaching strategies worked well?<br>4. Which activities took longer than expected and how can I manage time more efficiently in future sessions?<br>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, generative AI tools such as ChatGPT were used for content organization, activity enhancement, and pedagogical annotations. The teacher reviewed, revised, and finalized all instructional content and takes full responsibility for the accuracy and appropriateness of the material. |

## APPENDICES

### Appendix A: Why Stories Matter

***Autobiographical Excerpt***

**Autobiography of a 2nd Generation Filipino-American (An Excerpt)**

**by Michael Espe**

*Looking back at my life, so many influences and events have shaped the way I am, now being a 2nd generation Filipino-American UCLA student. From the time I was born on April 29, 1985 until I entered my second year of college at UCLA, I grew up being oblivious as to how and why I was the way I was, with my personality, my dealings with other people, and more approach towards education. It wasn't until halfway through my college career that I began to realize the impact*

*that history had on my life. Coming from a low-class family background, born and raised up mostly in Los Angeles and for a few years in a city in the Philippines called Baguio, my decisions in life and consequently my experiences leading up to the present times have been linked to history. Specifically, the history of my own parents and the history of the Philippines are ultimately related to how my life experiences in the past 21 years have come about.*

*Beginning with the history of my parents, it all traces back to our homeland, the Philippines. Both of my parents grew up in small rural farming towns, miles away from the main city center of Manila. Growing up in small towns, the only exposure they had to American life were their relatives who lived in Manila during the 1970s. From these urban dwelling relatives, they had notions about the U.S. from television and newspapers. My father was first exposed to the idea of joining the U.S. Navy from one of those relatives. With the allure of gaining economic success, modern conveniences, and eventually a life of prosperity, my father made the critical decision to move to the United States by joining the Navy. From this decision, my father was able to come to America and settle in Los Angeles after his term was over. As for my mother, she was never really exposed to American life as well, except from her own uncle who was living in Los Angeles for about 20 years after migrating from Hawaii where he worked at the Dole Pineapple Plantation during the 1930s. She was also told about the riches and more prosperous life one can have while living in the United States compared to the life they already had in rural Philippines. From this experience, my mother made the crucial decision to immigrate to the United States in hoping to experience a new and better life.*

**Appendix B: Rubric for the Assessment**

| Criteria | Excellent (40) | Proficient (30) | Developing (20) | Beginning (10) |
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| **Content & Relevance of Experience** | The life experience is highly meaningful, clearly developed, and strongly connected to the writer's personal growth. | The experience is meaningful and generally clear, with some connection to personal growth. | The experience is somewhat unclear or lacks depth and limited connection to personal growth. | The experience is unclear, irrelevant, or too vague to understand. |
| **Authentic Voice (First-Person Expression)** | Writing shows a strong, consistent, and natural personal voice throughout the narrative. | Personal voice is present but occasionally inconsistent or slightly generic. | Limited use of personal voice; sounds partially impersonal or unclear. | No clear personal voice; reads like a report or unrelated text. |
| **Reflection & Insight** | Deep and thoughtful reflection showing clear lessons learned and self-awareness. | Clear reflection with some explanation of lessons learned. | Basic or surface-level reflection with limited insight. | No reflection or unclear understanding of the experience. |
| **Organization & Structure** | Ideas are logically organized with clear beginning, middle, and end; smooth transitions. | Generally organized with minor lapses in flow or transitions. | Organization is weak; ideas may be confusing or loosely connected. | Lacks clear structure; ideas are disorganized and difficult to follow. |
| **Language Use & Mechanics** | Excellent grammar, spelling, and sentence structure with minimal or no errors. | Few errors in grammar or spelling that do not affect meaning. | Several errors that occasionally affect clarity. | Frequent errors that significantly affect understanding. |

| **Learning Area** | CREATIVE COMPOSITION 1 | **Learning Exemplar Number** | 4 |
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| **I. OBJECTIVES** | |
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| **A. Content Standard** | The learner demonstrates understanding of personal creative nonfiction forms, structures, and elements to narrate lived experiences with authenticity and voice. |
| **B. Performance Standard** | The learner composes, refines, and publishes a personal nonfiction narrative through a recursive composition process that incorporates feedback, reflection, and revision to express lived experience with authenticity, insight, and narrative technique. |
| **C. Learning Competencies** | • Identify distinguishing features of authorial style and personal voice across works to establish one's voice (i.e., personal style, tone, personality, perspective).<br>• Compose original personal creative nonfiction (e.g., memoir, personal narrative) drawn from lived experience to explore selfhood, growth, and insight.<br>• Apply self-assessment, peer, and teacher feedback in revising drafts for coherence, impact, and ethical representation.<br>• Assess one's evolving voice by reviewing early drafts, peer feedback, and journal entries. |
| **II. REFERENCES and MATERIALS** | **REFERENCES:**<br>Department of Education. 2026. Strengthened Senior High School Curriculum Guide for Creative Composition 1.<br>EBSCO Research Starters. "Personal Narratives." Accessed May 7, 2026. https://www.ebsco.com/research-starters/literature-and-writing/memoir<br>Gendler, Annette. "What is Memoir?" *Washington Independent Review of Books*, March 20, 2013. https://www.washingtonindependentreviewofbooks.com/features/what-is-memoir.<br>Wheaton College. Style, Diction, Tone, and Voice. Accessed May 7, 2026. https://www.wheaton.edu/academics/services/writing-center/writing-resources/style-diction-tone-and-voice/<br>YouTube. "How to Create a Word Cloud." YouTube video, 2024. https://www.youtube.com/watch?v=jHfOIwn-tnc<br>YouTube. "How To Vlog and Be a Better Storyteller." YouTube video, 2021. https://www.youtube.com/watch?v=KdsWzPMCv7w<br><br>**MATERIALS**<br>• Printed and/or digital copies of excerpts and worksheets, mobile devices, and sticky notes<br>• All materials can be accessed here: https://tinyurl.com/CCQ1LE4SHS<br>• All appendices can be accessed through the Google Drive link: https://bit.ly/CreativeCompositionAppendices |
| **III. CONTENT** | **Lesson Focus:** Creative Non-Fiction (Memoir)<br>**Key Elements:** Authorial Style, Personal Voice, tone, diction, and perspective |

<table>
<tr><td>IV. OBJECTIVES</td><td colspan="2">At the end of the session, learners are expected to:<br>1. Identify at least three distinguishing features of an author’s style and personal voice (i.e., personal style, tone, personality, perspective).<br>2. Describe how specific word choices, tone, and perspective contribute to an author’s personal voice<br>3. Write a memoir based on real-life experiences that shows reflection on personal growth and self-understanding.<br>4. Revise a memoir draft based on self-assessment, peer, and teacher feedback to demonstrate observable improvements in personal style, tone, personality, and perspective<br>5. Evaluate the development of one’s personal voice by reviewing initial and revised versions of a creative composition based on feedback and reflection.<br>6. Justify the progression of authorial voice development by citing specific evidence from drafts, feedback, and/or assessments.</td></tr>
<tr><td colspan="2">IV. PROCEDURES</td><td>ANNOTATIONS</td></tr>
<tr><td rowspan="3">A. Activating Prior Knowledge</td><td colspan="2">A.1. Activating Prior Knowledge</td></tr>
<tr><td colspan="2">Option 1 Six-Word Story</td></tr>
<tr><td>Time Allotment: 10 minutes<br>Target Objective/s: see Objectives 1, 2<br><br>Directions for Students:<br>1. Pick one specific, meaningful memory from your life.<br>2. Summarize that entire memory using exactly six words.<br>3. Write your six-word story on your paper.<br>4. Be ready to read your story aloud if you’re called on or want to volunteer.<br><br>Instructions for Teachers:<br>1. Start by sharing an example (e.g., “For sale: Baby shoes, never worn.”) to show how six words can tell a story.<br>2. Use a visual timer for the 2-minute brainstorm.<br>3. Remind students to focus on a feeling or a sensory detail.<br>4. Have volunteers read their stories.</td><td>The application of the Instructional Design Framework (IDF) is evident in how this activity shifts the focus from content consumption to competence-based production, ensuring the learner remains at the center of the pedagogical process. By utilizing Constructivist and Reflective pedagogies, the activity requires students to engage in meaningful distillation, a core tenet of the IDF’s conceptual framework, which seeks to develop Higher Order Thinking Skills (HOTS) through creative synthesis. The transition from autobiography to memoir serves as a Spiral Progression, building upon the students' prior knowledge of narrative while introducing the sophistication of thematic focus and brevity. Furthermore, the activity promotes Contextualization by using students' own lived</td></tr>
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| | **Processing Question:**<br>1. Which words did you have to sacrifice to meet the six-word limit, and why was the remaining story stronger?<br>2. Does your six-word story focus on a factual event (Autobiography) or the feeling of that event?<br>3. How do our personal experiences influence the way we select six-word stories?<br>4. How does choosing just one moment of your life help you express your identity more clearly? | experiences as the primary curriculum material, while the sharing and processing phase fosters a Collaborative learning environment in which personal "slices of life" are validated, fulfilling the IDF's goal of producing holistically developed, communicatively competent Filipino learners. |
| | **Option 2 Artifact's Voice** | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see Objectives 1, 2<br><br>**Directions for Students:**<br>1. Gather into teams of 4 people.<br>2. Individually, pick one physical object from your past that holds a strong memory<br>3. Describe your object and the specific feeling it represents to your group.<br>4. Choose one object from your group and write a 2-sentence "Museum Caption" that describes its physical appearance and the memory it carries.<br>5. Read your group's caption aloud to the rest of the class.<br><br>**Instructions for Teachers:**<br>1. Explain that in an autobiography, the object is just a detail; in a memoir, the object can be the story.<br>2. Give 5 minutes for sharing within groups and 5 minutes for writing the caption.<br>3. Remind students to use words that describe how the object looks, smells, or feels.<br>4. Use the captions to show how a memoir focuses on the meaning behind the objects or things of our lives. | The application of the Instructional Design Framework (IDF) in this activity centers on Contextualization and Integrative pedagogy, in which students use tangible, real-world "artifacts" from their own lives to ground abstract literary concepts. This approach aligns with the IDF by promoting Higher Order Thinking Skills (HOTS), specifically through synthesis and evaluation as groups negotiate which object carries the most significant emotional truth. By moving from the broadness of autobiography to the focused lens of a memoir via an object, the lesson demonstrates Spiral Progression, deepening the students' understanding of narrative perspective. The collaborative nature of the "Museum Caption" task fosters a Social Constructivist environment, ensuring that the learning is both learner-centered and competence-driven. |

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| | **Processing Questions:**<br>1. Why is a single object often more powerful for telling a story than a list of dates and events?<br>2. How did your group decide which object had the most storytelling?<br>3. If you were writing an autobiography, where would this object fit? Why?<br>4. How do your personal experiences influence the way you chose the object and phrased your captions? | |
| | ***A.2. Establishing the Purpose of the Lesson*** | |
| | **Option 1 Life in the Big Screen** | |
| | **Time Allotment:** 15 minutes<br>**Target Objective/s:** see Objectives 1, 2<br><br>**Directions for Students:**<br>1. Open your browser on your phone and go to www.menti.com on your phone or computer.<br>2. Type in the code shown on the classroom screen to join the activity.<br>3. Enter your three words or phrases that best reflect your answer and click submit to see them appear on the board.<br>**Instructions for Teachers:**<br>1. Open the Mentimeter presentation and show the join code clearly to the class.<br>2. Tell students to answer the prompt ***"If your personal story were a movie, what would be the dominating mood or emotion of your story?"***<br>3. Once the cloud is populated, point out the largest words (the most common tones) and the outliers (unique perspectives) to show varied personal voice.<br>4. Synthesize the activity and present the objectives. | The Instructional Design Framework (IDF) is applied here by shifting the focus from passive listening to active, student-led learning. By using the 4Cs (Connection, Creativity, Collaboration, and Context) and the 4Is (Innovative, Inclusive, Ideational, and Integrative), this approach helps students link their personal identities to academic concepts. Through inquiry-based activities and digital tools like Mentimeter, the framework replaces traditional lectures with Authentic Learning. This ensures that essential 21st-century skills, such as critical thinking and communication, are naturally woven into a modern, future-ready classroom experience. |

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| | How to Create a Word Cloud Tutorial:<br>https://www.youtube.com/watch?v=jHfOIwn-tnc<br><br>**Synthesizing Statement.**<br>We can see that each story has its own dominating mood or emotion. These dominating themes help shape how we want our stories to be told and shared. It influences the tone, diction, and perspective that we use in writing our stories. | |
| | **Option 2 Life in Print** | |
| | **Time Allotment:** 15 minutes<br>**Target Objective/s:** see Objectives 1, 2<br><br>**Directions for Students:**<br>1. Grab a piece of chalk and find a space on the board.<br>2. Write three words or phrases that best reflect your answer to the prompt.<br><br>**Instructions for Teachers:**<br>1. Tell students to answer the prompt ***"If your personal story were a book, what would be the dominating mood or emotion of your story?"***<br>2. Once the blackboard is populated, point out the recurring answers and the unique perspectives to show how varied the personal voice can be.<br>3. Synthesize the activity and present the objectives.<br><br>**Synthesizing Statement.**<br>We can see that each story has its own dominating mood or emotion. These dominating themes help shape how we want our stories to be told and shared. It influences the tone, diction and perspective of we used in writing our stories. | This activity follows the new Instructional Design Framework by putting the student at the center of the learning process. It uses Connection, Creativity, Collaboration, and Context to help students relate their own lives to the lesson topic. By using inquiry-based and Experiential ways of teaching, students learn by doing rather than just listening. The activity is Innovative, Inclusive, Ideational, and Integrative because it allows every student to share their unique perspective on the board. This approach focuses on Competency Development, giving students the creative agency to discover how an author's voice works through their own writing choices. |

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<tr><td rowspan="3">B. Instituting New Knowledge</td><td colspan="2">B.1. Presenting Examples</td></tr>
<tr><td colspan="2">Option 1 Recognizing the Voice</td></tr>
<tr><td>Time Allotment: 10 minutes<br>Target Objective/s: see Objectives 1, 2<br><br>Directions for Students:<br>1. Read the narrative “The Screen Between Us.”<br><br>Instructions for Teachers:<br>1. Before proceeding with the reading proper, share with the students that the narrative is an example of a memoir.<br>2. Access the discussion on memoir through https://www.ebsco.com/research-starters/literature-and-writing/memoir<br>3. Distribute copies of the selection. Copy is available through this link https://tinyurl.com/CCQ1LE4SHS<br><br>Processing Questions:<br>1. What emotions did you feel while listening/reading?<br>2. How do the experiences influence the way the story is told?<br>3. Why is it sometimes more powerful to share one specific "snapshot" of your life?<br><br>Synthesizing Statement:<br>Focusing on one specific "snapshot" is more powerful because it feels more real and emotional than a long list of events. Sharing a single, detailed moment helps your audience see and feel what you experienced, making your message much easier to remember. By zooming in on one story, you can show a big life lesson through a small, simple scene that everyone can understand.</td><td>The Instructional Design Framework (IDF) is applied into this activity by prioritizing learner-centeredness and relevance through the exploration of contemporary memoirs. By utilizing the inquiry-based pedagogy, the lesson encourages students to deconstruct "The Screen Between Us" and derive personal meaning from the narrative’s specific "snapshots." This approach aligns with the framework’s core components of engagement and meaning making, as students transition from mere reading to deep emotional processing. Furthermore, the teacher’s use of reflective pedagogy through targeted processing questions prompts learners to evaluate the power of storytelling and its influence on identity. The synthesis phase reinforces the conceptual framework by emphasizing the transition from concrete experiences to abstract life lessons, ensuring the lesson is both integrative and collaborative.</td></tr>
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| | **Option 2 Different Voices, Same Story** | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see Objectives 1, 2<br><br>**Directions for Students:**<br>1. Partner up and decide who will read Narrative A and B.<br>2. Talk to your partner about what you read. Discuss how the character felt and the tone of their story.<br>3. In 8 minutes, complete a Venn Diagram.<br>● Left: Features of **The Plastic Island**.<br>● Right: Features of **The Best Seat** in the House.<br>● Middle: What do both stories have in common?<br>4. Share one difference you found with the rest of the class.<br><br>**Instructions for Teachers:**<br>1. Briefly explain how tone, diction, and perspective shape our narratives.<br>2. Access the reading material and activity sheet here: https://tinyurl.com/CCQ1LE4SHS<br>3. Use a visual timer for the 8-minute Venn Diagram session.<br>4. Proceed with the processing questions and synthesis.<br><br>**Processing Questions:**<br>1. How does the atmosphere of the canteen change between the two stories?<br>2. If you swapped the titles of the two stories, would they still make sense? Why or why not?<br>3. How does the author's choice of words influence your level of empathy for the narrator?<br>4. How can a writer change the story of a memory simply by changing their perspective? | The activity is designed to spark Contextualization and Active Learning, core pillars of the new Instructional Design Framework. By utilizing a Constructivist pedagogy, students are not told what tone and diction are; instead, they discover these concepts through the Collaborative process of comparing two contrasting narratives. This "Discovery-based" approach ensures that learners are Meaning-making agents who connect the literary texts to their own social experiences in a school setting. The use of a Venn Diagram facilitates Inquiry-based learning, allowing students to categorize linguistic evidence before the formal definitions are introduced. Ultimately, this framework prioritizes Learner-centeredness, ensuring that the bridge from personal experience to academic terminology is built by the students themselves through reflective dialogue. |

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| | **Synthesizing Statement:**<br>In creative nonfiction, the truth of an event is shaped not just by the facts, but by the unique voice—the specific blend of tone, word choice, and perspective—that the author uses to invite us into their world. | |
| | ***B.2. Discussing New Concept*** | |
| | **Option 1 Highlighting the Voice** | |
| | **Time Allotment:** 25 minutes<br>**Target Objective/s:** see Objectives 1, 2<br><br>**Directions for Students:**<br>1. Read the text "**The Screen Between Us.**"<br>2. Underline words or phrases that reveal the author's attitude or emotional state during the event.<br>3. Encircle specific word(s) that strike you as unique, powerful, or particularly descriptive.<br>4. Box sentences or phrases that show the author's personal point of view or how they specifically witnessed the event.<br><br>**Instructions for Teachers:**<br>1. Distribute copies of the narrative. Copy is available through this link: https://tinyurl.com/CCQ1LE4SHS<br>2. Before the activity, discuss the features of authorial style and personal voice (tone, word choice or diction, perspective). Access the discussion through this link https://www.wheaton.edu/academics/services/writing-center/writing-resources/style-diction-tone-and-voice/<br>3. Allot exactly 15 minutes for the reading and marking phase.<br>4. Proceed with the presentation and processing questions. | The activity directly applies the Instructional Design Framework (IDF) of the Strengthened Senior High School (SSHS) by placing the learner at the center of the meaning-making process. By engaging in active annotation, students utilize Empowering Pedagogies, specifically Inquiry-Based and Reflective Learning to deconstruct how a narrative is built. The task promotes 21st-century skills like critical thinking and literacy by requiring students to move beyond surface-level comprehension toward an analytical understanding of diction, tone, and perspective. This design ensures Curriculum-Teaching-Assessment alignment, where the marking activity serves as a formative assessment of the students' ability to recognize authorial style and personal voice. By connecting the text to a life-changing event, the lesson remains context-responsive and inclusive, allowing learners to draw from their own lived experiences to better understand the author's authorial choices. |

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| | **Processing Questions:**<br>1. Look at the lines you boxed. How does the author's unique view of the world change how this story is told compared to a news report?<br>2. How do the words you encircled (Diction) and underlined (Tone) work together to make the story feel real and personal?<br>3. If you changed the tone and the word choices of this story, would it still have the same impact or effect?<br>4. Why is the 'voice' just as important as the facts of the event? | |
| | **Option 2 Battle of the Voices** | |
| | **Time Allotment:** 25 minutes<br>**Target Objective/s:** see Objectives 1, 2<br><br>**Directions for Students in Groups:**<br>1. Read the two memoirs, **The Secret of the Blue Envelope** and **The Gravy Incident.**<br>2. Identify the dominating tone, diction, and perspective<br>3. Record your findings in the provided worksheet.<br>4. Explain to the class why your group chose those specific labels for each memoir.<br><br>**Instructions for Teachers:**<br>1. Discuss the features of authorial style and personal voice (tone, word choice or diction, perspective). Access the discussion through this link https://www.wheaton.edu/academics/services/writing-center/writing-resources/style-diction-tone-and-voice/<br>2. Divide the class into groups and distribute copies of the memoirs and the worksheet.<br>Access the worksheet and the reading materials here: https://tinyurl.com/CCQ1LE4SHS | The Instructional Design Framework (IDF) is applied through a learner-centered approach that prioritizes meaningful learning and holistic development. By placing the learner at the center, the activity utilizes collaborative and integrative pedagogies, allowing students to bridge the gap between curriculum standards and real-world literacy. The design adheres to the 3Rs (Responsive, Relevant, and Reflective), ensuring that the exploration of authorial voice is contextualized within authentic personal narratives. Through scaffolding—moving from the comparison of short samples to the deep analysis of memoirs—the instruction fosters critical thinking and 21st-century skills necessary for the various SHS exits. This alignment of teaching, curriculum, and assessment ensures that students do not just memorize definitions but demonstrate a functional mastery of how voice influences storytelling. |

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| | 3. Conclude by facilitating the presentation of group outputs.<br>**Processing Questions:**<br>1. How do the author's experiences and current reflections shape the specific diction and tone of the memoir?<br>2. In what ways does the perspective change the reader's level of empathy for the characters?<br>3. If the author had chosen a formal rather than informal diction, how would that change your perception of the story's authenticity?<br>4. How does the author's unique style and voice specifically amplify or hide the central lesson of the narrative?<br><br>**Synthesizing Statement:**<br>The power of a memoir lies not just in *what* happened, but in *how* the writer's choice of words and emotional lens transforms a personal memory into a universal human experience. | |
| | ***B.3. Developing Mastery*** | |
| | **Option 1 Generating Me** | |
| | **Time Allotment:** 20 minutes<br>**Target Objective/s:** see Objectives 3, 4, 5<br><br>**Directions for Students:**<br>1. Think of a single moment that changed how you see the world. Consider these guide questions.<br>● What is one memory or lesson that you will never forget? Why?<br>● What emotion best describes that memory?<br>● How did your life change in that memory?<br>● What did the memory teach you about yourself? | The Instructional Design Framework (IDF) is seamlessly integrated through its core principles of Relevance, Responsiveness, and Reflectiveness (the 3Rs). By centering the activity on the Learner, it addresses diverse needs and aspirations while fostering 21st-century competencies like digital literacy and critical thinking. The lesson employs learner-centered and inclusive pedagogies, transforming the student into a "co-agent" of their learning through authentic assessment and metacognitive reflection. This approach ensures that instruction is not just a transfer of knowledge but a meaningful integration of technology and |

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| | 2. Use the responses to write a prompt. Ensure you explicitly tell the AI what tone, diction, and perspective to use.<br>3. Input your prompt into the AI tool to generate an 8-paragraph draft.<br>4. Use self-assessment and manually rewrite parts to establish your style and personal voice. Change at least three specific words or sentences.<br>5. Note down the three changes you made and why you made them.<br>**Instructions for Teachers:**<br>1. Show a poor example of a prompt vs. a good prompt that includes specific tone and diction requirements.<br>2. Allot enough time for students' manual revision.<br>3. Proceed with the processing questions and synthesis<br><br>**Processing Questions:**<br>1. Did the AI-generated memoir feel like your story, or a story about you? Why?<br>2. Which specific words did the AI choose that felt "not you"?<br>3. How did sticking to your chosen perspective and flow help or hinder the AI in capturing the significance of your moment?<br>**Synthesizing Statement:**<br>Technology can mimic the structure of a story, but only the human heart can provide its pulse. Our style is defined not by the words we use, but by the intentional choices we make to ensure our truth is heard exactly how we feel it. | human creativity, preparing students for their chosen SHS Exits by sharpening their unique authorial voice. |
| | **Option 2 Repairing the Monotone Voice** | |
| | **Time Allotment:** 20 minutes<br>**Target Objective/s:** see Objectives 3, 4, 5 | The activity is aligned with the IDF, prioritizing a learner-centered and responsive approach to the 21st-century classroom. By utilizing generative AI as a tool for "drafting" rather than "replacing," the |

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| | **Directions for Students:**<br>1. Partner up and choose between the two Neutral Narratives with specific profile constraints.<br>***The neutral narratives:***<br>● A man walks to the market. It is Saturday morning. He picks up a basket. He selects a bag of rice and a carton of eggs. He waits in line at the counter. He hands his cash to the cashier.<br>● A woman stands on the sidewalk. It is 5:00 PM. A jeepney stops. The woman gets on and sits down. They pay the driver.<br>2. Use the guide questions.<br>● What memory or lesson do you want to share with the story?<br>● What emotion would best describe the events in the memoir?<br>● What life-changing event happened to the character in the memoir?<br>● What lesson will the memoir teach the readers?<br>3. Ask the AI to write an 8-paragraph memoir based on your responses to the guide questions.<br>4. Exchange your AI-generated memoir with your partner. Highlight 3 specific points where you can improve the tone, word choice, or perspective.<br>5. Manually rewrite the memoir to make it sound like you, documenting every change to show how you improved the memoir.<br><br>**Instructions for Teachers:**<br>1. Show a poor example of a prompt vs. a good prompt that includes specific tone and diction requirements.<br>2. Challenge the students to find one sentence the AI wrote that they would never actually say in real life.<br>3. Ask the processing questions and synthesize. | lesson employs collaborative and integrative pedagogies that foster the foundational skills of critical thinking and digital literacy. The focus on peer assessment and manual revision ensures that instruction remains reflective, requiring learners to engage in feedback loops that bridge the gap between AI-assisted content and authentic authorial mastery. This design directly supports the framework's goal of curriculum de-cluttering by focusing on deep, practical application of style features rather than rote memorization. Ultimately, the transition from a neutral narrative to a memoir equips students with the communicative competence essential for the various SHS Exits, whether they pursue higher education or immediate employment. |

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| | **Processing Questions:**<br>1. When you read the AI-generated version for the first time, did it feel realistic? Why?<br>2. How do diction, tone, and perspective vary depending on the specific profile constraint? What does this say about the authorial style and personal voice?<br>3. What are the specific points your partner suggested that improved the tone, word choice (diction), or perspective to make the memoir even more authentic?<br><br>**Synthesizing Statement:**<br>Technology can mimic the structure of a story, but only the human heart can provide its pulse. Mastery of authorial style or personal voice isn't just about adding flavor to a story; it is the act of using tone, diction, and perspective to translate a sequence of events into a meaningful and relatable story. | |
| **C. Demonstrating Knowledge and Skills** | ***C.1. Finding Practical Application*** | |
| | **Option 1 Viral Threads** | |
| | **Time Allotment:** 20 minutes<br>**Target Objective/s:** see Objectives 3, 4, 5<br><br>**Directions for Students:**<br>1. Pick your persona from the list.<br>● community 'Marites'<br>● local public official<br>● social media influencer<br>● parent<br>● by-stander<br>2. Choose one situation.<br>● Whole day power interruption on a weekend.<br>● Wi-Fi went out in the middle of a heavy rainstorm | The activity embodies the Instructional Design Framework (IDF) by prioritizing Ideational and Integrative learning events. Through the pedagogy of Experiential Learning, students do not merely define authorial style but "live" it by navigating a simulated Context that mirrors 21st-century digital realities. The framework's emphasis on Connection is evident as learners bridge academic concepts of diction and perspective with the practical skill of social media branding and persona-building. By requiring students to empathize with diverse profiles, the lesson fosters inclusivity and a deeper understanding of social dynamics. The task promotes Creativity and Innovation, ensuring that the competencies of the |

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| | ● You are next in line for a tricycle, but the person behind you cut in line<br>● Oil price hike<br>3. Create a 2-paragraph post reflecting on the situation.<br>4. Ensure your tone, diction (word choice), and perspective match your character perfectly.<br>5. Make sure it sounds like something that would go viral!<br><br>**Instructions for Teachers:**<br>1. Show two contrasting posts about the same event to highlight how tone shifts a message.<br>2. Have students draw a random persona and situation from a hat to increase the challenge.<br>3. Swap papers and have partners guess the persona based solely on the diction and tone used.<br>4. Post "Viral Threads" on the wall for students to "like" or "comment" on the most convincing voices using sticky notes.<br><br>**Processing Questions:**<br>1. How did your chosen character's social status or job change the way they viewed the inconvenience?<br>2. What specific words did you include to make your character's voice fit the profile constraints?<br>3. If you changed your tone from sarcastic to formal, how would the effect of your post change, even if the facts of the story stayed the same?<br>4. What made the most liked Viral Thread viral?<br><br>**Synthesizing Question:**<br>In the digital world, our voice is the only face people see; how does mastering tone and diction allow us to control our narrative and influence our audience? | communication arts are developed through authentic, learner-centered applications that prepare students for real-world discourse. |

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| | **Option 2 Podcast: Unmuted Voice** | |
| | **Time Allotment:** 25 minutes<br>**Target Objective/s:** see Objectives 3, 4, 5<br><br>**Directions for Students:**<br>1. Gather in groups and assign roles: (1) Hosts, (2) Guests.<br>2. Hosts will write and ask questions that help your guest share a meaningful life story<br>3. Guests will answer the questions using the features of a personal voice, such as tone, diction, and perspective.<br>4. Switch roles.<br><br>**Instructions for Teachers:**<br>1. Demonstrate how a podcast works and discuss the format.<br>2. Group students into teams and review the scoring rubric together. Access the rubric here: https://tinyurl.com/CCQ1LE4SHS<br>3. Allot 20 minutes for the session.<br>4. Facilitate studio-style presentations.<br>5. Proceed with the processing questions and synthesis.<br>6. See Appendix 1 for the rubric.<br><br>**Processing Questions:**<br>1. How did the specific way you phrased your questions influence the tone of your partner's response?<br>2. Which specific words or phrases did you choose to make your story feel more alive or authentic to your personal perspective?<br>3. How did your tone shift when you moved from a factual answer to a more emotional, memoir-style response? | The activity applies the Instructional Design Framework (IDF) by prioritizing learner-centeredness and experiential learning. By engaging in a simulated podcast, students undergo an authentic assessment that mirrors real-world communication, moving beyond rote memorization of literary terms toward holistic mastery. The activity utilizes collaborative pedagogy, allowing learners to co-construct meaning through dialogue while honing 21st-century skills such as critical thinking and empathy. Through the integrative approach, students apply linguistic features like diction and perspective in a way that aligns with the framework's goal of producing workforce-ready and college-prepared graduates. Ultimately, this design fosters active participation and reflection, ensuring that the learning is both contextualized and deeply rooted in the development of a unique, personal voice. |

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| | **Synthesizing Statement:**<br>In writing and in speech, your Voice is the fingerprint of your soul; while facts tell us what happened, your choice of tone and diction tells us why it mattered. Today, you moved from being a reporter of your life to being the author of your experience. | |
| | ***C.2. Making Generalization*** | |
| | **Option 1 Echoing Voice** | |
| | **Time Allotment:**<br>**Target Objective/s:** see Objectives 5, 6<br><br>**Directions for the learners:**<br>1. Take out your initial draft and your revised memoir.<br>2. Read both versions side-by-side. Look specifically at tones, diction, and perspective.<br>3. On a separate sheet, write three "Echoes" or three things you noticed about how your unique voice grew stronger during the revision process.<br><br>**Instructions for Teachers:**<br>1. Ensure students have access to both their first and final drafts.<br>2. Allow students to read their work without interruption.<br>3. Use the improved processing questions below to lead a small-group or whole-class discussion.<br>4. Synthesize.<br><br>**Processing Questions:**<br>1. What improvements did you notice in your authorial style and personal voice based on the initial and revised versions of the memoir after self-assessment?<br>2. Looking at your self-assessment, what is one "signature style" you discovered in your writing that you want to keep using in future projects? | The activity applied the Instructional Design Framework (IDF) by placing the Learner at the center of the instructional process. It operationalizes the 3Rs of Instruction—Responsive, Relevant, and Reflective—by requiring students to engage in deep self-assessment of their own narratives. Through the Reflective pedagogy, learners undergo a formative assessment process that goes beyond content mastery, focusing instead on the authentic task of developing an authorial voice. This approach aligns with the framework's goal of fostering mastery of foundational skills in communication while ensuring that the learning is contextualized to the student's personal experiences. By comparing drafts, the activity promotes continuous improvement and prepares students for the Effective Communication core area. |

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| | **Synthesizing Question:**<br>Now that you have seen how your tone and diction evolved, how has your understanding of your own story changed from the first time you wrote it to now? | |
| | **Option 2 Glow and Grow** | |
| | **Time Allotment:**<br>**Target Objective/s:** see Objectives 5, 6<br><br>**Directions for the learners:**<br>1. Exchange your draft and revised memoir from the **Repairing the Monotone Voice** activity with a partner.<br>2. Give one Glow (strength) and one Grow (improvement)<br>3. Discuss the feedback briefly.<br>4. Document the feedback received and analyze the adoptability of the Grow input.<br><br>**Instructions for Teachers:**<br>1. Ensure every student has both their "Before" (Initial) and "After" (Revised) memoir drafts ready.<br>2. Before starting, show an example of a "Glow" and a "Grow" on the board. Emphasize that feedback should be specific and kind.<br>3. Lead the class into the processing questions to help them internalize the feedback.<br><br>**Processing Questions:**<br>1. How does your revised memoir better reflect your unique personality compared to your first draft?<br>2. Looking at your partner's feedback, what specific "Grow" surprised you the most about your writing? | The activity operationalizes Instructional Design Framework by placing the Learner at the Center of the assessment process. It utilizes Reflective and Collaborative Pedagogies, moving away from traditional teacher-led evaluation toward a peer-responsive system. By comparing initial and revised memoirs, the activity adheres to the 3Rs of Instruction (Responsive, Relevant, and Reflective), allowing students to track their own progress in developing 21st-century skills like critical thinking and communication. This process ensures Coherence between the learning competency of authorial style and the authentic assessment of a revised memoir. This feedback loop supports the Continuous Improvement of the learner, fostering a mindset of self-directed growth. |

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| | 3. What improvements did you notice in your authorial style and personal voice based on the initial and revised versions of the memoir after peer-assessment?<br><br>**Synthesizing Statement:**<br>True writing is rewriting; by recognizing our Glows and Grows, we transform our words from a simple report into a distinct and powerful personal voice. | |
| **V. ASSESSMENT** | **Part I. Quiz: The Writer's Craft**<br>**Instructions:** Read each question/statement carefully and choose the best answer from the options provided.<br>**1. Which element of a memoir refers to the author's unique way of using language, including sentence structure and figurative language?**<br>A) perspective<br>B) plot<br>C) setting<br>*D) style*<br>**2. Personal voice in a memoir is best described as:**<br>A) A strictly objective and academic way of presenting facts.<br>B) The dialogue spoken by secondary characters in the story.<br>C) The literal sound of the author's voice in an audiobook.<br>*D) The sense that a real person is speaking directly to the reader.*<br>**3. If an author uses words like 'somber,' 'gloomy,' and 'shadowy' to describe a childhood memory, what are they primarily establishing?**<br>A) chronology<br>B) diction<br>C) perspective<br>*D) tone*<br>**4. What does 'diction' specifically refer to in creative non-fiction?**<br>*A) The author's choice and use of words and phrases.*<br>B) The historical accuracy of the events described.<br>C) The length of the memoir.<br>D) The use of photographs to supplement the text. | |

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| | **5. In a memoir, 'perspective' is unique because it often involves:**<br>A) A third-person narrator who knows everything.<br>B) An imaginary narrator created to hide the author's identity.<br>*C) The author looking back on their younger self with current wisdom.*<br>D) The perspectives of everyone else involved in the events.<br>**6. Which of the following is an example of 'informal' diction in a memoir?**<br>*A) It was raining cats and dogs, and I was totally soaked.*<br>B) One must consider the implications of such weather.<br>C) The atmospheric conditions were highly unfavorable.<br>D) The precipitation intensified as the afternoon progressed.<br>**7. An author's 'tone' can be described as the _____ they take toward their subject.**<br>*A) attitude*<br>B) argument<br>C) distance<br>D) research<br>**8. Why is 'personal voice' essential to the success of a memoir?**<br>A) It allows the author to use as many big words as possible.<br>*B) It builds trust and an emotional bond with the reader.*<br>C) It ensures the book will be a bestseller.<br>D) It proves the author has a good memory.<br>**9. How does 'perspective' differ from 'personal voice'?**<br>A) Perspective is only for fiction; voice is only for non-fiction.<br>*B) Perspective is the point of view; voice is the personality in the writing.*<br>C) Perspective refers to the grammar; voice refers to the punctuation.<br>D) They are exactly the same thing.<br>**10. Which element is most likely to change if an author writes about the same event at age 20 and then again at age 70?**<br>*A) perspective*<br>B) the date<br>C) the facts<br>D) the location |

**Part II. Performance Task.**
Activity 1. **A Life Update (Vlog)**

**Directions for the learners:**

1. Create a 5-minute vlog sharing a life-changing lesson from your own experience.
2. Use your mobile phone only. Shoot in Portrait Mode (vertical).
3. Use a mix of A-Roll (You are featured and talking on the video) and B-Roll (Videos or photos of places, objects, or moments that relate to your story)
4. Ensure your tone (mood), diction (word choice), and perspective (your unique point of view) are clear and consistent throughout.

**Instructions for Teachers:**

1. Present to the students on how to make a personal vlog. Access the presentation through this link: https://www.youtube.com/watch?v=KdsWzPMCv7w or https://tinyurl.com/CCQ1LE4SHS
2. Encourage students to choose background music and vocabulary that match their story's emotion.
3. Present the rubric for assessing and scoring the performance task. Access the rubric through this link: https://tinyurl.com/CCQ1LE4SHS

Activity 2. **A Life Update (Audio Diary)**

**Directions for the learners:**

1. Create a 5-minute audio diary sharing a life-changing lesson from your own experience.
2. Use your mobile phone or any voice recording device available.
3. Start your recording with a timestamp: *"Today is [Date], the time is [Time], and I am recording this from [Location]."*
4. Ensure your tone (mood), diction (word choice), and perspective (your unique point of view) are clear and consistent throughout.
5. The audio diary should be a maximum of 5 minutes. Make every second count!

**Instructions for Teachers:**

1. Present the rubric for assessing and scoring the performance task. Access the rubric through this link: https://tinyurl.com/CCQ1LE4SHS

**Optional Remediation Activity**

Activity 1. **Emotion Thesaurus**

Instructions: Rewrite the sentences in column 1 to match the target emotion in column 2. Write your answers in column 3.

| **Neutral Base** | **Target Emotion** | **New Tone** |
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| I ate the apple. | disgust | *I gnawed at the mealy, bruised fruit.* |
| I ate the apple. | joy | *I savored the crisp, honey-sweet crunch.* |
| The door opened. | fear | *The door creaked open like a gaping mouth.* |
| The door opened. | excitement | *The door swung open, revealing the light.* |
| He looked at me. | admiration | *His eyes beamed, capturing every detail with a smile.* |
| The room was quiet. | loneliness | *The room felt hollow, filled only with a heavy, aching silence.* |

**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 and Perplexity AI to develop sample memoirs 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.

| **Learning Area** | CREATIVE COMPOSITION 1 | **Learning Exemplar Number** | 5 |
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| **I. OBJECTIVES** | |
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| **A. Content Standard** | The learner demonstrates understanding of personal creative nonfiction forms, structures, and elements to narrate lived experiences with authenticity and voice. |
| **B. Performance Standard** | The learner composes, refines, and publishes a personal nonfiction narrative through a recursive composition process that incorporates feedback, reflection, and revision to express lived experience with authenticity, insight, and narrative technique. |
| **C. Learning Competencies** | • Explore the characteristics of hybrid forms of personal creative nonfiction to identify how creators blur genre boundaries in expressing identity and truth.<br>• Adapt different forms of delivery, bimodal or multimodal, and platforms/media to present one's own personal creative nonfiction to various audiences.<br>• Assess one's evolving voice by reviewing early drafts, peer feedback, and journal entries. |
| **II. REFERENCES and MATERIALS** | **REFERENCES:**<br>Department of Education. Strengthened Senior High School Curriculum: Creative Composition 1. Department of Education, 2026. https://www.deped.gov.ph/wp-content/uploads/Creative-Composition-1.pdf.<br>Encyclopaedia Britannica. "Testimonio." Last modified April 20, 2026. https://www.britannica.com/art/testimonio.<br>Facing History & Ourselves. "Authoring Identity." February 25, 2021. https://www.facinghistory.org/resource-library/authoring-identity<br>Johnson, Heather J. "Multimodal Storytelling." National Geographic Education. Last modified January 16, 2025. https://education.nationalgeographic.org/resource/multimodal-storytelling/<br>MasterClass. "A Complete Guide to Writing Creative Nonfiction." 2020. https://www.masterclass.com/articles/a-complete-guide-to-writing-creative-nonfiction<br>Moxley, Joseph M. "Voice." Writing Commons. 2023. https://writingcommons.org/section/rhetoric/rhetorical-stance/voice/.<br>Moxley, Joseph M. "What Is Diction? Types of Diction – Examples." Writing Commons, 2023. https://writingcommons.org/section/style/elements-of-style/diction/<br>Poetry Foundation. "Genre." Accessed May 11, 2026. https://www.poetryfoundation.org/education/glossary/genre<br>Pru Life UK. "The True Story of Daniel Dejapin. Watch and Be Inspired." YouTube video, 3:05. October 12, 2016. https://www.youtube.com/watch?v=vGemji4uanU<br>"Reconstructive Memory." Encyclopedia.com. 2019. https://www.encyclopedia.com/psychology/encyclopedias-almanacs-transcripts-and-maps/reconstructive-memory<br>Thompson, Joanna. "Trauma-informed Practices in Education: Free and Open |

Resources Edition." *Open Educational Resources at City Tech OpenLab*, December 13, 2021. Accessed May 11, 2026. https://openlab.citytech.cuny.edu/oerresources/2021/12/13/trauma-informed-practices-in-education-free-and-open-resources-edition/.

UNICEF. *Strengthening Mental Health and Psychosocial Support Systems and Services for Children and Adolescents in the East Asia and Pacific Region: Philippines Country Report 2022*. Philippines: UNICEF Philippines, 2022. Accessed May 11, 2026. https://www.unicef.org/philippines/media/6071/file.

**SUPPLEMENTARY TEACHER RESOURCES:**

Ames, Hal. A Bird in the Cage. Scribd. Accessed May 11, 2026. https://www.scribd.com/document/622367362/A-Bird-in-the-Cage-testimonio-final

"Dino, Kerra Elaizza. "Testimonio." Scribd, 2026. https://www.scribd.com/document/638935620/testimonio

Guevarra, Aly. "Exploring Testimonio in Creative Nonfiction." Prezi, October 15, 2025. https://prezi.com/p/q6aptmswu7su/exploring-testimonio-in-creative-nonfiction/

"Master Creative Nonfiction: Techniques & Real-Life Examples." Literary Devices. Accessed May 11, 2026. https://literarydevices.net/master-creative-nonfiction-techniques-real-life-examples/

Tutor, Writing. "Hybrid Forms: Blurring the Boundaries between Non-Fiction and Poetry." Author's Pathway, May 24, 2025.https://authorspathway.com/types-of-writing/non-fiction/hybrid-forms-blurring-the-boundaries-between-non-fiction-and-poetry/

**MATERIALS:**

- short teacher-selected excerpt from *A Bird in the Cage*
- assessment copies, rubric, and reflection sheet
- scenario cards / strips
- half sheets / sticky notes
- Manila paper and markers
- board and posting materials (tape / pins / magnets)
- laptop, projector, and speaker (if needed)
- optional bimodal output materials (images, poster paper, cellphone/tablet, art materials)
- All appendices can be accessed through the Google Drive link: https://bit.ly/CreativeCompositionAppendices

<table>
<tr><td>III. CONTENT</td><td colspan="2">Lesson Focus: Testimonio as a Hybrid Form of Personal Creative Nonfiction<br>Key Concepts:<br>● identity<br>● truth/narrative truth<br>● writer's voice</td></tr>
<tr><td>IV. OBJECTIVES</td><td colspan="2">At the end of the session, learners are expected to:<br>1. Explore the characteristics of testimonio as a hybrid form of personal creative nonfiction.<br>2. Adapt one's own testimonio as personal creative nonfiction into a bimodal or multimodal form of delivery for a selected audience.<br>3. Evaluate the development of one's personal voice by comparing early drafts, revised drafts, peer feedback, teacher comments, and journal entries.</td></tr>
<tr><td colspan="2">IV. PROCEDURES</td><td>ANNOTATIONS</td></tr>
<tr><td rowspan="3">A. Activating Prior Knowledge</td><td colspan="2">A.1. Activating Prior Knowledge</td></tr>
<tr><td colspan="2">Option 1: Memoir Memory Snapshots</td></tr>
<tr><td>Time Allotment: 10 minutes<br>Target Objective/s: see Objective 1<br><br>Instructions:<br>1. Ask learners to recall the previous lesson on memoir and let them write the following in their notebook:<br>a. 3 words about memoir<br>b. 2 features of memoir<br>c. 1 real-life experience that can be written as a memoir<br>2. Have learners share their answers with a partner.<br>3. Call on a few pairs to share with the class.<br>4. Give brief feedback by affirming correct ideas and clarifying misconceptions, then connect the review to the new lesson on testimonio.</td><td>This activity uses a constructivist approach because learners recall what they already know about memoir and use it to prepare for the new lesson on testimonio. It uses a collaborative approach because learners share and refine responses with a partner, and active learning because learners write and discuss ideas instead of only listening. It also uses culturally responsive pedagogy by inviting learners to connect memoir to real-life experiences familiar to them. Brief teacher feedback affirms accurate recall, corrects misconceptions, and supports the SHS IDF's Activating Prior Knowledge, learner-centered instruction, and feedback-oriented instruction.</td></tr>
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| | **Option 2:** From My Story to Our Story | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see Objective 1<br><br>**Instructions:**<br>1. Write or present this question on the board: "When can a person's story also speak for others?" Present 2–3 familiar, age-appropriate situations that most learners can relate to, based on their school, home, or community experiences. Examples may include adjusting to a new school, helping the family, long travel to school, balancing schoolwork and household duties, financial struggles, or unfair judgment due to one's background or identity.<br>2. Invite a few pairs to share their answers with the class.<br>3. Give brief feedback, then introduce testimonio as the new lesson focus.<br><br>***Teacher's Note:*** Choose familiar, context-based situations that learners can easily relate to. Adjust examples to fit local realities when needed, and avoid requiring personal disclosure by allowing responses based on observed or community experiences. | This activity uses an inquiry-based approach because learners respond to a guiding question and explore how a personal story may also carry wider meaning. It uses an integrative approach because learners connect personal experience to broader social realities, and a reflective approach because they think about why a story matter beyond the self. The pair discussion also shows a collaborative approach. Brief teacher feedback deepens ideas, strengthens connections, and supports the SHS IDF's Activating Prior Knowledge, relevant instruction, and continuous feedback. |
| | **A.2. Establishing the Purpose of the Lesson** | |
| | **Option 1:** Why Tell This Story? | |
| | **Time Allotment:** 5-7 minutes<br>**Target Objective/s:** see Objectives 1, 2<br>**Teaching Strategy:** Think-Pair-Share<br><br>**Instructions:**<br>1. Write this question on the board: **"**Why do some personal stories need to be told?" Ask learners to think quietly for a moment and write one short answer in their notebook. This is the Think part of the strategy. | This activity uses a reflective approach because learners think about why personal stories matter. It uses a collaborative approach through Think–Pair–Share, and a constructivist approach because learners build purpose from their own experiences and prior understanding. Brief teacher feedback supports the SHS IDF's relevant, learner-centered, and feedback-oriented instruction (Department of Education 2026). |

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| | 2. Ask learners to share one answer with a partner and listen to each other's reasons. This is the Pair part of the strategy.<br>3. Invite a few learners to share their answers with the class. This is the Share part of the strategy.<br>4. Tell learners that in this lesson, they will explore testimonio as a form of personal creative nonfiction and later adapt their own writing for a chosen audience. Give brief teacher feedback by affirming meaningful responses and linking them to the lesson goals.<br><br>***Teacher's Note:*** Keep sharing voluntary, use respectful discussion norms, and allow learners to respond in writing first if needed to support learner well-being and participation (UNICEF 2022).<br><br>***For Learners with Diverse Needs:*** Allow learners to respond orally, in writing, or through a short phrase. Provide a sentence starter or model response when needed. Let learners think individually before partner sharing, and allow responses based on observed or community situations, not only personal experiences. | |
| | **Option 2:** Who Needs to Hear My Story? | |
| | **Time Allotment:** 5-7 minutes<br>**Target Objective/s:** see Objectives 1, 2<br>**Teaching Strategy:** Postcard<br><br>**Instructions:**<br>1. Ask learners: "If you have an important story to share, who needs to hear it?" Then introduce role-based situations connected to possible SHS exits. Ask learners to imagine that they are a first-year college student introducing themselves in class, a job applicant in an interview, a business owner convincing investors or customers, or a middle-level skilled worker sharing experiences with others. | This activity uses a reflective approach because learners think about who needs to hear a story and why. It uses an integrative approach because learners connect personal writing to real communication contexts, including possible SHS exits, and a collaborative approach because they share and refine ideas with a partner. The role-based prompts, model postcards, and visual template make the task more relevant, structured, and accessible for diverse learners<br><br>. |

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| | 2. Tell learners that they will write a short postcard message from one chosen role to one chosen audience. Display the visual postcard template and, if needed, show either the simplified or expanded model postcard as a guide. For the visual postcard template and model postcard, please refer to the LAS labeled, "Who Needs to Hear My Story?"<br>3. Ask learners to choose one role and one audience, then write a 2–3 sentence postcard beginning with:<br>● Dear _____,<br>● This story matters to you because…<br>● You need to hear it because…<br>4. Let learners share their postcard with a partner and explain why that audience matters and how the chosen role affects the message. Invite a few learners to read or briefly present their postcard to the class, then give brief teacher feedback by affirming strong audience-purpose connections, clarifying weak answers, and linking the activity to the lesson on testimonio and audience-based storytelling.<br><br>**Processing Questions:**<br>1. How does your chosen role affect the way your story is told?<br>2. Why is your chosen audience important for this story?<br>3. How might the same story sound different if it were told to another audience?<br><br>***Teacher's Note:*** Use familiar and meaningful role situations that connect to learners' interests or context. Remind learners that stories may change depending on the speaker, audience, and purpose, and keep sharing voluntary for sensitive topics. | |

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| | ***For Learners with Diverse Needs:*** Provide sample roles, audiences, or model postcards as support. Allow responses through short phrases, bullet points, oral sharing, or observed/imagined situations, and keep the visual template visible throughout the activity. | |
| **B. Instituting New Knowledge** | ***B.1. Presenting Examples*** | |
| | **Option 1:** Watch, Notice, Connect | |
| | **Time Allotment:** 12-15 minutes<br>**Target Objective/s:** see Objective 1<br>**Teaching Strategy:** Viewing + Triple Play<br><br>**Instructions:**<br>1. Use Viewing Strategies. Show a short teacher-selected video of a person sharing a lived experience connected to identity, struggle, or truth. Before the video starts, tell learners to watch for three things and note them in their notebook: the personal experience shared, the truth or issue expressed, and why the story might matter to others. This helps learners focus on the key concepts of *testimonio* while watching (Encyclopedia Britannica 2026; Guevarra 2025).<br>**Video Link:**<br>• https://www.youtube.com/watch?v=vGemji4uanU<br>2. Use the Triple Play Strategy by asking learners to view, then discuss, then respond. After watching, let learners discuss their notes with a partner and compare which detail best shows lived experience, truth, or social meaning. This keeps the activity interactive and helps learners move from observation to interpretation (Department of Education 2026; Encyclopedia Britannica 2026). | This activity uses an inquiry-based approach because learners observe a concrete example and respond to guiding prompts about experience, truth, and meaning. It uses an integrative approach because learners connect a personal account to broader realities, and a collaborative approach because they compare ideas with a partner before class sharing. Brief teacher feedback supports the SHS IDF's instituting new knowledge, relevant instruction, and feedback-oriented instruction (Department of Education 2026). |

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| | 3. Ask a few pairs to share their observations with the class. Encourage them to explain not only what happened, but also why the story may matter to others.<br>4. Give brief teacher feedback by affirming relevant observations, clarifying unclear ideas, and introducing the example as a form of testimonio or testimony-like narrative that may reveal identity, truth, and wider meaning (Department of Education 2026; Encyclopedia Britannica 2026).<br>**Processing Questions:**<br>1. How does the speaker's personal experience help reveal a larger social issue or human truth?<br>2. In what ways does the story move beyond an individual experience and become meaningful to a wider audience?<br>3. How do the details in the video shape your understanding of identity, struggle, and truth in a testimonio?<br>***Teacher's Note:*** Preview sensitive videos beforehand, keep sharing voluntary, and allow written responses first when needed to support learner well-being and participation (UNICEF 2022; Thompson 2021). | |
| | **Option 2:** Read, Mark, Share | |
| | **Time Allotment:** 12-15 minutes<br>**Target Objective/s:** see Objective 1<br>**Teaching Strategy:** Readers Circle<br><br>**Instructions:**<br>1. Use the Readers Circle Strategy. Ask learners to refer to the LAS labeled, "Read, Mark, Share", which contains two sample excerpts: Excerpt A: "Long Road to School" and Excerpt B: "What They Do Not See." Tell learners to read one assigned excerpt or, if time allows, compare both excerpts silently. Ask them to underline or mark details that show identity, truth, or voice. | This activity uses constructivist, inquiry-based, and collaborative approaches because learners read closely, mark textual evidence, and discuss how the excerpt expresses identity, truth, and voice. The attached teacher-made excerpts make the task more accessible and practical for classroom use. In line with UNICEF's view that learners' psychosocial well-being affects participation, engagement, and learning, the activity should be facilitated in a supportive and respectful way, especially when the text touches on struggle or other sensitive lived realities (UNICEF 2022). |

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| | 2. Ask learners to form pairs or small circles and compare what they underlined. If different groups used different excerpts, let them briefly explain which sample they read. Tell each pair or small group to agree on one strongest detail from the excerpt and explain why they chose it.<br>3. Call on a few pairs or small groups to share one detail they underlined and explain how it reveals identity, truth, or voice. If both excerpts were used, invite learners to point out one similarity or difference between the two sample narratives.<br>4. Give brief teacher feedback by affirming strong textual observations, correcting unclear ones, and emphasizing that these details help reveal testimonio as a form of personal creative nonfiction that expresses lived experience through identity, truth, and voice.<br><br>**Processing Questions:**<br>1. Which detail in the excerpt best reveals the speaker's identity?<br>2. What truth about life, struggle, or experience is expressed in the excerpt?<br>3. How does the speaker's voice make the story feel personal and believable?<br><br>***Teacher's Note:*** Allow silent reading and pair discussion first if excerpts include sensitive experiences to keep participation supportive and manageable (UNICEF 2022; Thompson 2021).<br><br>***For Learners with Diverse Needs:*** Provide read-aloud or large-print support when needed, allow marking through symbols or short phrases, and keep guide questions visible. Let learners work with a partner, use only one excerpt if needed, and allow oral or written responses without requiring personal disclosure. | |

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| | ***B.2. Discussing New Concept*** | |
| | **Option 1:** What Makes This a Testimonio? | |
| | **Time Allotment:** 15-20 minutes<br>**Target Objective/s:** see Objective 1<br>**Teaching Strategy:** Collaborative Reading Cube<br><br>**Key Concepts**<br>Before and during the activity, the teacher should briefly discuss these ideas in simple language:<br>• **Testimonio** is a first-person, witness-bearing narrative rooted in lived experience and often pointing to a wider social or human reality (Encyclopaedia Britannica 2026). Source: https://www.britannica.com/art/testimonio<br><br>• **Identity** refers to the speaker's background, selfhood, position, and perspective in the story (Facing History & Ourselves 2021; Department of Education 2026). Source:https://www.facinghistory.org/resource-library/authoring-identity.<br><br>• **Truth / Narrative truth** in personal creative nonfiction is shaped by memory, perspective, and emotion, not just by factual listing (Department of Education 2026; Encyclopedia.com 2019). Source:https://www.deped.gov.ph/wp-content/uploads/Creative-Composition-1.pdf https://www.encyclopedia.com/psychology/encyclopedias-almanacs-transcripts-and-maps/reconstructive-memory.<br><br>• **Voice** is the writer's or speaker's unique way of expressing thoughts and feelings through diction, tone, and perspective (Writing Commons 2019; Department of Education 2026). | This activity uses an inquiry-based approach because learners examine a short excerpt through guide terms and evidence-based questioning. It uses a collaborative approach because learners share different reading lenses and refine answers together, and a constructivist approach because they connect multiple concepts into one understanding of testimonio. Brief teacher feedback supports the SHS IDF's instituting new knowledge, learner-centered instruction, and feedback-oriented instruction (Department of Education 2026). |

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| | Source:https://writingcommons.org/section/rhetoric/rhetorical-stance/voice/.<br><br>• **Lived experience** means the story comes from something real that was experienced, witnessed, or endured (Department of Education 2026; MasterClass 2020).<br>Source: https://www.deped.gov.ph/wp-content/uploads/Creative-Composition-1.pdf<br>https://www.masterclass.com/articles/a-complete-guide-to-writing-creative-nonfiction<br><br>• **Hybrid form / Genre boundaries** may also be mentioned briefly by explaining that *testimonio* can blend features of personal narrative, reflection, witness account, or social commentary (Department of Education 2026; Poetry Foundation 2024).<br>Source:<br>https://www.poetryfoundation.org/education/glossary/genre.<br><br>**Instructions:**<br>1. Present a short teacher-selected excerpt from "A Bird in the Cage" and ask learners to read it silently. Before reading, briefly review the key concepts and tell learners that they will look for how the excerpt works as a testimonio—that is, how it is rooted in lived experience, reveals the speaker's identity, expresses truth and voice, and may also show features of a hybrid form. Remind learners to respond respectfully because *testimonio* may include hardship, silence, or struggle. The teacher's guide for this activity can be accessed through this Google Drive link: https://tinyurl.com/55d5x6at | |

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| | 2. Use the Collaborative Reading Cube Strategy. Form pairs or small groups and assign each learner or pair one lens: testimonio / lived experience, identity, truth, voice, or hybrid form / genre boundaries. If the group is smaller, one learner may examine two connected lenses. Ask learners to find one specific detail from the excerpt that matches their assigned concept and be ready to explain why that detail matters. For the facilitation guide of the activity, you may refer to this link: https://tinyurl.com/3at2bmvu<br>3. Let learners discuss their answers with their partner or group and complete these prompts:<br>• The lived experience shown in the excerpt is…<br>• The speaker's identity is revealed through…<br>• The truth expressed in the story is…<br>• The voice sounds personal because…<br>• The text may be considered hybrid because…<br>After the discussion, ask each group to combine their ideas into one synthesis statement using this frame:<br>"This text can be considered a testimonio because it shows _____, reveals _____, expresses _____, and uses a voice that _____."<br>4. Call on a few pairs or groups to share their synthesis statement and supporting detail. Give brief teacher feedback by affirming strong evidence-based responses, asking one follow-up question when an answer is too general, and emphasizing that the excerpt shows *testimonio* because it presents a real lived experience, reveals identity, expresses truth, uses a personal voice, and may blur genre boundaries by combining narrative, reflection, and social meaning. | |

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| | **Processing Questions:**<br>1. What lived experience shown in the excerpt helps reveal the speaker's identity?<br>2. What truth or wider reality is expressed in the excerpt?<br>3. What makes the excerpt a form of testimonio rather than an ordinary personal story?<br><br>***Teacher's Note:*** If the excerpt touches on difficult lived realities, keep discussion norms respectful, allow pair discussion before whole-class sharing, and avoid forcing personal disclosure. Supportive school environments matter because psychosocial well-being affects learners' participation and engagement (UNICEF 2022). | |
| | **Option 2:** When a Story Speaks the Truth | |
| | **Time Allotment:** 15-20 minutes<br>**Target Objective/s:** see Objective 1<br>**Teaching Strategy:** Concept Web<br>Before the activity, the teacher must discuss the key concepts.<br><br>**Instructions:**<br>1. Present a short teacher-selected excerpt from "A Bird in the Cage" and remind learners that testimonio is a first-person, witness-bearing narrative rooted in lived experience and often pointing to a wider social or human reality. Tell learners that, as they read, they will examine how the excerpt shows the speaker's identity, expresses truth, uses a personal voice, and may also show hybrid form / genre boundaries by blending personal narrative, reflection, and social meaning. The sample testimonio can be accessed through this Google Drive link: https://tinyurl.com/55d5x6at<br>2. Use the Concept Web Strategy by writing **TESTIMONIO** in the center of the board and adding branches for **Lived Experience**, **Identity**, **Truth**, **Voice**, and **Hybrid Form**. Ask small groups to discuss this prompt: | This activity uses a constructivist approach because learners organize and connect the key ideas of testimonio through a shared concept web. It uses an inquiry-based approach because groups interpret the excerpt through guiding questions, and a collaborative approach because learners build and explain ideas together. Brief teacher feedback supports the SHS IDF's relevant, reflective, and feedback-oriented instruction (Department of Education 2026). |

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| | "How do lived experience, identity, truth, voice, and hybrid form appear in this excerpt?"<br>3. Let each group contribute short responses to the branches of the concept web:<br>• under **Lived Experience**, identify what real experience, struggle, or situation is shown;<br>• under **Identity**, explain what the excerpt reveals about the speaker's background, role, or position;<br>• under **Truth**, explain what wider reality, issue, or human insight is expressed;<br>• under **Voice**, describe what makes the speaker's expression feel personal or authentic;<br>• under **Hybrid Form**, explain how the excerpt combines features of narrative, reflection, witness account, or social commentary. This keeps the concept web interactive while helping learners connect all the ideas meaningfully.<br>4. Invite a few groups to share their responses and explain why each answer belongs under a particular branch. Give brief teacher feedback by affirming strong concept connections, correcting unclear ones, and summarizing that *testimonio* becomes powerful because it begins in a lived experience, reveals identity, expresses truth, uses a personal voice, and may cross genre boundaries by blending more than one form of personal creative nonfiction.<br><br>**Processing Questions:**<br>1. How does the speaker's background or situation reveal identity in the story?<br>2. What truth about life, struggle, or hope is expressed in the excerpt?<br>3. What makes the speaker's voice feel personal or authentic? | |

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| | ***Teacher's Note:*** If the text includes sensitive themes, the teacher may allow quiet note-taking before group discussion so learners have time to process ideas first. Flexible participation helps protect learner well-being and supports meaningful engagement in school discussion (UNICEF 2022). | |
| | ***B.3. Developing Mastery*** | |
| | **Option 1:** Find It, Prove It, Connect It | |
| | **Time Allotment:** 15 minutes<br>**Target Objective/s:** see Objective 1<br>**Teaching Strategy:** 1:2:4<br><br>**Instructions:**<br>1. Present a short teacher-selected excerpt from "A Bird in the Cage" and ask learners to read it silently. Use only a manageable excerpt that clearly shows lived experience, struggle, identity, or voice so learners can focus on the key features of *testimonio*. The sample testimonio can be accessed through this Google Drive link: https://tinyurl.com/55d5x6at<br>2. Use the 1:2:4 Strategy. **Stage 1 – Individual Work:** Ask each learner to work independently and complete these prompts:<br>• Find It: Identify one characteristic of testimonio shown in the excerpt.<br>• Prove It: Write one specific detail from the excerpt that supports the answer.<br>• Connect It: Explain how the detail reveals identity, truth, or voice.<br>3. **Stage 2 – Pair Work:** Ask learners to compare answers with a partner and improve one explanation by making it clearer, more accurate, and more evidence-based.<br>4. **Stage 4 – Group of Four:** Ask two pairs to join and agree on one strongest group answer. Then call on selected groups to share. Give brief teacher feedback by affirming | This activity uses a constructivist approach because learners build understanding by connecting one text detail to the concepts of testimonio, identity, truth, and voice. It uses an inquiry-based approach because learners search for evidence and explain meaning, while the 1:2:4 Strategy strengthens a collaborative approach by allowing ideas to be refined from individual to pair to group level. Brief teacher feedback supports the SHS IDF's learner-centered and feedback-oriented instruction. |

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| | correct ideas, asking for stronger evidence when needed, and clarifying misconceptions.<br>5. End by emphasizing that a strong interpretation of testimonio does not only identify what happened; it also explains how the story gives voice to lived experience and points to a wider truth.<br>**Processing Questions:**<br>1. Which detail from the excerpt best helped you identify a characteristic of *testimonio*, and why?<br>2. How does the detail you selected reveal identity, truth, or voice in the text?<br>3. Why is it important to support your interpretation of a *testimonio* with evidence from the excerpt?<br><br>***Teacher's Note:*** If learners give broad or unsupported answers, ask them to return to the excerpt and underline one exact detail before moving from the pair stage to the group stage. This keeps the task evidence-based and focused on the key concepts of testimonio. | |
| | **Option 2:** One Voice, Wider Truth | |
| | **Time Allotment:** 15 minutes<br>**Target Objective/s:** see Objective 1<br>**Teaching Strategy:** 1:4 Publish Circle Refine<br><br>**Instructions:**<br>1. Present a short teacher-selected excerpt from "A Bird in the Cage." Remind learners that testimonio often begins with a personal story but may reveal a wider social or human reality. The sample testimonio can be accessed through this Google Drive link: https://tinyurl.com/55d5x6at<br>2. **Stage 1 – Individual Writing:** Ask each learner to write a short three-sentence response on a small sheet of paper or sticky note: | This activity uses a reflective approach because learners consider how one lived experience can reveal a wider truth. It uses an active and collaborative approach because learners write, publish, move, read peers' responses, and respond to classmates' thinking. The 1:4 Publish Circle Refine Strategy also supports the SHS IDF's feedback-oriented instruction because learners receive both peer and teacher feedback while refining their understanding of identity, truth, and voice. |

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| | • Sentence 1: The speaker's experience shows _____.<br>• Sentence 2: This detail reveals identity, truth, or voice because _____.<br>• Sentence 3: This story may matter to others because _____.<br>3. **Publish Stage:** Ask learners to post their responses on the board or designated wall space.<br>4. **Circle Stage:** Let learners silently read at least three classmates' responses and place a check mark beside one response that is clear, meaningful, or evidence-based.<br>5. **Refine Stage:** Invite two or three learners to explain why they chose a particular response. Give brief teacher feedback by affirming strong responses, clarifying weak or vague ideas, and synthesizing that testimonio becomes powerful when the writer's personal voice helps readers understand a larger truth about life, struggle, hope, or society.<br><br>**Processing Questions:**<br>1. How does the speaker's experience help reveal identity, truth, or voice in the excerpt?<br>2. Why might this personal story matter to people beyond the speaker?<br>3. What makes one response clearer or more evidence-based than another?<br><br>***Teacher's Note:*** Ask learners to keep responses short but meaningful. During the Circle stage, remind them to read classmates' work respectfully and focus on what makes a response clear, evidence-based, or thought-provoking. If needed, the teacher may model one strong sample response before the Publish stage. | |

<table>
<tr><td rowspan="3">C. Demonstrating Knowledge and Skills</td><td colspan="2">C.1. Finding Practical Application</td></tr>
<tr><td colspan="2">Option 1: From Real Life to Testimonio</td></tr>
<tr><td>Time Allotment: 18-20 minutes<br>Target Objective/s: see Objectives 2, 3<br>Teaching Strategy: Decision Tree<br><br>Instructions:<br>1. Give each pair or small group one relatable SHS scenario such as cyberbullying, academic pressure, family responsibility, long school commute, working while studying, or heat-related class disruption. Tell learners that they will use a Decision Tree Strategy by writing the scenario in the center or top of a sheet, then branching out to answer: Who is speaking? What is the main struggle? What wider truth may be revealed? Why does the story matter? This helps learners see how a real-life situation can be shaped into testimonio. For the visual representation of the strategy, please refer to the LAS titled “From Real Life to Testimonio” and see Appendix 1 for the rubric. For additional guidance, you may also access the teaching guide through this Google Drive link: https://shorturl.fm/v5C9S<br>2. Ask each pair or group to complete this frame on a half-sheet of paper or manila paper using the details from their decision tree:<br>● This can become a testimonio because…<br>● The speaker’s identity is shown through…<br>● The truth this story may reveal is…<br>● The voice may sound… because…<br>3. Let pairs or groups compare ideas briefly with another nearby pair or group, then call on selected groups to present. During sharing, give immediate teacher feedback by affirming clear connections to identity, truth, and voice, asking for one stronger detail when needed, and</td><td>This activity reflects the SHS IDF’s authentic and contextualized approach because learners apply the lesson to real-life issues familiar to senior high school learners. It uses a collaborative approach through pair or group work, an inquiry-based approach because learners explore how one situation can reveal a wider truth, and a constructivist approach because they organize meaning using the Decision Tree. Brief teacher feedback supports the SHS IDF’s learner-centered and feedback-oriented instruction (Department of Education 2026).</td></tr>
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| | clarifying when an answer sounds too general or detached from lived experience. This helps learners prepare for later writing and reflection on voice.<br>4. End by explaining that testimonio becomes meaningful when a personal or familiar experience is shaped to reveal something larger about real life. Tell learners that this planning activity serves as preparation for their performance task, where they will write and present their own testimonio for a chosen audience.<br><br>**Processing Questions:**<br>1. How did the decision tree help you turn a real-life situation into a possible *testimonio*?<br>2. Which part of your decision tree best revealed the speaker's identity or the truth in the story?<br>3. Why does a personal or familiar experience become more meaningful when it points to a wider reality?<br><br>***Teacher's Note:*** Use prepared, age-appropriate scenarios so learners do not feel pressured to disclose personal experiences. If a scenario touches on sensitive realities, allow learners to respond through observed or imagined situations rather than self-disclosure. Flexible participation supports learner well-being and engagement in school (UNICEF 2022). | |
| | **Option 2:** Choose a Voice, Shape a Truth | |
| | **Time Allotment:** 18-20 minutes<br>**Target Objective/s:** see Objectives 2, 3<br>Teaching Strategy: 1:4 Publish Circle Refine (with Gallery Walk)<br><br>**Instructions:**<br>1. **Choose a Topic**. Ask learners to select one real-life issue or familiar youth experience (from a prepared list or previous activity). Then decide: | This activity reflects the SHS IDF's learner-centered and feedback-oriented approaches because learners make creative choices about speaker, audience, truth, and voice, then immediately receive peer and teacher responses. It uses an active and collaborative approach through publishing, circling, and refining, while also supporting a reflective approach because learners revise one line after feedback. The strategy strongly |

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| | • Who is speaking? (speaker)<br>• Who is the audience? (e.g., friend, classmate, parent, school community)<br>2. **Stage 1 – Individual Writing.** Ask each learner to write a 4-line testimonio starter:<br>• Line 1: Who is speaking?<br>• Line 2: What lived experience or struggle is shown?<br>• Line 3: What truth or insight is emerging?<br>• Line 4: What tone or voice should be used?<br>3. **Publish and Circle (Gallery Walk).** Post or exchange outputs.Ask learners to read at least three classmates' responses.<br>• Leave one short comment using:<br>• *The voice feels clear because…*or<br>• *The truth becomes stronger if…*<br>4. **Refine Stage**<br>• Highlight 2–3 strong examples.<br>• Give brief teacher feedback (focus on voice and truth).<br>• Ask learners to revise one line of their starter based on feedback.<br>5. Remind learners that this 4-line draft will serve as a starting point for their performance task, where they will expand it into a full *testimonio* and adapt it for an audience.<br>**Processing Questions:**<br>1. How did your choice of speaker and audience affect the way your message was written?<br>2. Which part of your draft best shows truth or voice, and why?<br>3. How did peer feedback help you improve your response?<br><br>***Teacher's Note:*** If learners choose a sensitive topic, allow them to fictionalize details or base the starter on an observed or imagined situation. This keeps the task meaningful without requiring personal | supports the transition from concept understanding to original writing and later bimodal or multimodal adaptation (Department of Education 2026). |

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| | disclosure. Flexible participation and supportive feedback help protect learner well-being while sustaining engagement (UNICEF 2022). | |
| | ***C.2. Making Generalization*** | |
| | **Option 1:** One Story, Many Realizations | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see Objectives 1 & 3<br>**Teaching Strategy:** Concept Pyramid<br><br>**Instructions:**<br>1. Use the Concept Pyramid Strategy. Ask learners to write four key ideas they learned from the lesson about testimonio, identity, truth, or voice. For the visual representation of the strategy, you may refer to the LAS labeled, "One Story, Many Realizations".<br>2. Ask learners to arrange the four ideas in a pyramid from most important at the top to least important at the bottom. Explain that this helps them decide which realization matters most.<br>3. Let learners compare their pyramid with a partner and agree on one strongest takeaway to share with the class.<br>4. Call on selected pairs to share. Give brief teacher feedback by affirming meaningful conclusions, asking one follow-up question when needed, and clarifying misconceptions about testimonio, identity, truth, or voice.<br>5. End with a short synthesis that testimonio begins with a personal account but can reveal a wider human or social truth, which is why it matters in personal creative nonfiction.<br><br>***Teacher's Note:*** If learners need support, the teacher may provide suggested words such as voice, identity, truth, and experience to help them form their pyramid more easily. | This activity uses a reflective approach because learners identify and prioritize what they learned from the lesson. It uses a collaborative approach because learners compare and refine ideas with a partner, while the Concept Pyramid Strategy helps make the generalization clear and memorable. Brief teacher feedback supports the SHS IDF's generalization phase, learner-centered instruction, and feedback-oriented instruction. |

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| | **Option 2:** What I Carry from the Story | |
| | **Time Allotment:** 8-10 minutes<br>**Target Objective/s:** see Objectives 1 & 3<br>**Teaching Strategy:** Action/Reflection Cycle<br><br>**Instructions:**<br>1. Use the Action/Reflection Cycle Strategy. Ask learners to write a short response to these prompts:<br>● What did I understand better today about testimonio, identity, truth, or voice?<br>● Why does this matter in writing?<br>● What will I do with this when I write my own personal creative nonfiction?<br>2. Let learners exchange responses with a seatmate and read each other's answers silently.<br>3. Ask each learner to give one short peer feedback comment using this prompt:<br>● "Your reflection is clear because…" or<br>● "You can strengthen this by…"<br>4. Invite two or three learners to share. Give brief teacher feedback by affirming thoughtful reflections, emphasizing strong connections to future writing, and clarifying ideas that still confuse *testimonio* with ordinary storytelling.<br><br>***Teacher's Note:*** If a learner's reflection touches on a sensitive experience, allow silent submission or partner sharing only. Flexible participation keeps the activity supportive while still meeting the reflective purpose of the lesson. | This activity uses a reflective approach because learners think about what they learned and how it will shape their future writing. It uses a feedback-oriented approach because learners receive both peer and teacher responses, while the Action/Reflection Cycle Strategy helps make the learning personal, meaningful, and memorable. It aligns with the SHS IDF's generalization phase because learners summarize understanding and connect it to future action in writing. |

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| **V. ASSESSMENT** | **Option 1:** Paper-and-Pen Check – Thinking Through Testimonio (10-item Multiple Choice)<br>**Time Allotment:** 30 minutes<br>**Target Objective/s:** see Objectives 1, 2, and 3<br><br>**Instruction:**<br>Give the 10-item multiple-choice test in the LAS, **"Paper-and-Pen Check,"** and remind learners to read each item and all four choices carefully. Allow **15 minutes** for quiet, independent work, then check answers, give brief feedback on common errors and key ideas, and use the results to decide if learners are ready for the culminating task or need quick reteaching.<br><br>**1. A learner says that a text is a testimonio because it tells a real struggle and helps readers see a wider issue. Which idea best supports that answer?**<br>A. It depends on poetry, symbols, and vivid imagery.<br>**B. It voices lived experience and broader social realities.**<br>C. It requires famous authors and public recognition first.<br>D. It entertains readers through dramatic and private events.<br>Rationale: Testimonio gives voice to lived experience and may bear witness to larger social or human realities beyond the self.<br><br>**2. Which response best shows narrative truth rather than simple factual listing?**<br>A. It lists events, times, places, and exact distances.<br>B. It states actions without emotion or reflective meaning.<br>C. It records schedules, routines, and physical locations only.<br>**D. It conveys remembered experience with emotional insight clearly.**<br>Rationale: Narrative truth is shaped by memory, perspective, and emotion, not just by bare factual reporting.<br><br>**3. A learner says, "This detail tells me not only what happened, but also who the speaker is." Which concept is the learner most likely identifying?**<br>A. Mode appears through image, sound, and text choices.<br>B. Audience appears through platform, purpose, and public reach.<br>C. Genre appears through structure, pacing, and sequence patterns.<br>**D. Identity appears through background, role, and perspective clues.**<br>Rationale: Identity refers to the speaker's selfhood, background, and perspective revealed through the story. |

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| | **4. Which situation best shows a hybrid form of personal creative nonfiction?**<br>A. A copied diary page with no later revision.<br>B. A worksheet listing facts about one written story.<br>C. A fictional tale using invented school-based characters only.<br>**D. A narrative blending memory, reflection, and commentary together.**<br>Rationale: Hybrid forms blend multiple genres or techniques to express identity or truth.<br><br>**5. Why is voice important in personal creative nonfiction?**<br>A. Voice depends mainly on dialogue in every paragraph.<br>**B. Voice gives writing personality through tone and diction.**<br>C. Voice makes narratives follow one identical writing pattern.<br>D. Voice removes opinion through formal objective language alone.<br>Rationale: Voice is the writer's distinct expression through tone, diction, and personality.<br><br>**6. A classmate says, "This excerpt sounds like a story, but it also shows a real issue many students face." Which idea is the classmate most likely describing?**<br>A. The text avoids lived experience and wider meaning.<br>**B. The text blurs genre boundaries through mixed features.**<br>C. The text explains facts without any personal perspective.<br>D. The text invents events mainly for dramatic entertainment.<br>Rationale: This describes how a text may blur genre boundaries in expressing identity and truth.<br><br>**7. Which plan best adapts a testimonio for audience and mode?**<br>A. It posts the draft without selecting any audience.<br>B. It includes music, colors, and random visual details.<br>C. It adds decoration without changing meaning or audience.<br>**D. It matches medium, message, audience, and communication purpose.**<br>Rationale: Effective adaptation matches the mode, message, audience, and purpose.<br><br>**8. Which action best shows revision through meaningful feedback use?**<br>**A. A writer uses feedback to strengthen one line.**<br>B. A writer copies peers instead of revising content.<br>C. A writer changes fonts but keeps ideas unchanged.<br>D. A writer ignores comments and submits first draft. |

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| | Rationale: Meaningful revision uses feedback to improve a weak part of the writing.<br><br>**9. Which practice best evaluates a writer's evolving voice?**<br>A. It means avoiding revision to preserve first ideas.<br>B. It means copying one model voice for consistency.<br>C. It means focusing on grammar and neat format.<br>**D. It means comparing drafts, comments, and journal reflections.**<br>Rationale: A writer's evolving voice is best evaluated through drafts, feedback, revision, and reflection.<br><br>**10. Which statement best shows readiness to move from analysis to composition?**<br>A. It means writing copies the model text exactly.<br>B. It means analysis stays separate from lived writing.<br>C. It means terms are memorized without practical application.<br>**D. It means understanding features and shaping original experience.**<br>Rationale: Readiness for composition means applying understanding of literary features to one's own lived experience in writing.<br><br>**Option 2:** Voices Uncaged: My Testimonio in Bimodal Form<br>**Time Allotment:** 40–60 minutes in class; drafting and revision may be completed partly as extended work, depending on class schedule<br>**Target Objective/s:** see Objectives 1,2, and 3<br>**Teacher Strategy:** Decision Tree and 1:4 Publish Circle Refine<br><br>**Task Description:**<br>Each learner writes an original testimonio-inspired personal creative nonfiction piece based on a meaningful lived experience or a real-life issue relevant to senior high school learners, then adapts the piece into a bimodal form for a chosen audience and joins a class showcase. For the rubric, please refer to Appendix 2 and you can have the guide of this activity through this Google Drive link: https://ziply.pk/YAxLDs<br><br>**Instructions:**<br>1. Use the Decision Tree Strategy to plan the piece. Ask learners to write one real-life issue or lived experience at the top, then branch out to answer: Who is speaking? What is the main struggle? What truth will the story reveal? Who is the audience? What second mode can best support the message?<br>2. Ask learners to draft their written piece and add a short writer's reflection explaining: What truth the piece carries, how identity appears, how voice is shaped, and what part may still need improvement. |

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| | 3. Use the 1:4 Publish Circle Refine Strategy for feedback and revision. Ask learners to share a short excerpt or one paragraph from their draft, read or listen to peer responses, and refine one paragraph or one line using these prompts:<br>• The voice feels clear when…<br>• The truth becomes stronger when…<br>• One part to improve is…<br>This strategy requires learners from writing to publishing, circling, and refining, which strongly supports feedback and revision.<br>4. Ask learners to prepare one bimodal version of the piece for the chosen audience. Tell them to make sure the second mode clearly supports the message, voice, and truth of the written piece.<br>5. Let learners display or present their bimodal outputs in a class showcase. Ask classmates to leave one short response note such as:<br>• A line that stayed with me is…<br>• The speaker's voice became clear when…<br>• This piece revealed a truth about…<br>This gives the task a real audience and makes the assessment interactive and meaningful.<br>6. After the sharing, give brief teacher feedback by affirming strong evidence of voice, identity, and truth, then ask learners to add one final reflection line on how feedback helped them strengthen their voice and message. |
| **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:<br>1. Which activities engaged students the most?<br>2. How many learners achieved 80% on the assessment? How many learners need remediation?<br>3. Which of my teaching strategies worked well?<br>4. Which activities took longer than expected and how can I manage time more efficiently in future sessions?<br>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. |

| **Learning Area** | CREATIVE COMPOSITION 1 | **Learning Exemplar Number** | 6 |
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| **I. OBJECTIVES** | |
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| **A. Content Standard** | The learner demonstrates deep understanding of poetic elements, structures, and devices; explores how form, imagery, sound, and language to make meaning, convey emotion, and express self in poetry. |
| **B. Performance Standard** | The learner composes, revises, and publishes original poems through a sustained composition process, experimenting with form, sound, and voice to create emotionally resonant poetry, culminating in creative presentation across media formats. |
| **C. Learning Competencies** | • Distinguish key features of poetry based on ideas, structure, language, and purpose.<br>• Compose original poems selecting appropriate forms (e.g., free verse, sonnet, spoken word).<br>• Reflect on how personal voice, inspiration, and ethical considerations shape one's poetry. |
| **II. REFERENCES and MATERIALS** | **References:**<br>Bolen, Jackie. *39 Task-Based Language Teaching and Learning Activities: A Very Practical Guide to Using TBL in the ESL/EFL Classroom*. 2021.<br>Hernandez, James. *"The Light of a Candle."* Poets.org. Accessed May 9, 2026. https://poets.org/poem/light-candle.<br>Lyon, George Ella. *"Where I'm From."* Smithsonian Education. Accessed May 9, 2026. https://www.smithsonianeducation.org/educators/professional_development/workshops/writing/george_ella_lyon.pdf.<br>Noyes, Alfred. "The Highwayman." *Poetry Foundation*. Last modified 2021. Accessed May 10, 2026. https://www.poetryfoundation.org/poems/43187/the-highwayman.<br>Shakespeare, William. *"Sonnet 18: Shall I compare thee to a summer's day?"* Poetry Foundation. Last modified 2019. https://www.poetryfoundation.org/poems/45087/sonnet-18-shall-i-compare-thee-to-a-summers-day.<br>Vasquez, Louyzza Maria Victoria H., and Gabriela Lee. *Creative Writing*. First edition. Manila: Rex Book Store, 2017.<br>Williams, William Carlos. *"The Red Wheelbarrow."* Poetry Foundation. Last modified 2019. https://www.poetryfoundation.org/poems/45502/the-red-wheelbarrow.<br>Wordsworth, William. *"I Wandered Lonely as a Cloud."* Poetry Foundation. Last modified 2019. https://www.poetryfoundation.org/poems/45521/i-wandered-lonely-as-a-cloud. |

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<tr><td></td><td colspan="2">Materials:<br>● Copy of Sonnet 18: Shall I compare thee to a summer's day? by William Shakespeare<br>● Copy of the poem The light of a candle by Yosa Buson<br>● Copy of the poem The Red Wheelbarrow by Willam Carlos Williams<br>● Copy of the poem I Wandered Lonely as a Cloud by William Wordsworth<br>● Copy of the poem The Highwayman by Alfred Noyes<br>● Copy of the poem Where I'm From by George Ella Lyon<br>● All appendices can be accessed through the Google Drive link: https://bit.ly/CreativeCompositionAppendices</td></tr>
<tr><td>III. CONTENT</td><td colspan="2">Lesson Focus: Introduction to Poetry<br>Key Elements:<br>• Ideas and themes<br>• Structure, form, and genre<br>• Language, imagery, and figurative devices<br>• Sound, tone, and voice<br>• Purpose, audience, and ethical expression</td></tr>
<tr><td>IV. OBJECTIVES</td><td colspan="2">By the end of this lesson, the learners will be able to:<br>1. Distinguish the key features of selected poems from different genres in terms of ideas, structure, language, and purpose, and discuss their distinguishing characteristics.<br>2. Categorize at least three different types of poems, such as free verse, sonnet, and narrative poem according to structure, language use, and purpose.<br>3. Compose an original poem in any form that demonstrates appropriate structure, language, and tone.<br>4. Present the original poem for peer review and self-assessment using criteria on clarity, creativity, and adherence to form.<br>5. Reflect on how personal voice and inspiration influence the themes and style of the composed poetry.<br>6. Evaluate how ethical considerations affect the content and tone of the composed poems by revising them to ensure it aligns with ethical guidelines and submitting for peer review.</td></tr>
<tr><td colspan="2">IV. PROCEDURES</td><td>ANNOTATIONS</td></tr>
<tr><td rowspan="3">A. Activating Prior Knowledge</td><td colspan="2">A.1. Activating Prior Knowledge</td></tr>
<tr><td colspan="2">Option 1: Poetry Feature Brainstorm</td></tr>
<tr><td>Time Allotment: 7 minutes<br>Target Objective/s: see Objective 1</td><td>This activity uses constructivist, learner-centered, and collaborative learning pedagogies because learners begin with what they already know about poetry and organize their ideas under ideas,</td></tr>
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| | **Teacher's Instructions:**<br>1. Write **POETRY** at the center of the board and divide the space into four columns: Ideas, Structure, Language, and Purpose.<br>2. Ask learners to write words, phrases, or examples they already know under each column.<br>3. Let learners pair up, compare answers, and choose one answer to explain.<br>4. After 5 minutes, ask selected pairs to share their answers with the class.<br>5. Use learners' responses to introduce the four lenses for analyzing poetry.<br><br>**Processing Questions:**<br>1. Which column was easiest to complete? Why?<br>2. Which column was most difficult? Why?<br>3. How can ideas, structure, language, and purpose work together in a poem?<br>***Specific Tips:***<br>● For struggling learners, provide sample words such as love, stanza, imagery, express feelings.<br>● For learners who need more support, pair them with a supportive classmate.<br>● For advanced learners, ask them to explain why their example belongs to a specific column. | structure, language, and purpose. The pair-sharing activity allows learners to process their thoughts through discussion before presenting to the class.<br><br>This learning activity also aligns with the SHS IDF because it prepares learners for the lesson by connecting their existing understanding to the target competency of distinguishing key features of poetry. |
| | **Option 2:** Poem Type Sorting Challenge | |
| | **Time Allotment:** 8 minutes<br>**Target Objective/s:** see Objectives 1, 2<br><br>**Teacher's Instructions:**<br>1. Divide the class into groups of 3-4 learners.<br>2.Give each group poem type cards: sonnet, haiku, free verse, spoken word, lyric poem, and narrative poem | This activity applies task-based learning, collaborative learning, and differentiated instruction because learners work in groups to sort, match, and explain poem types and their features. The use of cards makes the task interactive and supports visual, kinesthetic, and struggling learners. |

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| | 3. Give feature cards such as 14 lines, three-line poem, no fixed rhyme scheme, performed orally, expresses personal emotions, tells a story, uses rhythm, and uses imagery.<br>4. Ask each group to match each poem type with its possible features.<br>5. Let each group explain one match and the reason for their answer.<br><br>**Processing Questions:**<br>1. What feature helped your group identify the poem type?<br>2. Can one poem show features of more than one type?<br>3. Why is it important to know a poem's type before analyzing it?<br><br>***Specific Tips:***<br>● For kinesthetic learners, allow them to move and arrange the cards physically.<br>● For learners with limited vocabulary, add short guide words on the cards.<br>● For advanced learners, ask them to add another feature or example for each type. | This activity also aligns with the SHS IDF because it activates prior knowledge while leading learners toward higher-order thinking skills, particularly distinguishing and categorizing poems based on structure, language use, and purpose. The activity is also consistent with task-based learning since learners complete a meaningful group task, communicate their reasoning, and receive feedback through class sharing. |
| | ***A.2. Establishing the Purpose of the Lesson*** | |
| | **Option 1:** Why Poetry Matters | |
| | **Time Allotment:** 7 minutes<br>**Target Objective/s:** see Objectives 1, 5<br><br>**Teacher's Instructions:**<br>1. Refer to the learners' answers from the Poetry Feature.<br>2. Present the question: "Why do people write poems?"<br>3. Show three situations: expressing heartbreak, speaking about a social issue, and describing nature or childhood memories.<br>4. Ask learners to choose one situation and explain how poetry can express its feeling, message, or experience. | This activity employs a range of pedagogies namely constructivist, learner-centered, reflective, and discussion-based by encouraging students to draw connections between their own experiences and the purpose of poetry. Rather than providing direct definitions, students are guided to reflect on real-life issues such as heartbreak, social justice, nature, and childhood memories, helping them see poetry as a personal and social expression.<br>The activity also aligns with the SHS IDF by establishing the lesson's purpose. By posing the |

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| | 5. Connect their answers to the lesson objectives and emphasize that poetry expresses ideas, emotions, voice, and purpose.<br><br>**Processing Questions:**<br>1. What can poetry express those ordinary statements sometimes cannot?<br>2. How can a writer's experience influence a poem?<br>3. Why should poets think about their audience and message? | question "Why do people write poems?", the activity encourages students to understand the relevance of the lesson, helping them realize that studying poetry's features will enable them to express emotions, ideas, and their unique voice. This approach also sets the stage for future tasks, such as analyzing poems, composing original poetry, and reflecting on how voice and inspiration influence the writing process. |
| | **Option 2:** From Reader to Poet | |
| | **Time Allotment:** 7 minutes<br>**Target Objective/s:** see Objectives 1and 2<br><br>**Teacher's Instructions:**<br>1. Refer to the group outputs from the Poem Type Sorting Challenge.<br>2. Ask learners to identify which poem type seemed easiest and hardest to recognize.<br>3. Guide learners to see that each poem type has its own structure, language use, and purpose.<br>4. Ask learners to answer this questions in one sentence:<br>"As a reader and future poet, why is it useful to know a poem's features before writing one?"<br>5. Use their answers to present the lesson objectives.<br><br>**Processing Questions:**<br>1. How can knowing poem types help you understand a poem?<br>2. How can knowing poem features help you write your own poem later?<br>3. What feature do you think you need to understand more? | This activity uses constructivist, inquiry-based, and collaborative learning because learners reflect on their previous task and use what they learned about poem types to prepare for writing their own poems. Instead of only reading poetry, they examine structure, language, and purpose, then think about which learning task will best help them grow as writers.<br><br>It also aligns with the SHS IDF because it connects prior learning to the lesson's next activities. The question "Which task do you think will help you most as a young writer?" helps learners see the importance of the lesson and prepares them for analyzing, composing, and evaluating poetry. |

<table>
<tr><td rowspan="3">B. Instituting New Knowledge</td><td colspan="2">B.1. Presenting Examples</td></tr>
<tr><td colspan="2">Option 1: Poetry Genre Exploration Carousel</td></tr>
<tr><td>Time Allotment: 15 minutes<br>Target Objective/s: see Objectives 1, 2<br><br>Teacher's Instructions:<br><br>1. Set up stations with selected poems from different genres:<br>The poems at each station are:<br>a. Sonnet: Sonnet 18: Shall I compare thee to a summer's day? by William Shakespeare<br>Access to Sonnet 18:<br>https://www.poetryfoundation.org/poems/45087/sonnet-18-shall-i-compare-thee-to-a-summers-day<br>or see Appendix A for the text<br>b. Haiku: The light of a candle by Yosa Buson<br>Access to The light of a candle:<br>https://poets.org/poem/light-candle<br>or see Appendix B for the text<br>c. Free Verse: The Red Wheelbarrow by William Carlos Williams<br>Access to The Red Wheelbarrow<br>https://www.poetryfoundation.org/poems/45502/the-red-wheelbarrow<br>or see Appendix C for the tex<br>d. Lyric Poem: I Wandered Lonely as a Cloud by William Wordsworth<br>Access to I Wandered Lonely as a Cloud:<br>https://www.poetryfoundation.org/poems/45521/i-wandered-lonely-as-a-cloud<br>or see Appendix D for the text<br>e. Narrative Poem: The Highwayman by Alfred Noyes</td><td>This activity incorporates active learning, collaborative learning, and constructivist pedagogies. Learners rotate through poem stations and analyze specific features rather than merely reading the poems.<br><br>It aligns with the SHS IDF by giving learners hands-on opportunities to distinguish and categorize poetry genres using evidence from ideas, structure, language, and purpose.</td></tr>
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| | Access to The Highwayman:<br>https://www.poetryfoundation.org/poems/43187/the-highwayman<br>or ***see Appendix E for the text***<br>2. Provide a chart for students to fill out their observations.<br>***Refer to the LAS labeled "Poetry Genre Exploration Carousel."***<br>3. Rotate groups every five minutes. At each station, learners analyze what the poem is about, how it is arranged, what language it uses, and why it may have been written.<br>4. After the rotations, ask each group to present one poem genre and its distinguishing features.<br><br>**Processing Questions:**<br>1. Which feature made the genre easiest to identify?<br>2. How does the poem's structure support its meaning?<br>3. What language device helped create the poem's tone? | |
| | **Option 2:** One Poem, Four Lenses | |
| | **Time Allotment:** 15 minutes<br>**Target Objective/s:** see Objectives 1, 2<br><br>**Teacher's Instructions:**<br>1. Present one short sample poem, such as *The Red Wheelbarrow* by William Carlos Williams, to the whole class.<br>Access to The Red Wheelbarrow:<br>https://www.poetryfoundation.org/poems/45502/the-red-wheelbarrow<br>or ***see Appendix C for the text***<br>2. Divide learners into groups and assign each group one lens to complete. | This learning activity is teacher-guided and focuses on one poem in depth. It uses explicit modeling, collaborative analysis, and inquiry-based learning to help learners understand how poetic features work together.<br><br>This also aligns with the SHS IDF because learners practice analysis and justify poem classification using evidence. By analyzing one poem from multiple perspectives, students develop higher-order thinking skills as they distinguish poetic features and categorize the poem based on textual evidence. The combined class analysis chart also helps learners connect individual group outputs |

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| | Idea - What the poem is about<br>Structure – How the poem is arranged<br>Language – What words, imagery, or tone are used<br>Purpose – Why the poem may have been written or what effect it creates<br>***Refer to the LAS labeled "One Poem, Four Lenses."***<br>3. Ask groups to share their answers, then combine their responses into one class analysis chart.<br>4. Guide the class in identifying the poem type and explaining the evidence for the classification.<br><br>**Processing Questions:**<br>1. What evidence supports the poem's classification?<br><br>***Specific Tips:***<br>● For visual learners, color – code the four lenses.<br>● For struggling learners, provide sentence starters such as "The poem is about…" and "The structure shows…"<br>● For advanced learners, ask them to compare the sample poem with another poem type. | into a deeper and more complete understanding of poetry. |
| | ***B.2. Discussing New Concept*** | |
| | **Option 1:** Explicit Genre Mini-Lesson: Form, Language, and Purpose | |
| | **Time Allotment:** 20 minutes<br>**Target Objective/s:** see Objectives 1, 2<br><br>**Teacher's Instructions:**<br>1. Discuss the key features of selected poetry genres: sonnet, haiku, free verse, lyric poem, and narrative poem.<br>2. Present a comparison chart showing each genre's usual structure, language use, and purpose.<br>3. Introduce the poem: "*Where I'm From*" by George Ella Lyon.<br>Access to Where I'm From: | This learning activity uses explicit instruction, constructivist learning, guided analysis, and inquiry-based learning. The teacher introduces the key features of selected poetry genres through a comparison chart, while learners apply these concepts by analyzing *Where I'm From* in terms of idea, structure, language, and purpose. The processing questions encourage learners to support their answers with textual evidence. |

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| | https://www.smithsonianeducation.org/educators/professional_development/workshops/writing/george_ella_lyon.pdf<br>or ***see Appendix F for the text***<br>4. Ask learners to identify its idea, structure, language, and purpose. Provide a chart for students to fill out their observations.<br>***Refer to the LAS labeled "Explicit Genre Mini-Lesson."***<br><br>**Processing Questions:**<br>1. How does the structure of the poem help express the speaker's memories and identity?<br>2. What evidence from the poem supports your answer about its genre? | This activity also aligns with the SHS IDF because it promotes learner-centered and competency-based instruction. It helps students distinguish poetic features, categorize poems, and use evidence in explaining their analysis. Through guided support, learners move from understanding genre concepts to applying them in an actual poem. |
| | **Option 2:** Guided Tone and Voice Analysis | |
| | **Time Allotment:** 20 minutes<br>**Target Objective/s:** see Objectives 1, 5<br><br>**Teacher's Instructions:**<br>1. Review the meaning of tone and personal voice in poetry.<br>2. Group the learners and assign them with a poem that demonstrate a certain tone such as:<br>● Happy tone: *I Wandered Lonely as a Cloud* by William Wordswort<br>Access to I Wandered Lonely as a Cloud: https://www.poetryfoundation.org/poems/45521/i-wandered-lonely-as-a-cloud<br>or ***see Appendix D for the text***<br>● Sad tone: *The Highwayman* by Alfred Noyes<br>Access to The Highwayman: https://www.poetryfoundation.org/poems/43187/the-highwayman<br>or ***see Appendix E for the text*** | This activity uses constructivist, guided, collaborative, and inquiry-based learning pedagogies. The teacher reviews tone and personal voice, then guides learners in analyzing selected poems with different emotional effects. Through the activity sheet, students identify words, images, sound patterns, and structures that create tone and reveal the speaker's feelings, experiences, and voice.<br><br>This activity aligns with the SHS IDF because it promotes learner-centered and active learning. It helps students distinguish poetic features, interpret tone, and reflect on how personal voice and inspiration shape poetry. By analyzing textual evidence, learners develop higher-order thinking and a deeper appreciation of how language, |

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| | • Reflective tone: *The Red Wheelbarrow* by William Carlos William<br>Access to The Red Wheelbarrow:<br>https://www.poetryfoundation.org/poems/45502/the-red-wheelbarrow<br>or ***see Appendix C for the text***<br>• Celebratory tone: Sonnet 18: *Shall I compare thee to a summer's day?* by William Shakespeare<br>Access to Sonnet 18:<br>https://www.poetryfoundation.org/poems/45087/sonnet-18-shall-i-compare-thee-to-a-summers-day<br>or ***see Appendix A for the text***<br>• Serene tone: *The light of a candle* by Yosa Buson<br>Access to The light of a candle:<br>https://poets.org/poem/light-candle<br>or ***see Appendix B for the text***<br><br>3. Guide the learners in identifying the words, images, sound patterns, and structure that help create each tone.<br>4. Ask students to complete the activity sheet.<br>****Refer to the LAS labeled "Guided Tone and Voice Analysis."***<br>5. Discuss how a poet's experiences and choices influence voice and meaning.<br><br>**Processing Questions:**<br>1. How do the sound patterns, rhythm, or line arrangement contribute to the poem's tone?<br>2. How does the tone affect the meaning or message of the poem?<br>3. Why is it important to understand tone and voice when reading poetry? | structure, and experience create meaning in poetry. |

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| | ***B.3. Developing Mastery*** | |
| | **Option 1:** Where I'm From (Personal Voice) | |
| | **Time Allotment:** 30 minutes<br>**Target Objective/s:** see Objectives 3, 4, 5<br><br>**Teacher's Instructions:**<br>1. Discuss with the class how Lyon's poem uses vivid imagery, sensory details, and personal voice to paint a picture of where she's from.<br>2. Guide learners to brainstorm sensory memories using key words about home, family, neighborhood, sounds, places, and childhood objects.<br>3. Ask learners to write a free verse poem.<br>***Refer to the LAS labeled "Where I'm From."***<br>4. Let the students share their poems with a partner for peer feedback.<br>5. Students are scored based on the given assessment rubric.<br>***See Appendix G for the assessment rubric***<br><br>**Processing Questions:**<br>1. Which memory or image helped your poem feel personal?<br>2. What feedback can help you revise your poem?<br><br>***Specific Tips:***<br>● For auditory learners, allow oral brainstorming before writing.<br>● For learners with limited vocabulary, provide sensory adjectives and descriptive verbs.<br>● For advanced learners, ask them to connect sensory memories with deeper identity or emotion. | This learning activity uses constructivist, experiential, learner-centered, and collaborative learning pedagogies. Learners draw meaning from their own memories, experiences, and sensory details after examining how George Ella Lyon uses imagery and personal voice in *Where I'm From*. Through guided brainstorming, students connect personal experiences with poetic expression and compose an original free verse poem that reflects identity, emotion, and background. Partner sharing and peer feedback further support collaboration and revision.<br><br>This activity aligns with the SHS IDF because it promotes active learning, creativity, self-expression, and reflection. It allows learners to apply their understanding of poetic structure, language, tone, and personal voice in creating an original poem. By using sensory memories and peer feedback, students develop authentic writing, improve their work, and demonstrate mastery of poetic composition and personal voice. |
| | **Option 2:** Object Symbolism – The "6 S's" | |
| | **Time Allotment:** 30 minutes<br>**Target Objective/s:** see Objectives 3, 4, 5, 6 | This learning activity uses constructivist, experiential, creative, collaborative, and reflective |

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| | **Teacher's Instructions:**<br>1. Review the "6 S's" for developing symbolic meaning:<br>The "6 S's" are:<br>● Speed – What does the object represent in terms of speed or movement?<br>● Sound – What sound does the object make, or what sound might it symbolize?<br>● Syntax – How does sentence structure or word order impact the meaning of the object?<br>● Surprise – How can the object take on a meaning or emotion that surprises the reader?<br>● Sense – What sensory experiences (sight, smell, touch, sound, taste) does the object evoke?<br>● Space – What physical or metaphorical space does the object occupy in the world?<br>2. Ask each learner to choose one ordinary object and identify what it may symbolize beyond its physical form.<br>3. Let learners write a free verse poem using at least three of the 6 S's as guide points.<br>***Refer to the LAS labeled "Object Symbolism – The "6S's".***<br>4. Ask learners to exchange poems with a partner and give feedback on clarity, creativity, tone, and sensitivity using a set of peer review criteria.<br>● *Does the poem effectively demonstrate structure (e.g., form, stanza arrangement)?*<br>● *Is the language used in a creative and impactful way (e.g., figurative language, imagery)?*<br>● *Does the poem maintain an appropriate tone throughout?*<br>5. Students are scored based on the given assessment rubric.<br>***See Appendix H for the assessment rubric***<br>**Processing Questions:**<br>1. What does your object symbolize? | learning pedagogies. Learner's construct meaning by choosing an ordinary object and transforming it into a symbol through the "6 S's": speed, sound, syntax, surprise, sense, and space. The activity encourages students to combine observation, imagination, and personal interpretation as they compose a free verse poem. Through partner feedback, learners also develop collaborative and reflective skills by evaluating clarity, creativity, tone, and sensitivity in each other's work.<br><br>This activity also aligns with the SHS IDF because it promotes active learning, creativity, critical thinking, and responsible self-expression. Learners apply their understanding of poetic structure, language, tone, imagery, symbolism, and personal voice in creating an original poem. The peer review and revision process strengthen reflective learning and ethical awareness, as students improve their poems for clarity, artistic effect, respectfulness, and sensitivity to readers. Through this task, learners demonstrate creative composition skills and thoughtful evaluation of their own poetic choices. |

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| | 2. Which of the 6 S's helped you create stronger imagery or meaning?<br>3. What revision made your poem clearer or more respectful?<br><br>***Specific Tips:***<br>● For kinesthetic learners, allow them to hold or observe the object while brainstorming.<br>● For learners who need support, provide sample object and possible symbolic meanings.<br>● For advanced learners, encourage layered or surprising meanings. | |
| **C. Demonstrating Knowledge and Skills** | ***C.1. Finding Practical Application*** | |
| | **Option 1:** Found Poetry & Blackout Poetry | |
| | **Time Allotment:** 25 minutes<br>**Target Objective/s:** see Objectives 3, 4, 5, 6<br><br>**Teacher's Instructions:**<br>1. Explain that Found Poetry and Blackout Poetry use existing texts to create a new poem with a message.<br>2. Provide safe and appropriate source texts such as old magazines, school newsletters, public announcements, or short informational passages.<br>3. Ask learners to select words that can express a clear idea, tone, or message for a real audience.<br>4. Remind them of the following guidelines:<br>****Refer to the LAS labeled "Found Poetry & Blackout Poetry".***<br>5. Students are scored based on the given assessment rubric.<br>****See Appendix I for the assessment rubric***<br>**Processing Questions:**<br>1. What message did you create from the source text? | This activity utilizes constructivist, learner-centered, and creative learning pedagogies. By focusing on Found Poetry and Blackout Poetry, students actively engage with existing texts, transforming them into original creative works. This activity is practical because learners use real-world printed texts and transform them into a poem for communication, advocacy, reflection, or school/community expression. It helps learners see poetry as a usable form of creative communication.<br><br>This activity also aligns with the SHS IDF as students apply their understanding of structure and language by manipulating an existing text, fostering creative expression and symbolic thinking. Moreover, this encourages independent thinking while still providing guidance through clear steps. The peer review process aligns with the |

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| | 2. How did you make sure your poem remained respectful and appropriate?<br><br>***Specific Tips:***<br>● For visual learners, show a sample of blackout poem before the task.<br>● For shy learners, allow small-group sharing first.<br>● For advanced learners, ask them to create a layered message using symbolism or contrast. | collaborative learning aspect of the IDF, encouraging students to learn from each other's work and refine their creations based on peer feedback. |
| | **Option 2:** Poetic Transformation (Genre Bender) | |
| | **Time Allotment:** 25 minutes<br>**Target Objective/s:** see Objectives 3, 4, 5, 6<br><br>**Teacher's Instructions:**<br>1. Explain that Poetic Transformation converts an informational or technical text into a creative poem while keeping the main message clear.<br>2. Provide a short school-related or community-related text, such as a safety reminder, environmental note, health advisory, or study tip.<br>3. Ask learners to identify the original text's main idea, audience, and purpose before rewriting it as a poem.<br>4. Let learners transform the text into free verse, lyric poem, or any type of poem of their choice. Students are scored based on the given assessment rubric.<br>***Refer to the LAS labeled "Poetic Transformation (Genre Bender)".***<br>***See Appendix J for the assessment rubric***<br>5. Ask learners to share their transformed poem and explain what changed in form, language, and purpose.<br>**Processing Questions:**<br>1. What main idea did you keep from the original text? | The Poetic Transformation (Genre Bender) activity incorporates constructivist, creative, and collaborative learning pedagogies. This activity is practical because learners transform everyday informational texts into creative communication that can be used for awareness, school campaigns, or public messages.<br><br>The activity also places the responsibility on students to choose a poetic form, such as sonnet, haiku, or free verse, thus promoting independent decision-making and self-expression.<br><br>It also aligns with the SHS IDF by requiring learners to apply poetic form, language, tone, purpose, and ethical judgment in a meaningful real-life context. |

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| | 2. How did poetic language make the message more engaging?<br>3. What ethical responsibility do you have when transforming another text?<br><br>***Specific Tips:***<br>● For visual learners, show a sample transformation.<br>● For learners with limited vocabulary, provide sensory words and figurative language examples.<br>● For advanced learners, ask them to adapt the poem for a specific audience. | |
| | ***C.2. Making Generalization*** | |
| | **Option 1:** Exploring Voice and Ethics in Blackout Poetry | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see Objectives 5, 6<br><br>**Teacher's Instructions:**<br>1. Ask students to revisit their Blackout Poems and reflect on the following questions:<br>***Refer to the LAS labeled "Exploring Voice and Ethics in Blackout Poetry".***<br><br>***Specific Tips:***<br>● For auditory learners, instead of only written reflections, allow them to talk through their answers to the reflection questions with a partner. This verbal process helps them organize their thoughts in a more auditory-centered way.<br>● For struggling learners, provide simplified reflection questions such as: "What feelings do you want your poem to express?"<br>● For advanced learners, encourage them to explore more complex ethical dilemmas, such as how to balance creative freedom with social responsibility. | This activity uses reflective learning, self-assessment, and peer feedback pedagogies. By revisiting their Blackout Poems, learners reflect on how personal voice shapes the tone, structure, and meaning of their work. The activity also encourages them to consider how their selected words may affect readers, helping them ensure that their poems are respectful, appropriate, and sensitive.<br><br>This also aligns with the SHS IDF because it promotes creativity, reflection, ethical awareness, and responsible self-expression. Learners connect their personal perspectives with figurative language and symbolism while evaluating the impact of their poetic choices. Through self-assessment and peer feedback, students refine their work and develop a deeper sense of responsibility in creative writing. |

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<tr><td></td><td colspan="2">Option 2: Voice and Ethics in Poetic Transformation</td></tr>
<tr><td></td><td>Time Allotment: 10 minutes<br>Target Objective/s: see Objectives 5, 6<br><br>Teacher's Instructions:<br>1. Ask students to reflect on their transformation process (Poetic Transformation: Genre Bender) by answering the following questions:<br><br>*Refer to the LAS labeled "Voice and Ethics in Poetic Transformation".</td><td>This activity uses reflective learning, self-assessment, and collaborative feedback pedagogies. It guides learners to examine how their personal voice, inspiration, and creative choices influenced their poem. Through reflection and feedback, students evaluate the tone, content, and possible impact of their work on readers, helping them make ethical and meaningful revisions.<br><br>This also aligns with the SHS IDF because it promotes self-awareness, responsible expression, creativity, and reflection. Learners are encouraged to connect their background and experiences to their poetic message while ensuring that their work remains respectful, appropriate, and sensitive to its audience. Through this process, students develop both creative writing skills and ethical awareness in poetry.</td></tr>
<tr><td>V. ASSESSMENT</td><td colspan="2">Test I: Multiple – Choice Test<br>Target Objective/s: see All Objectives<br><br>Directions: Read each question carefully and choose the letter of the best answer from the given options. Write your answers clearly on the blank space provided before each number.<br>_____1. It is a form of literature which allows the writers who called to be "poets" to express their thoughts, feelings, and emotions, ideas about a particular theme or topic.<br>A. Essay C. Poetry<br>B. Haiku D. Sonnet<br><br>_____2. What is the main difference between Free Verse and Sonnet?<br>A. Free verse has a strict rhyme scheme, while a sonnet does not.<br>B. A sonnet has 14 lines while a free verse has no set line limit.<br>C. Free verse does not use figurative language, but a sonnet does.</td></tr>
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D. A sonnet uses sensory imagery, while free verse does not.

_____3. Which poetic device is used in the following line: “The wind whispered through the trees”?
A. Alliteration
B. Metaphor
C. Personification
D. Simile

_____4. What does “tone” in a poem refer to?
A. The emotional atmosphere created by the poet
B. The rhythmic pattern or meter used in the poem
C. The central idea or message conveyed in the poem
D. The attitude of the poet toward the subject or audience

_____5. Which of the following is an example of imagery in poetry?
A. “The moonlight swept ocean.”
B. “The sky was dark with clouds.”
C. “Life is like a box of chocolates.”
D. “She was deeply sad and tired.”

Answer Key:

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| 1. C | 6. C | 11. B |
| 2. B | 7. D | 12. C |
| 3. C | 8. B | 13. D |
| 4. D | 9. A | 14. C |
| 5. A | 10. A | 15. B |

**Test II: Original Poem Portfolio and Presentation**
**Time Allotment:** 45 minutes
**Target Objective/s:** see Objectives 3-6

**Teacher’s Instructions:**
Learners will submit and present an original poem portfolio composed of the following parts:
1. Pre-writing chart: chose form, main idea, audience, purpose, tone, and inspiration.
2. Original poem: at least 10 lines or a 1-minute spoken word script using appropriate structure, language, and tone.
3. Peer review sheet: at least two comments received from a classmate based on clarity, creativity, and adherence to form.

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| | 4. Revised poem: improved version showing at least one meaningful revision.<br>5. Reflection: 5 to 7 sentences explaining how personal voice, inspiration, and ethical consideration shaped the final poem.<br><br>**Teacher's Note:** For the remaining multiple-choice items, please refer to the LAS labeled "Assessment." See Appendix K for the rubric for Test 2. |
| **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:<br>1. Which activities engaged students the most?<br>2. How many learners achieved 80% on the assessment? How many learners need remediation?<br>3. Which of my teaching strategies worked well?<br>4. Which activities took longer than expected and how can I manage time more efficiently in future sessions?<br>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 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. |

| **Learning Area** | CREATIVE COMPOSITION 1 | **Learning Exemplar Number** | 7 |
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| **I. OBJECTIVES** | |
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| **A. Content Standard** | The learner demonstrates deep understanding of poetic elements, structures, and devices; explores how form, imagery, sound, and language to make meaning, convey emotion, and express self in poetry. |
| **B. Performance Standard** | The learner composes, revises, and publishes original poems through a sustained composition process, experimenting with form, imagery, sound, and voice to create emotionally resonant poetry, culminating in creative presentation across media formats. |
| **C. Learning Competencies** | • Identify how poets purposefully use and adapt structure and language in traditional, contemporary and digital poetic forms<br>• Incorporate ideas or inspiration from studied works and poets while maintaining original expression.<br>• Reflect on how personal voice, inspiration and ethical consideration shape one's poetry. |
| **II. REFERENCES and MATERIALS** | Department of Education 2026. Strengthened Senior High School Curriculum Guide for Creative Composition 1<br>Shakespeare, William. 1609. "Sonnet 18: Shall I Compare Thee to a Summer's Day?" Poetry Foundation. 1609. https://www.poetryfoundation.org/poems/45087/sonnet-18-shall-i-compare-thee-to-a-summers-day<br>Academy of American Poets. 1922. "Dreams by Langston Hughes - Poems \| Academy of American Poets." Poets.org. 1922. https://poets.org/poem/dreams<br>Wordsworth, William. 1807. "I Wandered Lonely as a Cloud." Poetry Foundation. 1807. https://www.poetryfoundation.org/poems/45521/i-wandered-lonely-as-a-cloud<br>Angelou, Maya. 1978. "Still I Rise." Poetry Foundation. August 12, 1978. https://www.poetryfoundation.org/poems/46446/still-i-rise<br><br>**Materials:**<br>• Copy of the poem *I Wandered Lonely as a Cloud* by William Wordsworth<br>• Copy of the poem *Still I Rise* by Maya Angelou<br>• Copy of the poem *The Road Not Taken* by Robert Frost<br>• All appendices can be accessed through the Google Drive link: https://bit.ly/CreativeCompositionAppendices |
| **III. CONTENT** | **Lesson Focus:** Traditional and Contemporary Poetry<br>**Key Elements:** Structure, Language and Theme |

<table>
<tr><td>IV. OBJECTIVES</td><td colspan="2">By the end of this lesson, the learners will be able to:<br>1. Identify the structural elements commonly used in traditional and contemporary poetry.<br>2. Distinguish differences in how structure and language are purposefully used in traditional and contemporary poetry.<br>3. Identify ideas and key themes used in selected traditional and contemporary poetry<br>4. Explain how writers can use ideas from others without copying them.<br>5. Explain the concepts of personal voice, inspiration, and ethical consideration in poetry.<br>6. Compose a short reflective paragraph describing how a poem shows personal voice, inspiration and ethical writing.</td></tr>
<tr><td colspan="2">IV. PROCEDURES</td><td>ANNOTATIONS</td></tr>
<tr><td rowspan="3">A. Activating Prior Knowledge</td><td colspan="2">A.1. Activating Prior Knowledge</td></tr>
<tr><td colspan="2">Option 1: Quick Recall- “What Do You Remember About Poem?”</td></tr>
<tr><td>Time Allotment: 5 to 8 minutes<br>Target Objective/s: see Objective 1<br><br>Teachers Instructions:<br><br>1. Distribute small pieces of paper or sticky notes to each student.<br>2. Ask students to think back to their previous lessons about poetry.<br>3. Instruct them to write down anything they remember about poems (e.g., rhyme, stanza, rhythm, free verse, etc.). One idea per sticky note.<br>4.After 3–5 minutes, ask students to post their answers on the board or designated chart paper, and group similar responses together as a class (e.g., rhyme-related ideas, structure-related ideas, sound-related ideas).<br>5.Briefly read and acknowledge the grouped ideas before proceeding to the next activity.</td><td>This activity uses the teaching strategies Think–Pair–Share (individual thinking stage), brainstorming, and concept mapping through grouping ideas. Students first engage in individual recall by writing down everything they remember about poetry on sticky notes. This is followed by a collaborative brainstorming process as they share and compare responses with classmates. The teacher then guides a conceptual organization strategy by grouping similar ideas on the board to form patterns and connections. Through these strategies, learners activate prior knowledge and visually recognize common structural elements of poetry such as rhyme, stanza, rhythm, and free verse.</td></tr>
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| | **Processing Questions:**<br>1. What words or ideas appeared most often in your responses?<br>2. Why do you think many people remember similar features about poems?<br>3. How do these features help you recognize that a text is a poem?<br>4.Where do you usually encounter poems in your daily life (school, songs, social media, etc.)?<br>5. Based on your answers, what do you think makes poetry different from other forms of writing? | |
| | **Option 2: Anagram: "Poetry Structure Scramble"** | |
| | **Time Allotment**: 5 to 8 minutes<br>**Target Objective/s:** see Objective 1<br><br>**Instructions:**<br>1. Prepare scrambled word cards related to poetic structural elements (e.g., *METER, RHYME, STANZA, FORM, FREE VERSE, LINE* → scrambled versions like *ETREM, MYRHE, ZATNA, MROF, REE FEVRES, SENIL* ).<br>2. Divide the class into groups of **3–5** students.<br>3.Distribute the scrambled word cards to each group.<br>4.Instruct groups to unscramble the words correctly within **5–8** minutes.<br>5.After solving, ask each group to present their answers briefly.<br><br>**Processing Questions:**<br>1. Which words were easiest and hardest to unscramble? Why?<br>2. What structural elements of poetry did you identify?<br>3. Which elements are more common in traditional poetry?<br>4. Which elements are more common in contemporary poetry? | This activity uses the teaching strategies cooperative learning, game-based learning, and active recall to help students identify poetic structural elements. Students work in groups to collaboratively unscramble words, promoting peer interaction and shared problem-solving. The activity applies a gamified approach by turning vocabulary recognition into a timed challenge, increasing engagement and motivation. It also uses guided questioning to lead learners in analyzing and classifying poetic structures into traditional, contemporary, and both categories. Through these strategies, students actively recall prior knowledge while deepening their understanding of poetry structure. |

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| | 5. Which elements can be found in both traditional and contemporary poetry? | |
| | ***A.2. Establishing the Purpose of the Lesson*** | |
| | **Option 1: Quick Comparison Prompts** | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see Objectives 2, 3<br><br>**Instructions:**<br><br>1. Show two excerpts: a Shakespearean sonnet and a short free verse.<br>2. Ask earners to think individually about the differences between the two poems.<br>2. Let learners' pair up with classmates to compare their answers.<br>3. Ask learners to share their observations with the class.<br><br>**Poem A**<br>*"Shall I compare thee to a summer's day?*<br>*Thou art more lovely and more temperate."*<br>*"Rough winds do shake the darling buds of May,*<br>*And summer's lease hath all too short a date;*<br><br>**Poem B**<br>"*Hold fast to dreams*<br>*For if dreams die*<br>*Life is a broken-winged bird*<br>*That cannot fly."*<br><br>**Processing Questions:**<br>1. What are the main differences you noticed between Poem A and Poem B in terms of structure and style? | The activity uses the Compare and Contrast Strategy by presenting a Shakespearean sonnet and a free verse poem, helping learners identify differences in structure, language, and style while developing critical thinking and literary analysis skills. It also applies the Think-Pair-Share Strategy, where learners think individually, discuss with a partner, and share with the class to encourage participation, collaboration, and confidence in expressing ideas. In addition, the teacher uses the Questioning and Discussion Strategy through processing questions that guide learners in analyzing meaning, mood, and personal responses, deepening comprehension and connection to the poems. |

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| | 2. How does the language used in each poem affect its meaning and mood?<br>3. Which poem do you think is more expressive or relatable? Explain your answer. | |
| | **Option #2: Traditional vs. Contemporary Classification** | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see Objectives 2, 3<br><br>**Teachers Instructions:**<br>1. Divide the class into 4 to 5 groups.<br>2. Provide learners with the word bank below.<br>3. Ask learners to classify each word into either Traditional Poetry or Contemporary Poetry.<br>4. After completing the table, let each group present and explain their answers.<br>5. Refer to the LAS labelled as "Traditional vs. Contemporary Classification"<br><br>**Processing Questions:**<br>1. How did you decide whether a word belongs to traditional poetry or contemporary poetry? What clues help you?<br>2. What differences did you notice between traditional and contemporary poetry in terms of rhyme, rhythm, structure, theme and language style?<br>3. Which category (traditional and contemporary) was easier to classify, and why do you think so? | This activity uses the cooperative learning strategy, where students work in small groups to classify poetry-related terms. It also applies categorization and analysis strategy, as learners distinguish between traditional and contemporary poetry based on their features. Through group discussion and presentation, students actively construct understanding by explaining and justifying their answers. |
| **B. Instituting New Knowledge** | ***B.1. Presenting Examples*** | |
| | **Option 1: Poetry in Contrast: Structure, Language, and Theme** | |
| | **Time Allotment:** 20 minutes<br>**Target Objective/s:** see Objectives 3 and 4<br><br>**Poems: "*I wandered Lonely as a Cloud* "**by William Wordsworth | This activity uses the video-based learning strategy, where students learn by observing and analyzing poems through multimedia presentation. It also applies the comparative learning strategy, as learners identify |

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| | **"***Still I Rise* **"**by Maya Angelou<br>YouTube link: https://www.youtube.com/watch?v=_C_IKD4uE_A<br>YouTube link: https://www.youtube.com/watch?v=XRny1xQ3KR0<br><br>**Teachers Instructions:**<br>1.Divide the class into **four to five groups**.<br>2. Show a **video presentation** of the poems, first "I ***Wandered Lonely as a Cloud***" by William Wordsworth followed by " ***Still I Rise*****"** by Maya Angelou<br>3. Instruct learners to carefully watch and listen to how each poem is presented in the video.<br>4. Ask learners to compare the poems based on structure, language, and theme using the provided **comparison table**.<br>5. Let each group present their outputs and explain their comparisons during class discussion.<br><br>**Comparison Table**<br><br>**Key Elements** \| ***"I Wondered Lonely as A Cloud"*** \| ***"Still I Rise"***<br>**Structure**<br>**Language Style**<br>**Voice**<br>**Theme**<br><br>**Processing Questions:**<br><br>1.What characteristics in "***I Wondered Lonely as a Cloud***" traditional and "***Still I Rise***" make one poem traditional and the other contemporary in terms of structure, language and theme? | differences and similarities between traditional and contemporary poetry based on structure, language, and theme. Through group collaboration and guided questions, students develop critical thinking skills by interpreting and justifying how each poem reflects its poetic form. |

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| | 2. How does the structure (such as rhyme, rhythm, or free verse) in each poem help you identify whether it is traditional or contemporary?<br>3. Based on the video presentation, what differences in language and themed helped you understand the distinction between traditional and contemporary poetry? | |
| | **Option 2: Reading Between the Lines** | |
| | **Time Allotment: 20 minutes**<br>**Target Objective/s:** see Objectives 4 and 5<br><br>**Poems: "*I wandered Lonely as a Cloud* "**by William Wordsworth<br>**"*Still I Rise* "**by Maya Angelou<br><br>**Teachers Instructions:**<br>1. Provide each learner with **printed copies** of the two poems (**"I *Wandered Lonely as a Cloud*"** by William Wordsworth and "***Still I Rise*"** by Maya Angelou<br>2. Instruct learners to read both poems silently and carefully.<br>3. Ask learners to individually analyze each poem focusing on structure, language, and theme.<br>4. Let learners complete the comparison table on their own.<br>5. Collect and check the output after completion for discussion and feedback.<br>6. Refer to LAS labelled "Reading Between the Lines"<br>7. Copy of two poems are in Appendix A and B | This activity uses the independent learning strategy, where learners individually read and analyze the printed poems to develop personal understanding. It also applies the text-based analysis strategy, as students examine structure, language style, and theme to compare traditional and contemporary poetry. Through guided comparison and reflection questions, learners enhance critical thinking and comprehension by interpreting meaning from literary texts on their own.<br>. |

**Comparison Table**

| Key Elements | ***"I Wondered Lonely as A Cloud"*** | ***"Still I Rise"*** |
|---|---|---|
| **Structure** | | |
| **Language Style** | | |
| **Voice** | | |
| **Theme** | | |

**Processing Questions:**
1.What differences did you notice between the structure, language, and theme of the poems?
2. What makes "I ***Wandered Lonely as a Cloud***" traditional and "***Still I Rise"*** contemporary?
3. Which poem did you understand more easily, and why?

***B.2. Discussing New Concept***

**Option 1: Lecture**

**Time Allotment:** 20 minutes
**Target Objective/s:** see Objectives 1-5

**Teacher Instructions:** Teacher will explicitly teach and guide learners in understanding the key concepts of traditional and contemporary poetry.

**1. Traditional Poetry**
*Traditional poetry* refers to poems that follow fixed rules and patterns. These poems are often structured and carefully organized to create rhythm, sound, and meaning.

This activity uses an explicit instruction combined with guided discussion, where the teacher directly explains key concepts such as structure, language, theme, personal voice, inspiration, and ethical writing in traditional and contemporary poetry. The teacher uses clear explanations, examples, and comparisons to help learners understand abstract ideas in a more concrete way. This is supported by interactive questioning, where learners are guided to think critically through processing questions after the lecture.

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| | **Key Structural Features:**<br>● **Rhyme scheme** – a patterned repetition of sounds at the end of lines (e.g., ABAB, AABB)<br>● **Meter** – a regular rhythmic pattern of stressed and unstressed syllables<br>● **Stanzas** – grouped lines in a poem (like paragraphs in prose)<br>● **Line length consistency** – lines often follow a uniform structure<br><br>**Language Use**<br>● Formal language<br>● Descriptive and elevated word choice<br>● Strong use of imagery and figurative language<br>**Theme**<br>● Nature<br>● Beauty<br>● Reflection and emotion<br><br>**Personal Voice**<br>● Reflective and observational<br>● Less direct personal expression<br><br>**2. Contemporary Poetry**<br>*Contemporary poetry* refers to modern poems that are more **flexible and freer in structure**. These poems focus more on expression than strict rules.<br><br>**Key Structural Features:**<br>● **Free verse** – no fixed rhyme or meter<br>● **Irregular line breaks** – lines are arranged for meaning or emphasis<br>● **Varied stanza length** – stanzas may be long, short, or uneven | |

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| | • **Visual arrangement** – layout may support meaning or emotion<br><br>**Language Use**<br>• Simple and conversational language<br>• Emotional and direct expression<br>• Modern expressions and everyday speech<br><br>**Theme**<br>• Identity<br>• Social Issues<br>• Empowerment<br>• Personal experiences and struggles<br><br>**Personal Voice**<br>• Strong individual voice<br>• Direct expression of emotions, identity, and beliefs<br><br>**3. Inspiration in Poetry**<br>Poetry may be inspired by:<br>• Nature and environment<br>• Personal experiences<br>• Family and relationships<br>• Social issues and culture<br>• Dreams, memories, and emotions<br><br>**4. Ethical Writing**<br>*Ethical writing* means being honest and respectful in writing.<br>It includes:<br>• Avoiding plagiarism<br>• Giving credit to authors and sources<br>• Using quotation marks for direct words<br>• Creating original work | |

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| | **Processing Questions:**<br>1.How do traditional and contemporary poetry differ in terms of structure, language, theme, and personal voice? Provide one example each.<br>2. Why is personal voice important in poetry, and how does it appear differently in traditional and contemporary poems?<br>3. How can inspiration and ethical writing influence the way a poet creates and shares their work? | |
| | **Option 2: Poetry Key Terms Matching** | |
| | **Time Allotment: 15 minutes**<br>**Target Objective/s:** see Objectives 1 and 2<br><br>**Teachers Instructions:**<br>1. Introduce the activity and explain that learners will match **poetry key terms** with **their correct definitions.**<br>2. Distribute **learning activity sheet** containing the matching type of activity.<br>3. Instruct learners to read both columns carefully before answering.<br>4. Ask learners to read and write only the letter of the correct definition beside each number.<br>5.Check answers with the class and clarify any incorrect or misunderstood terms after the activity.<br>6. Refer to LAS labelled as "**Poetry Terms Matching"**<br><br>**Processing Questions:**<br><br>1. How did you identify the correct key terms from definitions? What clues helped you answer? | This activity uses **guided discovery** where learners identify key poetry terms by analyzing definitions and matching them correctly. It also applies **active learning** as students independently engage with the task and process meaning through careful reading and decision-making. Finally, it uses **questioning strategy** during processing questions to help learners reflect on how they identified answers and deepen their understanding of poetry concepts. |

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| | 2. What differences did you notice between traditional and contemporary poetry based on terms?<br>3. Why is it important to learn key poetry terms in understanding a poem? | |
| | ***B.3. Developing Mastery*** | |
| | **Option 1: (GRASP): Voices of Interpretation** | |
| | **Time Allotment: 20 minutes**<br>**Target Objective/s:** see Objectives 4 and 5<br><br>**Teacher's Instructions**<br>1.Present the **GRASP** task to the learners and explain its components (**Goal, Role, Audience**, **Situation**, **Product,** and **Standard**).<br>**G – Goal**<br>Your goal is to analyze how poets express ideas, emotions, and experiences through structure, language, and theme while recognizing the importance of ethical interpretation and originality of ideas.<br>**R – Role**<br>You are a literary analyst and reflective reader who examines how poetry inspires people without copying another writer's exact words or expressions.<br>**A – Audience**<br>Your audience is your classmates and teacher who will listen to and reflect on your interpretation and analysis of the poem.<br>**S – Situation**<br>You recently read and discussed poems about strength, resilience, and overcoming challenges. You are tasked to explain how the poet used language, imagery, and structure to communicate meaning and inspire readers. | The activity uses the **GRASP Strategy** by engaging learners in an authentic performance task where they analyze and interpret poetry based on a clear goal, role, audience, and standard of performance. It also applies the **Constructivist and Reflective Learning Strategies** as learners use personal insights and critical thinking to analyze the poem's structure, language, literary devices, and theme. Ethical learning is emphasized by encouraging originality of interpretation, respectful sharing of ideas, and responsible understanding of literary inspiration. |

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| | **P – Product/Performance**<br>You will prepare a short poetry interpretation presentation or written analysis discussing:<br>• the poem's structure,<br>• language and literary devices,<br>• central theme, and<br>• how the poem inspires readers while maintaining originality of expression.<br><br>**S – Standard for Success**<br>Your work will be assessed based on:<br>• clear analysis of structure, language, and theme;<br>• understanding of literary devices;<br>• originality of interpretation and insights;<br>• ethical and respectful interpretation of ideas; and<br>• clarity and organization of presentation.<br>2. Instruct learners to analyze the assigned poem and prepare a short interpretation focusing on structure, language, literary devices, and theme.<br>3. Remind learners to use their own understanding and personal insights when explaining the poem instead of copying interpretations from other sources.<br>4. Allow learners time to organize and prepare their written or oral analysis individually or in pairs.<br>5. Emphasize the importance of ethical interpretation, critical thinking, and respectful sharing of ideas during the activity. | |

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| | **Processing Questions**<br>1. How did the poet use structure, language, and literary devices to express the poem's message and emotions effectively?<br>2. Why is it important to provide original interpretations and personal insights when analyzing poetry?<br>3. How can poetry inspire readers while still encouraging ethical understanding and respectful expression of ideas? | |
| | **Option 2: Inspired or Copied?** | |
| | **Time Allotment:** 20 minutes<br>**Target Objective/s:** see Objective 5<br><br>**Teachers Instructions:**<br><br>1.Distribute or present the activity sheet to the learners.<br>2.Instruct learners to read each situation carefully and determine whether the action shows **Ethical Inspiration** or **Copying/Plagiarism**.<br>3.Tell learners to write **EI** if the situation shows Ethical Inspiration and **CP** if it shows Copying/Plagiarism on the blank before each number.<br>4. Allow learners enough time to answer the activity individually and remind them to think critically before choosing their answers.<br>5. After the activity, check the answers with the class and discuss the importance of honesty, originality, and giving proper credit to sources.<br>6. Refer to LAS labelled "**Poet's Ethical Choice"** | The activity uses the **Inquiry-Based Learning Strategy** because learners analyze different situations and decide whether the actions show ethical inspiration or plagiarism. It also applies the **Critical Thinking Strategy** by encouraging learners to evaluate actions carefully before making judgments. In addition, the activity uses the **Discussion Strategy** during the checking of answers, where learners explain their responses and deepen their understanding of honesty, originality, and proper citation.<br><br>. |

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| | **Process Questions:**<br>1. How can you tell if a writer is showing ethical inspiration instead of copying someone else's work?<br>2. Why is it important to give proper credit to the original author or source of information?<br>3. What possible consequences may happen when a person commits plagiarism or copying? | |
| **C. Demonstrating Knowledge and Skills** | ***C.1. Finding Practical Application*** | |
| | **Option 1: From Tradition to Trend: Poetry Performance Challenge** | |
| | **Time Allotment: 20 minutes**<br>**Target Objective/s:** see Objective 5<br><br>**Teachers Instructions:**<br><br>1. Divide the class into **4** to **5** groups and provide each group with a copy of a traditional poem.<br>2. Instruct learners to analyze the poem's structure, language, and theme before transforming it into contemporary presentation as spoken word poetry.<br>3.Remind learners to preserve the original message of the poem while incorporating modern language, personal voice, and contemporary situations.<br>4. Allow groups time to rehearse and prepare their creative presentation.<br>5. After presentation, facilitate a class discussion and reflection on how poetry evolves across generations while expressing universal human experiences | The activity uses the Collaborative Learning Strategy by allowing learners to work in groups to analyze and transform traditional poems into contemporary spoken word presentations. It also applies the Constructivist Approach as learners connect the poem's original message to modern experiences through personal voice and creative interpretation. Reflective discussion after the presentations encourages critical thinking and helps learners understand how poetry evolves across generations while maintaining universal themes. |

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| | **Processing Questions:**<br>1. How did your group transform the poem's structure and language into contemporary spoken word presentation?<br>2. What modern words, situations or personal experiences did your group include while preserving the original; theme or message of the poem?<br>3.How does your presentation show that poetry continues to evolve across generations while expressing universal human experiences?<br><br>***Note: Copy of poem is in Appendix C*** | |
| | **Option 2: Poetry for a Cause: Advocacy Writing Activity** | |
| | **Time Allotment: 20 minutes**<br>**Target Objective/s:** see Objective 5<br><br>**Teachers Instructions:**<br>1. Learners choose a local issue relevant to their lives (e.g., *environmental cleanliness*, *cyberbullying*, *mental health*, *respect for culture, or family values).*<br>2. Learners write either a traditional or contemporary poem advocating awareness or positive action.<br>3. They present their poem through mini poetry reading, poster display or recorded social media-style performance.<br>4. After the presentation, learners explain the inspiration behind their work and ethical responsibility of influencing audiences.<br><br>**Processing Questions:**<br>1. How did your poem effectively communicate your advocacy or chosen social issue through language?<br>2. Why poetry an effective way of influencing peoples thought, feelings, and actions regarding social concerns?<br>3. How did your presentation show ethical responsibility while encouraging awareness and positive action among the audience? | The activity uses the Creative Writing Strategy by allowing learners to express their thoughts and advocacies through traditional or contemporary poetry. It also applies the Experiential and Reflective Learning Strategy as learners connect real-life social issues to personal experiences and explain the inspiration behind their work. The presentation and processing questions promote critical thinking and ethical awareness by encouraging learners to reflect on the responsible use of poetry in influencing audiences and promoting positive social action. |

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| | ***C.2. Making Generalization*** | |
| | **Option 1: My Learning Paragraph** | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see Objectives 2 and 6<br><br>**Instructions:**<br>1. Instruct learners to write a short reflective paragraph about what they learned from the lesson.<br>2. Remind learners to include:<br>● Differences between traditional and contemporary poetry<br>● Importance of personal voice<br>● Ethical use of inspiration in writing<br>3. Allow selected learners to read their work aloud<br>4. Summarize common ideas shared by the class.<br><br>**Process Questions:**<br>1. What are the features of traditional poems and contemporary poems?<br>2. Why is personal voice important in poetry writing?<br>3. How can writers use inspiration responsibly? | The teaching strategies used in this activity promote **reflective and learner-centered learning**. Through reflective paragraph writing, learners are encouraged to express their understanding of traditional and contemporary poetry using their own ideas and experiences. The activity also applies **collaborative learning** by allowing learners to work in groups and transform a traditional poem into a contemporary presentation. Oral sharing and class discussion strengthen communication skills and build confidence in expressing thoughts publicly. The use of process questions encourages critical thinking and deeper understanding of the lesson, especially on the importance of personal voice and ethical writing. |
| | **Option 2: Exit Ticket: "One Big Idea"** | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see All Objectives<br><br>**Directions:**<br>1. Distribute a small sheet of paper or index card to each learner at the end of the lesson.<br>2. Display the prompt on the board:<br><br>*"The most important big idea I learned about traditional and contemporary poetry is that _____ because _____."*<br><br>3. Instruct learners to write **8–10** sentence reflective response. | This activity uses formative assessment as a teaching strategy by allowing the teacher to evaluate learners' understanding at the end of the lesson. It also promotes reflective learning, as students are required to synthesize their knowledge about traditional and contemporary poetry into a meaningful "big idea." The structured prompt serves as scaffolding, guiding learners to organize their thoughts around key concepts such as structure, themes, personal voice, and ethical use of ideas. |

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| | 4. Remind learners to include ideas about:<br>● Structural elements of traditional and contemporary poetry<br>● Themes and ideas found in poems<br>● Personal voice and inspiration<br>● Ethical use of ideas<br>5. Allow learners 5 to 10 minutes to complete their exit ticket individually.<br>6. Collect responses before they leave the classroom<br>7. Review answers to check understanding and identify concepts that may need reinforcement in the next lesson. | Independent writing is applied as a strategy to encourage individual accountability and ensure that each learner expresses their own understanding without external influence. Time-bound task management helps develop students' ability to think and respond efficiently under a limited timeframe. Lastly, the teacher uses data-driven instruction by reviewing the exit tickets to identify learning gaps and adjust future lessons accordingly. |
| **V. ASSESSMENT** | **TEST I: MULTIPLE CHOICE**<br>**Directions:** Read each question and situation carefully. Analyze the information before choosing the best answer. Write the letter of your answer on the blank provided before each number.<br><br>_____1. A literature student compared traditional and contemporary poems during a class discussion. She noticed that traditional poems usually follow a regular pattern in sound and structure. Which feature best describes traditional poetry?<br>A. Use of free-flowing structure<br>**B. Fixed rhyme scheme and meter**<br>C. Conversational style of writing<br>D. Irregular arrangement of lines<br>_____2. During a spoken poetry performance, a learner presented a poem without a fixed rhyme pattern and used natural, everyday language. Which characteristic of contemporary poetry is shown in the situation?<br>A. Strict use of rhyme and rhythm<br>B. Formal and highly structured language<br>**C. Flexible structure and free verse**<br>D. Four-line stanza arrangement<br>_____3. A teacher explained that structural elements such as rhyme, stanza, and rhythm help poets communicate ideas more effectively. Why are structural elements important in poetry? | |

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| | A. They make poems longer and more detailed.<br>**B. They organize ideas and strengthen expression.**<br>C. They remove emotional meaning from poems.<br>D. They make poems difficult to understand.<br>_____4. A learner wanted to write a poem for a school publication. Which action demonstrates ethical writing?<br>A. Copying lines from a published poem without citation<br>B. Using another poet's exact words as one's own<br>**C. Writing an original poem based on personal experiences**<br>D. Revising only a few words from another writer's poem<br>_____5. A learner created a poem that used free verse, informal language, and personal reflections about social issues. Which feature best identifies the poem as contemporary?<br>A. Strict rhyme pattern<br>B. Fixed meter<br>C. Formal structure<br>**D. Free-flowing arrangement of lines**<br>***Read the excerpt below and answer questions 6–7.***<br>*"Hold fast to dreams*<br>*For if dreams die*<br>*Life is a broken-winged bird*<br>*That cannot fly."*<br>_____*6.* What central idea is emphasized in the excerpt?<br>A. Importance of friendship<br>B. Appreciation of nature<br>**C. Value of dreams and hope in life**<br>D. Strength of family relationships<br>_____7. Why did the poet compare life without dreams to "*a broken-winged bird*"?<br>A. To describe how birds survive in nature<br>**B. To show that dreams guide and motivate people** |

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| | C. To explain why birds cannot always fly<br>D. To add length to the poem<br>**Read the situation below and answer questions 8–9.**<br>*Hannah read several poems about courage in preparation for a spoken poetry activity. Inspired by these works, she wrote her own poem using original ideas and personal experiences.*<br>_____8. Which concept is shown in Hannah's action?<br>A. Copying<br>**B. Ethical inspiration** C. Memorization<br>D. Plagiarism<br>_____9. Why is Hannah's action considered ethical?<br>A. She copied the same ideas directly.<br>**B. She used her own words and experiences**.<br>C. She submitted another poet's work as her own.<br>D. She changed only the title of the original poem.<br>_____10. A learner wrote a poem using conversational language, free verse, and themes about personal struggles and social realities. Which type of poetry is most likely represented?<br>**A. Contemporary poetry**<br>B. Epic poetry<br>C. Sonnet<br>D. Traditional poetry<br>**Note: Refer to LAS labeled as "Assessment"**<br><br>**TEST II: PERFORMANCE TASK: "Voices in Verse: Spoken Word Performance (50 points)**<br>**Learner's Directions:**<br>1. Select a traditional or contemporary poem that connects to your experiences or emotions<br>2. Analyze the poem's language, structure, and theme before preparing your interpretation.<br>3. Present the poem through spoken word performance.<br>4. Use proper emotion, voice projection, and expression during the performance.<br>5. Briefly explain how the poem's elements contributed to your interpretation.<br>**Note: See Appendix D for the Rubric** |

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| **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:<br>1. Which activities engaged students the most?<br>2. How many learners achieved 80% on the assessment? How many learners need remediation?<br>3. Which of my teaching strategies worked well?<br>4. Which activities took longer than expected and how can I manage time more efficiently in future sessions?<br>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 to enhance efficiency, accuracy and clarity. The author(s) reviewed and finalized the writing of the content. The author(s) take(s) full responsibility for the content of this LE |

| **Learning Area** | CREATIVE COMPOSITION 1 | **Learning Exemplar Number** | 8 |
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| **I. OBJECTIVES** | |
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| **A. Content Standard** | The learner demonstrates deep understanding of poetic elements, structures, and devices; explores how form, imagery, sound, and language to make meaning, convey emotion, and express self in poetry. |
| **B. Performance Standard** | The learner composes, revises, and publishes original poems through a sustained composition process, experimenting with form, sound, and voice to create emotionally resonant poetry, culminating in creative presentation across media formats. |
| **C. Learning Competencies** | 1. Examine stylistic differences among poets and how they establish their individual voices.<br>2. Incorporate ideas or inspiration from studied works and poets while maintaining original expression.<br>3. Reflect on how personal voice, inspiration, and ethical considerations shape one's poetry. |
| **II. REFERENCES and MATERIALS** | **REFERENCES**<br>Dickinson, Emily. "'Hope' Is the Thing with Feathers." In *The Complete Poems of Emily Dickinson*, edited by Thomas H. Johnson. Cambridge, MA: Belknap Press of Harvard University Press, 1955.<br>Literary Devices. "Lyric Poem." Accessed May 7, 2026.<br>Wordsworth, William. "I Wandered Lonely as a Cloud." Poetry Foundation. Accessed May 6, 2026.<br><br>**MATERIAL/S**<br>• All appendices can be accessed through the Google Drive link: https://bit.ly/CreativeCompositionAppendices |
| **III. CONTENT** | **Lesson Focus:** Lyric Poetry<br>**Key Elements:** Poetic Voice, Theme, Tone, Structure<br>**Key Techniques:** Imagery, Metaphor, Symbolism, Sound Devices, Diction |
| **IV. OBJECTIVES** | At the end of the lesson, the learners should be able to:<br>1. Contrast at least two poems by different poets by explaining how poetic voice, theme, tone, and structure contribute to each poet's individual voice.<br>2. Analyze how specific stylistic choices in a selected poem shape its theme, emotional impact, and the poet's individual voice.<br>3. Compose an original poem inspired by a studied poet's technique (e.g., imagery, metaphor, symbolism) while expressing a personal idea or experience.<br>4. Revise a poem by intentionally applying at least one poetic technique from mentor texts while maintaining original expression. |

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| | 5. Reflect on how personal experiences and inspirations influence poetic choices in diction, imagery, and structure.<br>6. Evaluate one's poem by explaining how personal choices and ethical practices (e.g., originality, proper inspiration, responsible AI use) shape the poem. | |
| **IV. PROCEDURES** | | **ANNOTATIONS** |
| **A. Activating Prior Knowledge** | ***A.1. Activating Prior Knowledge*** | |
| | **Option 1: Poetic Recall Wall** | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see Objectives 1, 2<br><br>Before analyzing and writing poetry, learners are guided to reflect on what they already know. This activity helps them recall poetic elements that shape meaning and voice.<br><br>**Directions:**<br>1. Write one poetic element (e.g., imagery, tone, metaphor, rhyme, voice) on a sticky note.<br>2. Post it on the board.<br>3. Observe your classmates' responses.<br>4. Group similar responses together as guided by the teacher.<br><br>**PROCESSING QUESTIONS:**<br>1. What poetic elements are commonly used by poets?<br>2. Which elements appeared most frequently on the board?<br>3. How do these elements contribute to meaning in a poem?<br>4. How might combining different poetic elements help create a unique poetic voice?<br>5. Why do you think poets choose different elements even when writing about similar topics? | This activity is anchored on **Constructivist, Collaborative, and Inquiry-based approaches (2C–1I)** as learners activate prior knowledge by recalling poetic elements and organizing them collectively. Through **idea elicitation**, students construct meaning from their prior experiences and identify patterns across responses. The grouping of answers encourages **peer interaction and shared understanding**, while guiding learners toward recognizing how elements contribute to poetic voice. The activity is also **Integrative (I)** as it links prior knowledge to upcoming analysis tasks. |

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| | **Teacher's Note:**<br>1. Encourage quick responses and ensure grouping is teacher-guided to maximize time.<br>2. Use student answers as a bridge to introduce poetic voice. | |
| | **Option 2: Poem Snippet Reaction** | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see Objectives 1, 2<br><br>To introduce the concept of poetic voice, learners read short poem excerpts and respond based on personal interpretation. The activity emphasizes that personal responses are valid starting points for analysis.<br><br>Directions:<br>1. Read the two short lyric poem excerpts given by your teacher.<br>2. Choose the poem excerpt that feels more personal or emotional to you.<br>3. Write one sentence explaining why you chose it (focus on word choice, imagery, or tone).<br>4. Share your answer with a partner or the class if asked.<br>5. Use the Poem Snippet Reaction Box template to record your responses.<br><br>Poem 1 speaks to me more. ☐<br>Poem 2 speaks to me more. ☐<br>Explain your choice (1–2 sentences):<br>_____<br>_____<br>What poetic element influenced your choice most?<br>☐ Imagery ☐ Tone ☐ Word Choice ☐ Sound ☐ Theme | This activity employs **Constructivist and Inquiry-based approaches (1C–1I)** by allowing learners to respond personally to poetic excerpts without prior formal analysis. It validates subjective interpretation, reinforcing that meaning-making begins with individual response. The **Collaborative element (C)** is present when students share with peers, comparing interpretations. The activity is **Reflective (R)** as learners examine their emotional reactions and connect them to poetic elements, developing awareness of how voice influences readers. |

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| | **Suggested Lyric Poems:**<br><br>**Excerpt 1:** William Wordsworth<br>from "I Wandered Lonely as a Cloud" (1807)<br>(https://www.poetryfoundation.org/poems/45521/i-wandered-lonely-as-a-cloud)<br><br>"I wandered lonely as a cloud<br>That floats on high o'er vales and hills,"<br><br>**The poem has:**<br>● Clear, concrete imagery<br>● Calm, reflective tone<br>● Conversational and accessible voice<br><br>**Excerpt 2:** Emily Dickinson<br>from "*Hope is the thing with feathers"*<br>https://www.poetryfoundation.org/poems/42889/hope-is-the-thing-with-feathers-314<br>"Hope is the thing with feathers<br>That perches in the soul,"<br><br>**The poem has:**<br>● Abstract, symbolic imagery<br>● Compressed, metaphor driven language<br>● Intimate, inward voice<br><br>**PROCESSING QUESTIONS:**<br>1. What made one poem feel more personal than the other?<br>2. How did word choice or imagery affect your reaction?<br>3. What does your preference reveal about how poetic voice works? | |

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| | **Teacher's Note**: These excerpts encourage quick personal reactions without requiring prior deep analysis.<br>**Refer to LAS labeled as "Poem Snippet Reaction"** | |
| | ***A.2. Establishing the Purpose of the Lesson*** | |
| | **Option 1** - **Why Voice Matters Reflection** | |
| | **Time Allotment:** 5 minutes<br>**Target Objective/s:** see Objectives 1, 2<br><br>Poetry is not only about content but also about expression. This activity helps learners understand the importance of poetic voice and its connection to personal meaning.<br><br>**Directions:**<br>1. On your notebook or sheet of paper, respond to this question:<br>● Why do poets sound different even when writing about the same topic?<br>2. Write at least 2–3 sentences.<br>3. Be prepared to share your answer during the class discussion.<br><br>**PROCESSING QUESTIONS:**<br>1. What factors influence how a poet expresses ideas?<br>2. How does personal experience affect writing style?<br>3. Why is having a unique voice important in poetry?<br><br>**Teacher's Notes:**<br>1. Use responses to surface students' initial ideas about voice.<br>2. Connect answers to lesson objectives and relevance.<br>3. Reinforce that voice reflects experience, style, and perspective | This task reflects **Constructivist and Reflective approaches (1C–1R)** by prompting learners to articulate their understanding of poetic voice based on personal insight. It is also **Inquiry-based (I)** as students explore a guiding question that frames the lesson. The activity integrates learners' experiences with academic concepts, making it **Integrative (I)**. It prepares students conceptually for deeper analysis. |

<table>
<tr><td></td><td colspan="2">Option 2: Song Comparison Motivation</td></tr>
<tr><td></td><td>Time Allotment: 15 minutes<br>Target Objective/s: All lesson objectives<br><br>Directions:<br>1. Listen to two short song excerpts with contrasting mood and style.<br>2. Identify differences in:<br>• Tone<br>• Rhythm<br>• Emotion<br>3. Answer:<br>• Which song feels more personal? Why?<br>4. Share your response.<br><br>PROCESSING QUESTIONS<br>1.What differences did you notice between the songs?<br>2. How do tone and rhythm affect your interpretation?<br>3. How do these differences reflect the “voice” of the artist?<br>4. How is this similar to how poets create their own voice?<br><br>Teacher’s Notes:<br>1. Select songs that are familiar and appropriate.<br>2. Clearly connect music elements to poetic voice to avoid superficial comparison.</td><td>This activity integrates Constructivist, Inquiry-based, and Integrative approaches (1C–2I) by connecting familiar real-life experiences (music) with literary analysis. Learners compare tone, rhythm, and emotion, constructing meaning through observation. The Collaborative element (C) emerges through sharing responses. It also supports Reflective learning (R) as students evaluate personal reactions and connect them to artistic voice.</td></tr>
<tr><td>B. Instituting New Knowledge</td><td colspan="2">B.1. Presenting Examples</td></tr>
<tr><td></td><td colspan="2">Option 1- Mentor Poem Comparison</td></tr>
<tr><td></td><td>Time Allotment: 15 minutes<br>Target Objective/s: see Objectives 1, 2<br><br>Learners examine poems by different poets to understand how stylistic choices influence meaning and emotion. The activity highlights how poets develop distinct voices.</td><td>This activity demonstrates Inquiry-based and Constructivist approaches (1I–1C) through guided close reading and annotation. Learners actively construct meaning by identifying imagery and sound devices. The Collaborative component (C) appears when students discuss</td></tr>
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| | **Directions:**<br>1. Read the two lyric poems provided.<br>2. Annotate each poem by underlining or highlighting:<br>● key imagery<br>● sound devices (rhyme, repetition, alliteration)<br>3. Answer these guide questions orally or in writing:<br>● How do the poets differ in style?<br>● How does each poem express emotion or voice?<br><br>**Mentor Poems:**<br><br>**"I Wandered Lonely as a Cloud"**<br>By William Wordsworth<br>(https://www.poetryfoundation.org/poems/45521/i-wandered-lonely-as-a-cloud )<br><br>**"Hope" Is The Thing With Feathers**<br>By Emily Dickinson<br>(https://www.poetryfoundation.org/poems/42889/hope-is-the-thing-with-feathers-314 )<br><br>**PROCESSING QUESTIONS:**<br>1. What images are present in each poem?<br>2. What sound devices are used?<br>3. How does each poem express emotion differently?<br>4. How do the poets' stylistic choices shape their unique voice?<br>5. Which poem is more effective in conveying emotion? Why?<br><br>**Teacher's Note**: Any other lyric poems by different poets may be used for this activity. See Appendix 1 for the copies of the poem. | interpretations. It is **Integrative (I)** as it connects textual analysis with conceptual understanding of voice. Reflective thinking (R) is engaged when learners evaluate emotional effects. |

**Option 2: Nature Outside vs. Hope Inside**

**Time Allotment:** 15 minutes
**Target Objective/s:** see Objectives 1, 2

Poetic voice varies in tone, intensity, and complexity. In this activity, learners evaluate poems and position them along a spectrum based on stylistic features.

**Teacher's Note**: Refer to the two mentor poems presented on Option 1. Any other lyric poems by different poets may be used for this activity)

**Instructions:**

1. Ask students to answer briefly:
   - When you feel sad or discouraged, which helps you more: being in nature or holding onto hope? Why?
2. (Close Reading) Divide students into pairs or small groups. Each group fills out this comparison chart:

| **Element** | ***I Wandered Lonely as a Cloud*** | ***Hope is the Thing with Feathers*** |
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| Main emotion | | |
| Type of nature image | | |
| Is nature literal or symbolic? | | |
| Tone (choose 1–2 words from the two poems) | | |
| What helps the speaker emotionally? | | |

**PROCESSING QUESTIONS:**

1. How does Wordsworth show that nature can change a person's mood?

This activity uses **Inquiry-based and Collaborative approaches (1I–1C)** as learners analyze poems through guided questions and shared tasks. It is **Constructivist (C)** as students link personal experiences (coping strategies) with textual interpretation. The activity is **Integrative (I)** because it combines personal reflection with literary analysis, and **Reflective (R)** as learners evaluate emotional impact.

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| | 2. Why does Dickinson describe hope as a bird?<br>3. Which poem feels more personal? Explain why.<br>4. How do structure and line length affect the mood of each poem?<br>5. What message does each poet give about coping with difficulties?<br><br>**Teacher's Note:**<br>Provide tone vocabulary if needed. Ensure a clear transition from personal reflection to textual comparison.<br>**Refer to LAS labeled as "Nature Outside vs. Hope Inside"** | |
| | ***B.2. Discussing New Concept*** | |
| | **Option 1- Mini Lecture with Guided Notes Worksheet** | |
| | **Time Allotment:** 30 minutes<br>**Target Objective/s:** see Objectives 2, 5<br><br>Poetry comes in many forms, but not all poems work in the same way. Some tell stories, some present conversations, and others focus on expressing a single feeling or thought. In this activity, you will explore lyric poetry by closely examining how it expresses emotions, uses imagery, and relies on sound and figurative language rather than plot or dialogue.<br>***Mini Discussion***<br>Directions:<br>1. Listen carefully to the short lecture on:<br>● lyric poetry<br>● poetic voice<br>● diction, imagery, sound, and ethics of inspiration<br>2. Complete the **guided notes worksheet (refer to Learning Activity Sheet)** while listening.<br>3. Ask questions if any concept is unclear. | This activity integrates **Constructivist and Integrative approaches (1C–1I)** by combining teacher input with learner note-taking. While it follows **Explicit Instruction**, it remains **Inquiry-based (I)** through guided questioning and clarification. It supports **Reflective learning (R)** as learners process and organize new concepts through notes. |

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| | *What is a Lyric Poem?*<br>At its heart, a lyric poem is a short, expressive poem focused on the emotions and personal experiences of a single speaker. Think of it as a musical song, but written instead of sung. The term "lyric" comes from the ancient Greek word for "lyre," a stringed instrument often accompanied by poetry. It doesn't necessarily have to rhyme, and it certainly doesn't have to tell a story. Its primary goal is to create a mood, convey a feeling, or reflect on a single, intense moment.<br><br>*Defining Characteristics*<br>Here are the key features that define a lyric poem:<br>•Subjectivity: Lyric poems are intensely personal, focusing on the speaker's inner world.<br>•Musicality: Even without rhyme, lyric poems often have a rhythmic quality, achieved through sound devices like alliteration and assonance.<br>•Brevity: They are typically shorter than narrative or epic poems.<br>•Emotional Intensity: A strong feeling or emotion is usually at the poem's core.<br><br>*Delving Deeper: Forms and Techniques*<br>While lyric poems share common traits, they can take many different forms. There isn't one single structure. Some common forms you might encounter include sonnets, odes, elegies, and songs. But remember, a poem doesn't need to fit into a specific form to be considered a lyric poem.<br><br>*Key Techniques Employed in Lyric Poetry*<br>Lyric poets use various techniques to enhance the emotional impact of their work. | |

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| | •Imagery: Vivid descriptions that appeal to the senses (sight, sound, smell, taste, touch). For example, instead of saying "It was a sad day," a poet might write "Gray clouds wept upon the silent fields."<br>• Metaphor & Simile: Comparisons that create deeper meaning. "Her laughter was like sunshine" (simile) or "He is a lion in battle" (metaphor).<br>• Personification: Giving human qualities to inanimate objects or abstract ideas. "The wind whispered secrets through the trees."<br>• Alliteration & Assonance: Repetition of sounds for musical effect. Alliteration repeats consonant sounds ("slippery slope"), while assonance repeats vowel sounds ("fleet feet sweep").<br>• Symbolism: Using objects or ideas to represent something else. A dove often symbolizes peace.<br><br>*The Enduring Appeal of Lyric Poetry*<br>Lyric poetry continues to resonate with readers because it taps into our shared humanity. It allows us to connect with the emotions, experiences, and perspectives of others in a deeply personal way. Whether it's a simple expression of joy or a profound exploration of grief, lyric poetry has the power to move us, inspire us, and remind us that we are not alone (https://literarydevices.net/lyric-poem/ )<br><br>**PROCESSING QUESTIONS:**<br>1. What is a lyric poem?<br>2. How does it differ from narrative poetry?<br>3. Why is poetic voice important?<br>4. How do imagery and diction influence meaning?<br><br>**Teacher's Note:**<br>Break lecture into short segments. Pause frequently to check understanding and encourage questions. | |

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| | **Option 2- Concept Mapping** | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see Objectives 2, 5<br><br>This activity allows learners to visually explore the relationships among poetic elements, voice, emotion, and theme through collaborative mapping.<br><br>**Directions:**<br>1. Work in small groups.<br>2. After short online research on poetry, create a concept map connecting these terms:<br>Voice – Theme – Technique – Emotion<br>3. Use arrows and short explanations to show relationships.<br>4. Present your concept map briefly to the class.<br><br>**PROCESSING QUESTIONS:**<br>1. How are voice and emotion connected in poetry?<br>2. Which element most strongly influences meaning? Why?<br>3. How do techniques help express a theme?<br><br>**Teacher's note:**<br>You may use your notes on these terms if the students cannot access them through the internet. See Appendix 2 for the Rubric. | This activity exemplifies **Collaborative, Constructivist, and Inquiry-based approaches (2C–1I)** as learners co-construct knowledge through visual mapping. It is **Integrative (I)** since it connects multiple concepts (voice, theme, technique, emotion). It promotes **Reflective thinking (R)** as students evaluate relationships among ideas. |
| | ***B.3. Developing Mastery*** | |
| | **Option 1- Guided Poem Analysis** | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see Objectives 1, 2 | This activity applies **Inquiry-based and Constructivist approaches (1I–1C)** through guided analysis of a familiar text (song). It is **Integrative (I)** as it bridges popular culture and |

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| | Having learned key concepts, learners apply them by analyzing how stylistic choices shape a poem's voice and emotional impact.<br><br>Directions:<br>1. For this activity, we are going to use the lyrics of Taylor Swift's song "All Too Well" as our example of a lyric poem.<br>2. Answer the guide questions:<br>● What poetic technique is used?<br>● How does it affect the poem's (or the song's) theme or emotion?<br>● How does it establish the poet's voice?<br>4. Write your answers in complete sentences.<br><br>**PROCESSING QUESTIONS:**<br>1. What technique is most noticeable in the song?<br>2. How does it affect the emotional tone?<br>3. How does the artist's voice become clear through these choices?<br><br>**Teacher's note:**<br>1. Please take note that a song can be a very good example of lyric poetry.<br>2. You may use a popular song that your students are familiar with or any contemporary lyric poem by any popular poet.<br>3. See Appendix 3 for the Rubric | literary study. The task encourages **Reflective thinking (R)** by analyzing how techniques affect emotional meaning and voice. |
| | **Option 2- "Hidden Voices" – Blackout Poetry Workshop** | |
| | **Time Allotment:** 45 minutes<br>**Target Objective/s:** see Objectives 3, 5 and 6<br><br>Learners experiment with a poetic technique inspired by the two lyric poems studied earlier while maintaining originality. The activity reinforces ethical inspiration and creative practice. | |

***Brief Introduction: What is a Blackout Poem?***
A blackout poem is created by selecting and preserving specific words from an existing text while blacking out the remaining words to form a new and original poem.
Discuss with students:
• The poem should transform the original text into a new meaning.
• Writers may be inspired by another author's style or technique without copying entire ideas or lines.
• Ethical writing includes originality, proper acknowledgment of inspiration, and responsible AI use.

**Activity Proper**
**Part A – "Technique Spotting" – 10 minutes**
Directions:
1. Revisit any of the studied poems by Emily Dickinson and William Wordsworth.
2. Identify one poetic technique used by the poet
   - imagery
   - metaphor
   - symbolism
   - repetition
   - alliteration
3. Complete the organizer below:

| Poetic Technique | Example from the Studied Poem | Effect on Meaning |
|---|---|---|
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**PROCESSING QUESTIONS:**
- How does the poet create emotion or meaning?
- How can you imitate the technique while still producing an original poem?
- Why is it important to understand a technique before using it?

**Part A: Technique Spotting**

This activity uses **Inquiry-based and Constructivist approaches (1I–1C)** as learners analyze how techniques affect meaning. It integrates prior learning **(Integrative I)** and promotes **Reflective (R)** thinking about how techniques create impact.

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| | **Teacher's Note:**<br>Guide students to focus on effect, not just identification.<br><br>**Part B – Creating the Blackout Poem**<br>Directions:<br>1. A printed page or passage will be distributed by your teacher.<br>2. Skim the text and circle words or phrases that connect to:<br>● a personal experience,<br>● an emotion,<br>● a memory,<br>● or an important idea.<br>3. Arrange the chosen words into a coherent original poem with a clear message, tone, or emotion.<br>4. Ensure the poem reflects at least one poetic technique inspired by the studied poet.<br>● Use vivid imagery<br>● Include metaphorical language<br>● Repeat sounds or words for effect<br>5. Once satisfied, black out the unnecessary words using markers or creative designs.<br><br>**Suggested Process**<br>Step 1 – Search for Powerful Words<br>Students highlight words that "stand out emotionally."<br>Step 2 – Build Meaning<br>Students connect selected words into a poem with a clear tone or message.<br>Step 3 – Black Out the Rest<br>Students creatively cover unused words while preserving readability of the poem.<br><br>***Sample Blackout Poem Output***<br>*Original Text Excerpt:* | **Part B: Creation**<br><br>This is a **Constructivist and Reflective task (1C–1R)** where learners actively create meaning by transforming text into original poetry. It is **Integrative (I)** as students apply techniques learned. The **Inquiry element (I)** is evident in decision-making about word choice and meaning. |

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| | *"The city continued moving despite the heavy rain and crowded streets…"*<br><br>*Blackout Poem:*<br>*city*<br>*moving*<br>*through*<br>*heavy rain*<br>*still breathing*<br><br>**PROCESSING QUESTIONS:**<br>1. How did you choose which words to keep?<br>2. What message or emotion did your poem create?<br>3. Which poetic technique did you intentionally apply?<br>**Teacher's Note:**<br>Remind students that originality comes from meaning-making, not just word selection.<br><br>**Part C – Reflection and Ethical Writing Journal**<br>Directions:<br>Write a short reflection answering the following:<br>1. What poetic technique from the studied poet inspired your blackout poem?<br>2. How did your chosen words express a personal feeling or experience?<br>3. How did you transform the original text into something new and original?<br>4. What choices helped make your poem meaningful?<br>5. If you used AI tools, how did you use them responsibly?<br><br>**Reflection Sentence Starters (also serve as the processing questions)**<br>● "I was inspired by the poet's use of…"<br>● "I selected these words because…" | **Part C: Reflection**<br><br>This phase strongly reflects the **Reflective approach (R)** as learners evaluate their creative and ethical decisions. It is **Constructivist (C)** as they interpret their own work, and **Integrative (I)** as they connect technique, experience, and ethics. |

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| | • "My blackout poem became original when…"<br>• "The imagery/metaphor helped express…"<br>• "I used AI responsibly by…"<br>**Teacher's Note:**<br>• Encourage honest reflection. Emphasize ethical writing practices.<br>• See Appendix 4 for the Rubric | |
| **C. Demonstrating Knowledge and Skills** | ***C.1. Finding Practical Application*** | |
| | **Option 1- Technique Annotation Workshop** | |
| | **Time Allotment: 15 minutes**<br>**Target Objective/s:** see Objectives 3, 6<br><br>In this activity, students revisit their blackout poems to closely examine the poetic techniques they intentionally used. By annotating their own work, students move beyond simply creating poetry and begin analyzing how language choices contribute to meaning, tone, and emotional impact. The workshop emphasizes reflection on the writing process and helps students become more conscious and purposeful writers.<br><br>Directions:<br>1. Revisit your completed blackout poem.<br>2. Annotate or label parts of the poem where you intentionally used poetic techniques such as *imagery, metaphor, symbolism, repetition, alliteration, tone.*<br>3. Beside each annotation, write a short explanation describing:<br>• why you used the technique,<br>• how it contributes to meaning,<br>• and what effect it creates for readers. | This activity uses **Constructivist and Reflective approaches (1C–1R)** as learners analyze their own work. It is **Inquiry-based (I)** because students examine how their choices affect meaning. The **Collaborative element (C)** appears in group discussion. It is also **Integrative (I)** as it connects writing and analysis. |

**Sample Annotation Format**

| Line/Phrase from the Poem | Technique Used | Explanation |
|---|---|---|
| “heavy rain” | Imagery | Creates a visual and emotional atmosphere |
| “still breathing” | Symbolism | Represents perseverance during hardship |

4. In Ethical Creativity Discussion Circle (small) groups, discuss the following questions:
   - What makes a poem original even when inspired by another writer?
   - How is inspiration different from copying?
   - What are responsible ways to use AI during the writing process?
   - Why is acknowledging inspiration important in creative work?

5. Each group chooses one spokesperson to summarize their discussion.

**PROCESSING QUESTIONS:**

1. What technique did you use most effectively?
2. How did your choices affect meaning or tone?
3. How does your poem reflect your personal voice?

**Teacher’s Notes:**

1. Model one annotation clearly before student work.
2. Encourage specific explanations (not generic).
3. See Appendix 5 for the Rubric

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| | **Option 2- Peer Feedback Exchange** | |
| | **Time Allotment: 10 minutes**<br>**Target Objective/s:** see Objectives 4, 5<br><br>Learners engage in giving and receiving constructive feedback to improve their poems. This activity reinforces the revision process and reflective thinking.<br><br>Directions:<br>1. Exchange poems with a partner.<br>2. Read your partner's poem carefully.<br>3. Provide feedback by answering:<br>● What is the strongest line?<br>● What technique works well?<br>● How does AI use reinforce the poet's poetic voice?<br>● What can be improved?<br>4. Return the poem with comments.<br>**PROCESSING QUESTIONS:**<br>1. What did you learn from your partner's feedback?<br>2. What revisions will you make based on the comments?<br>3. How does feedback help improve poetic voice?<br>**Teacher's Notes:**<br>1. Reinforce constructive and respectful critique.<br>2. Provide sentence starters if needed.<br>3. See Appendix 6 for the Rubric | This activity demonstrates **Collaborative and Reflective approaches (1C–1R)** as learners exchange feedback and reflect on improvement. It is **Inquiry-based (I)** through evaluation of peer work, and **Integrative (I)** as it links revision with stylistic awareness. |
| | ***C.2. Making Generalization*** | |
| | ❖ **Option 1- Completion Prompt** | |
| | **Time Allotment: 5 minutes**<br>**Target Objective/s:** see Objectives 1, 2 | This activity supports **Reflective and Constructivist approaches (1R–1C)** as learners synthesize understanding into a general |

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| | Learners synthesize their understanding of poetic voice by completing a general statement based on the lesson's key concepts.<br><br>Directions:<br>1. Complete the sentence:<br>A poet's voice is shaped by _____, _____, and _____.<br>2. Share your answer if called.<br>**PROCESSING QUESTIONS:**<br>1. Which elements are most important in shaping voice?<br>2. How do techniques and emotions work together?<br>3. Can a poet's voice change? Why or why not?<br>**Teacher's Note:**<br>Collect multiple answers and synthesize into class definition. | statement. It is **Integrative (I)** because it combines multiple learned concepts into one idea. |
| | **Option 2- Reflective Paragraph** | |
| | **Time Allotment: 8 minutes**<br>**Target Objective/s:** see Objective 5<br><br>To conclude the lesson, learners reflect on how personal experiences, inspirations, and ethical considerations influence their poetic choices.<br><br>Directions:<br>1. Write a short reflective paragraph (5–6 sentences) answering the question:<br>● How do your personal experiences and inspirations influence your poetic choices while remaining original and ethical?<br>3. Submit this as part of your learning journal. | This activity highlights the **Reflective approach (R)** as learners evaluate personal experiences and ethical considerations. It is **Constructivist (C)** as they construct meaning from their own writing process, and **Integrative (I)** as they connect voice, inspiration, and ethics. |

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| | **PROCESSING QUESTIONS:**<br>1. How did your experiences influence your poem?<br>2. How did you ensure originality?<br>3. What did you learn about your own voice?<br>**Teacher's Notes:**<br>1. Encourage honest and personal reflection.<br>2. Connect to ethical writing practice.<br>3. See Appendix 7 for the Rubric | |
| **V. ASSESSMENT** | **PART 1: PEN-AND-PAPER TEST**<br>**Directions:** Read the questions and choices carefully then **choose the letter of the correct answer.**<br>1. Two poems both discuss love. One uses steady rhythm and soft imagery; the other uses abrupt lines and harsh diction. What is the BEST interpretation of this difference?<br>A. They share emotion.<br>B. They express distinct voices.<br>C. They treat the same theme.<br>D. They follow different poetic traditions.<br>2. A poem about loss uses very simple words and brief lines. Which conclusion BEST explains this stylistic choice?<br>A. It reflects emotional restraint.<br>B. It avoids poetic difficulty.<br>C. It limits reader interpretation.<br>D. It removes complexity to focus on plot.<br>3. A student borrows Dickinson's metaphor technique but writes about a personal childhood event. How should this creative choice be evaluated?<br>A. As copying<br>B. As ethical inspiration<br>C. As weak creativity<br>D. As excessive imitation of style<br>4. Which revision choice MOST strengthens a poem's individual voice?<br>A. Adding adjectives<br>B. Replacing generic images<br>C. Copying mentor tone<br>D. Increasing poem length<br>5. A poet wants readers to feel tension and unease. Which choice BEST supports this goal?<br>A. Disrupted rhythm | |

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| | B. Gentle repetition<br>C. Balanced structure<br>D. Pleasant imagery and sound<br>6. Two students revise poems. One fixes grammar errors only; the other revises imagery and structure. Which revision shows deeper mastery?<br>A. Grammar editing<br>B. Intentional stylistic revision<br>C. Minimal surface changes<br>D. Mechanical correctness alone<br>7. Which reflection BEST demonstrates ethical creative practice?<br>A. I explained my inspirations<br>B. I finished the poem early<br>C. I followed the format exactly<br>D. I copied a published poetic style<br>8. A poet notices readers misinterpret the intended tone of a poem. Which revision is MOST appropriate?<br>A. Add footnotes.<br>B. Change line length.<br>C. Adjust diction and imagery.<br>D. Explain meaning after the poem.<br>9. Which comparison BEST demonstrates higher order analysis of poet voice?<br>A. Their topics differ<br>B. Their poems vary in length<br>C. Their themes are familiar<br>D. Their stylistic choices create different emotional effects<br>10. Why is reflecting on personal experience essential in poetic composition?<br>A. It extends the poem<br>B. It ensures emotional effect<br>C. It documents real events<br>D. It guides intentional stylistic decisions<br><br>**Answer Key:**<br>1. B- Different stylistic choices (rhythm, diction, structure) reveal distinct poetic voices, even when the theme is the same.<br>2. A- The simplicity mirrors the speaker's controlled or subdued grief, showing how style shapes emotional impact. |

3. B- Using a poet's technique, not content, while expressing personal experience reflects ethical and original inspiration.
4. B- Replacing vague imagery with specific, personal images deepens authenticity and strengthens voice.
5. A- Disrupted rhythm unsettles readers and effectively creates tension.
6. B- Explanation: Revising imagery and structure shows intentional application of poetic techniques, not just surface correction.
7. A- Ethical practice includes acknowledging inspiration and justifying creative choices, supporting responsible authorship.
8. C- Tone is primarily shaped by word choice and imagery, so revising these directly addresses misinterpretation.
9. D- Analyzing how stylistic elements shape emotional response reflects higher level literary analysis.
10. D- Reflection helps poets explain how personal experience informs diction, imagery, and structure.

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**_ PART 2: PERFORMANCE TASK**
**My Voice, My Poem: A Digital Poetry Showcase**

**TEACHER'S INSTRUCTIONS:**
1. Preparation
•Review mentor poems studied in class (e.g., Wordsworth, Dickinson, contemporary poets).
•Ensure students have access to Canva (free education accounts are acceptable).
•Prepare or upload a rubric aligned with:
- Stylistic analysis
- Original composition
- Intentional technique use
- Reflection and ethical practice

2. Task Flow (Suggested Timeline)

| **Phase** | **Description** | **Time** |
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| Planning | Poem drafting + mentor influence analysis | 1–2 periods |
| Creation | Canva design + poem revision | 1 period |
| Reflection | Written reflection slide | Homework / 1 period |
| Sharing | Optional gallery walk or presentation | 1 period |

3. Teacher Role

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| | • Act as facilitator and coach, not editor.<br>• Check for:<br>➢ Original language (not copied lines)<br>➢ Clear explanation of inspiration<br>➢ Responsible use of AI (if any)<br>• Provide formative feedback before final submission.<br><br>**STUDENT'S DIRECTIONS:**<br>You will create a digital poetry showcase using Canva, where you will:<br>1. Analyze a mentor poet's stylistic voice.<br>2. Write and revise an original poem inspired by that style.<br>3. Reflect on your creative choices and ethical practices.<br>Your final output will be a 3–5 slide Canva presentation.<br><br>**OUTPUT REQUIREMENTS (CANVA SLIDES)**<br>**Slide 1: Poetic Inspiration & Analysis**<br>Include:<br>• Name of the mentor poet<br>• Title of one studied poem<br>• Short stylistic analysis (3–4 sentences) explaining:<br>➢ What techniques inspired you (e.g., imagery, tone, structure)<br>➢ How these techniques help establish the poet's voice<br><br>**Slide 2: Original Poem – First Draft**<br>Include:<br>● Your original poem<br>● Title<br>● At least one consciously applied poetic technique inspired by the mentor poet<br><br>*Do NOT copy lines or phrases from the mentor text.*<br><br>**Slide 3: Revised Poem + Technique Spotlight**<br>Include:<br>•Your revised version of the poem |

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| | •Highlight or label:<br>➢ What you revised (imagery, diction, structure, sound)<br>➢ A short note explaining why you made the revision<br><br>**Slide 4: Reflection & Ethical Practice**<br>Write a short reflective paragraph (5–7 sentences) answering:<br>● How did your personal experience shape your poem?<br>● How did the mentor poet inspire but not replace your voice?<br>● How did you ensure originality and ethical practice?<br>● If you used AI tools, explain how and why responsibly.<br><br>***Teacher's Note:*** See Appendix 8 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:<br>1. Which activities engaged students the most?<br>2. How many learners achieved 80% on the assessment? How many learners need remediation?<br>3. Which of my teaching strategies worked well?<br>4. Which activities took longer than expected and how can I manage time more efficiently in future sessions?<br>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. |

| **Learning Area** | CREATIVE COMPOSITION 1 | **Learning Exemplar Number** | 9 |
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| **I. OBJECTIVES** | |
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| **A. Content Standard** | The learner demonstrates deep understanding of poetic elements, structures, and devices; explores how form, imagery, sound, and language to make meaning, convey emotion, and express self in poetry. |
| **B. Performance Standard** | The learner composes, revises, and publishes original poems through a sustained composition process, experimenting with form, sound, and voice to create emotionally resonant poetry, culminating in creative presentation across media formats. |
| **C. Learning Competencies** | 1. Recognize ethical considerations (e.g., AI attribution, plagiarism, and poetic borrowing and influence) in developing one's style.<br>2. Adapt different forms of delivery (bimodal or multimodal) and platforms (media) to present one's own poems to various audiences.<br>3. Discuss personal insights on the craft, processes, and challenges of poetic creation. |
| **II. REFERENCES and MATERIALS** | References:<br>Charara, Hayan. "Borrowing, Stealing, Influence." Poetry Foundation. May 26, 2018. https://www.poetryfoundation.org/featured-blogger/79380/borrowing-stealing-influence<br>"Citation and Attribution with AI Tools," Brown University Library. Accessed May 9, 2026. https://libguides.brown.edu/c.php?g=1338928&p=9868287<br>Coleridge, Samule Taylor. "The Rime of the Ancient Mariner." Poetry Foundation. Accessed May 9, 2026. https://www.poetryfoundation.org/poems/43997/the-rime-of-the-ancient-mariner-text-of-1834<br>Poe, Edgar Allan. "The Raven." Poetry Foundation. Accessed May 9, 2026. https://www.poetryfoundation.org/poems/48860/the-raven<br>Swift, Taylor. "Love Story." Track 1 on Fearless. Taylor Swift. Big Machine Records, 2008, https://www.youtube.com/watch?v=8xg3vE8Ie_E<br>Tupa, Sean. "What is Plagiarism?" P.org. May 18, 2017. https://www.plagiarism.org/article/what-is-plagiarism<br><br>Materials:<br>● Printed excerpts of poems<br>● Phones/ tablets/ laptops<br>● Sheets of Manila paper/ cartolina<br>● Markers<br>● Sheets of Bond paper<br>● Fish bowls/ containers |

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| | • Tape<br>• All appendices can be accessed through the Google Drive link: https://bit.ly/CreativeCompositionAppendices | |
| **III. CONTENT** | Concepts/ Topics: Narrative Poetry<br>Language Form Focus: Plagiarism, Poetic Borrowing and Influence | |
| **IV. OBJECTIVES** | 1. Differentiate plagiarism from poetic borrowing and influence.<br>2. Identify proper attribution methods when using AI in one's creative work.<br>3. Create an original narrative poetry into a multimodal presentation such as a video poem, digital zine, or social media post.<br>4. Select the most appropriate media platform (e.g., a podcast, literary blog, or live performance) to present one's own poems to various audiences.<br>5. Reflect on the creative journey using a journal, portfolio, or blog that documents the processes experienced during the writing of a poem.<br>6. Describe the challenges encountered during the writing of a poem using video logs (vlogs) or audio recordings. | |
| **IV. PROCEDURES** | | **ANNOTATIONS** |
| **A. Activating Prior Knowledge** | ***A.1. Activating Prior Knowledge*** | |
| | **Option 1 The Poetry Police: Busted, Blessed, or Borrowed?** | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** 1<br><br>Instructions:<br>1. The class will be divided into three small groups (which will be called Poetry Police).<br>2. Three famous poets have been accused of stealing lines and only they can decide if the poets are indeed guilty or just simply inspired.<br>3. Each group will be handed out one (1) case file containing two snippets from an original poem and a new poem.<br>4. Each group must analyze whether the new version is Busted (plagiarism), Blessed (influence), or Borrowed (homage/ allusion) based on the original poem.<br>5. Once the teacher blows the whistle, the investigation starts.<br>6. After the investigation, the group will choose a representative and justify their verdict in front of the class. | This activity aligns with the Strengthened Senior High School (SSHS) Instructional Design Framework (IDF) by emphasizing **learner-centeredness**, **constructive alignment**, and the **development of 21st-century skills**.<br><br>By assigning the role of "Poetry Police," the activity shifts the teacher from a lecturer to a facilitator, placing the responsibility of analysis and judgment on the students which is the core principle of **Learner-Centered Design**.<br><br>The framework advocates for meaningful instructional experiences. Using a "crime investigation" theme **contextualizes** the literary analysis of plagiarism and allusion, making the |

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| | 7. Processing questions:<br>a. In Case File #1, why do you think changing the words wood to forest and lovely to pretty is still considered plagiarism?<br>b. In Case File #2, the writer used the same rhyme scheme, why do we ruled it as blessed (influence) rather than theft?<br>c. In Case File #3, what makes it an allusion (homage) instead of a crime when in fact the writer used the exact first line of Poe's The Raven?<br><br>**Note to Teachers:**<br>1. The teacher will prepare three case files. The content of each case file is as follows:<br>**a. Case File #1:**<br>Original**:** *"The woods are lovely, dark and deep..."*<br>New**:** *"The forest is pretty, shadowy and deep..."*<br>*(Answer: BUSTED (Plagiarism): Changing only synonyms while keeping the exact structure and rhythm without credit is synonym-swapping.)*<br>**b. Case File #2:**<br>Original: The Rime of the Ancient Mariner by Samuel Taylor Coleridge (1798)<br>"The fair breeze blew, the white foam flew,<br>The furrow followed free;<br>We were the first that ever burst<br>Into that silent sea"<br>New: Voyage to the Void (2024)<br>"The thrusters hummed, the stardust spun,<br>The orbit curved and free;<br>We were the first of ancient Earth<br>To sail the galaxy. | abstract concept of intertextuality concrete and engaging.<br><br>The activity directly targets key competencies outlined in the framework: critical thinking, communication, and collaboration.<br><br>**Processing questions** after every 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. |

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| | *(Answer: BLESSED (Influence): Using a genre's structure (the Ballad form) or general themes to tell a completely new story is creative influence.)*<br>**c. Case File #3:**<br>Original: Edgar Allan Poe's The Raven.<br>"Once upon a midnight dreary, while I pondered, weak and weary,"<br>New: "Once upon a midnight dreary, / I googled 'how to write poetry'..."<br>*(Answer: BORROWED (Homage/ Allusion): This is a parody/allusion. By using a famous, recognizable opening, the poet is "borrowing" for effect, assuming the reader knows the source.)*<br>2. You can always change or create your own content for each case file. | |
| | **Option 2 The Poem Remix Relay (Think-Pair-Share)** | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see Objective 1<br><br>Instructions:<br>1. Pair the students.<br>2. Hand them a snippet of a well-known poem titled, "The Raven" by Edgar Alan Poe. Access the poem from this link: https://www.poetryfoundation.org/poems/48860/the-raven<br>3. For the first task, ask each pair to copy the first stanza word-for-word.<br>4. For the second task, give each pair this prompt: Using an AI tool, create a 6-line poem inspired from the vibe or idea of the first stanza of The Raven by Edgar Allan Poe.<br>5. Afterwards, ask the pair to present their output in front of the class.<br>6. Processing questions: | A key pillar of the SSHS IDF is preparing students for the future through **technology**. By requiring the use of an **AI tool**, the activity moves beyond traditional pen-and-paper tasks, forcing students to navigate modern generative technology as a tool for creation.<br><br>Using **Pair Work** allows for peer-to-peer discussion, which is essential when interpreting the "vibe" of a poem and deciding which AI-generated output best reflects the original. |

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| | a. What would you feel if you submitted the output of the first task and claimed it as yours?<br>b. What was it like using an AI tool to generate a poem?<br>c. What did you notice while doing the two tasks? How do you think this will help you in our next activity?<br><br>Note to Teachers: In this activity, students will not yet write their own poems since the objective of this lesson is only to differentiate plagiarism from poetic borrowing and influence, hence the use of AI Tools to generate poems. Also, teachers may use a poem of their choice instead of The Raven. | |
| | ***A.2. Establishing the Purpose of the Lesson*** | |
| | **Option 1 Concept Map** | |
| | **Time Allotment:** 5 minutes<br>**Target Objective/s:** see Objective 1<br><br>Instructions:<br>1. Write the words narrative poetry, plagiarism, and poetic borrowing and influence in the chalk board.<br>2. Each student will write a word or phrase that best describes each concept written on the chalk board.<br>3. After the activity, ask the students about the possible topic/ skills they are going to learn based on the previous activity.<br>4. Inform the students of the learning objectives for this lesson. | The provided activity aligns directly with the **Instructional Design Framework (IDF)** of the Department of Education's (DepEd) **Strengthened Senior High School (SSHS) Curriculum**. This framework emphasizes a learner-centered, constructivist, and integrative approach to teaching, helping students unpack learning competencies through structured pedagogical stages.<br><br>Writing "plagiarism," "poetic borrowing," and "influence" acts as a diagnostic prompt. By having every student write a word or phrase, you are practicing **Collaboration and Connection**. This allows the learners to construct initial meaning based on their current understanding before formal instruction begins. |

<table>
<tr><td></td><td colspan="2">Option 2 What I Want to Know Challenge</td></tr>
<tr><td></td><td>Time Allotment: 5 minutes<br>Target Objective/s: see Objective 1<br><br>Instructions:<br>1. Write the words narrative poetry, plagiarism, and poetic borrowing and influence in the chalk board.<br>2. Ask each student to generate a question for each concept.<br>3. After the activity, ask the students about the possible topic/skill that they are going to learn and/or acquire based on the previous activity.<br>4. Inform the students of the learning objectives for this lesson.</td><td>The SSHS IDF framework dictates that effective lesson delivery must follow a systematic, learner-centered, and constructivist progression.<br><br>This activity acts as a visual priming mechanism. The IDF prioritizes a learner-centered approach that activates students' prior knowledge or initial curiosity. Placing abstract literary concepts (narrative poetry, plagiarism, poetic borrowing) directly in the learning environment establishes immediate context for the day's lesson.</td></tr>
<tr><td rowspan="3">B. Instituting New Knowledge</td><td colspan="2">B.1. Presenting Examples</td></tr>
<tr><td colspan="2">Option 1 The Mariner's Trial: Theft, Tribute, or Inspiration</td></tr>
<tr><td>Time Allotment: 30 minutes<br>Target Objective/s: 1-2<br><br>Instructions:<br>1. Hand each student a copy of a well-known narrative poem titled, "The Rime of the Ancient Mariner" by Samuel Taylor Coleridge. Access the poem thru this link:https://www.poetryfoundation.org/poems/43997/the-rime-of-the-ancient-mariner-text-of-1834<br>2. Students will silently read the narrative poem.<br>3. The teacher then quickly reviews key elements from the narrative poem.<br>a. The plot: A sailor shoots an albatross, cursed spirits plague his ship, and he is doomed to wander the earth retelling his tragic tale.</td><td>This activity aligns with the SSHS Instructional Design Framework (IDF) by emphasizing active engagement and constructive alignment through collaborative discovery.<br><br>The IDF prioritizes student-led discovery, the very core of collaborative learning. By having students match terms, definitions, and examples using a source text, the teacher shifts from "sage on the stage" to a facilitator of knowledge.<br><br>Lastly, the final step of asking for "key takeaways" aligns with the IDF's focus on Reflective Learning, ensuring that the activity results in lasting conceptual understanding rather than just a completed task</td></tr>
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| | b. The characters: The ancient mariner is an old, sorrowful sailor with glittering eyes who tells his haunting tale. The albatross is a great sea bird that brings good luck but is mindlessly slain by the Mariner. The Life-in-Death is a pale, ghostly woman who wins the Mariner's soul, condemning him to living penance.<br>c. The setting: The Open Ocean is a vast, desolate sea stretching from the freezing, ice-filled Antarctic to the scorching equator.<br>d. The theme: The central theme of "The Rime of the Ancient Mariner" revolves around the interconnectedness of sin, retribution, and spiritual redemption through a deep respect for the natural world. When the Mariner commits a thoughtless bad act by killing the innocent albatross, he violates the sanctity of nature, triggering immediate physical and psychological punishment that cuts him off completely from humanity, God, and the universe.<br>*e.* The famous line: *"Water, water, everywhere, / Nor any drop to drink."*<br>*"He prayeth best, who loveth best / All things both great and small."*<br>4. After reading and quick review, divide the class into small groups.<br>5. The teacher will give scenarios in which students will act as Literary Jury where they identify whether its plagiarism and poetic borrowing and influence.<br>6. The following are the scenarios:<br>a. A student writes a pop-punk song about a sailor stranded on a ghost ship. The chorus goes: *"Water, water, everywhere, and the boards did shrink; water,* | |

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| | *water, everywhere, nor any drop to drink."* The student puts their own name on the track and uploads it to Spotify mentioning Coleridge. (Borrowing)<br>b. An author writes a sci-fi novel about a spaceship captain who shoots a friendly space-creature for no reason. The crew is subsequently hunted by an alien entity called "Life-in-Death." The crew dies, but the captain survives and is forced to travel from planet to planet telling space-cadets his story. (Influence)<br>c. A student submits a narrative poem titled *"The Story of an Old Sailor."* The first stanza reads: *"It is an old sailor, / And he stops one of three. / 'By thy long grey beard and glittering eye, / Now wherefore stopp'st thou me?"* The student claims they wrote it entirely by themselves. (Plagiarism)<br>7. After the activity, students will answer this guide question:<br>a. If you wanted to write a narrative poem about a mistake you deeply regret, how could you use the 'Ancient Mariner' as an influence without copying its plot?<br>b. | |
| | **Option 2 Narrative Poetry Analysis Stations** | |
| | **Time Allotment:** 30 minutes<br>**Target Objective/s:** see Objectives 1, 2<br><br>Instructions:<br>1. Divide the class into 5.<br>2. Hand them a copy of a well-known poem titled, "The Raven" by Edgar Alan Poe. Access the poem from this link: https://www.poetryfoundation.org/poems/48860/the-raven | This activity aligns with the **SSHS Instructional Design Framework (IDF)** by promoting **collaborative knowledge construction** and leveraging **multimodal technology** to scaffold student learning.<br><br>Utilizing a TV or flashed source text reflects the IDF's focus on **Information and Communication Technology (ICT) integration**. By providing these hints visually, the teacher scaffolds the task, |

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| | 3. The first group will analyze the visual structure and rhythm of the narrative poem such as the number of stanzas, number of lines, rhyme scheme, etc. The second group will identify unusual/ unfamiliar vocabulary. The third group will look for the imagery or isolate the sensory details (such as see, hear, smell, touch) within the verses. The fourth group will identify figures of speech within the poem. And the fifth group will find the central message of the of the narrative poem.<br>4. Each will group will present their findings in front of the class.<br>5. After the presentation, the teacher will ask the following guide questions:<br>a. What do you think the "raven" symbolizes?<br>b. Does the ending of the story suggest the raven is a real physical creature, or is it a projection of the speaker's grief? Why?<br>c. How do Filipinos usually cope with the loss of a loved one? (You may share based on experience.)<br><br>Note to Teachers:<br>1. Teachers have the freedom to choose another narrative poem. | ensuring learners are supported as they move from simple identification to conceptual matching. |
| | ***B.2. Discussing New Concept*** | |
| | **Option 1 Web Search** | |
| | **Time Allotment:** 30 minutes<br>**Target Objective/s:** see Objectives 1, 2<br><br>Instructions:<br>1, Divide the class into six (6) groups. | In this activity, the primary approach is **Inquiry-Based Learning (IBL)**. Students are given a topic and must actively "inquire" by searching for definitions, types, and rules, rather than receiving a passive lecture. |

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| | 2. Each group will assign a team leader, researchers, a secretary, and a presenter.<br>3. Each group will use their mobiles phones and other similar devices with mobile data.<br>4. Group 1 and 2 will research about narrative poetry, its definition, common types, and its importance in our society. Group 3 and 4 will research on plagiarism, poetic borrowing and influence, and its definition. Group 5 will provide examples of plagiarism and poetic borrowing and influence in narrative poetry. Group 6 research about proper attribution methods for AI, why attribute AI, and the general rules in citation.<br>5. The secretary of each group will write their output on a manila paper/ cartolina (or may opt to use Canva/ PPT). References will also be included.<br>6. Each presenter will then present their output in front of the class.<br>7. After the activity, students will be asked the following processing questions:<br>a. How do you think learning about narrative poetry helps you as a student?<br>b. Why is it important to identify plagiarism and poetic borrowing and influence in learning literature particularly in narrative poetry?<br>c. How does failing to attribute sources—whether in literature or a school report—affect the trust between a writer and their audience? | The activity allows for multiple ways of representing information (Visual: Canva/Manila Paper; Auditory/Oral: Presentations), catering to diverse learner needs as encouraged by the SSHS IDF.<br><br>The use of mobile data and design tools like Canva or PPT transforms the research process into a modern, **tech-driven experience** that prepares students for **21st-century academic and professional standards**. |

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| | **Option 2 Mix and Match** | |
| | **Time Allotment:** 20 minutes<br>**Target Objective/s:** see Objectives 1, 2<br><br>Instructions:<br>1. Students will be divided into small groups.<br>2. The teacher will spread 15 pieces of bond paper on the chalkboard, mixing up terms, definitions, and examples.<br>3. The teacher will also post the source text above the 15 pieces of bond paper. This will help each group in matching the terms with the right definitions and examples.<br>4. Each group will work together to match each term with the correct definition and example. They will write their answers on an intermediate pad paper.<br>5. Once all the terms are matched, the group may raise their hands to signal the teacher that they're done. (Tip: They may shout "Darna!" or any other chant to make it more fun!)<br>6. Once done, each group will present their output in front of the class.<br>7. The teacher will wrap up the activity and ask students to share their key takeaways from the activity (answers may vary).<br><br>Note to Teachers:<br>1. The teacher will print the source text and post it above the 15 pieces of bond paper which contain terms, definitions, and examples. The source text is an excerpt from a narrative poem titled "The Rime of the Ancient Mariner" by Samuel Taylor Coleridge: ***"Water, water, everywhere, /*** | This activity aligns with the **Strengthened Senior High School (SSHS) Instructional Design Framework (IDF)** by focusing on **formative assessment** and **affective learning**.<br><br>The framework encourages checking for understanding in real-time. The "color-coded cards" serve as a **low-stakes assessment tool**, allowing the teacher to gauge class-wide mastery of the concepts (Plagiarism, Influence, and AI) instantly and address misconceptions immediately.<br><br>A core goal of the SSHS curriculum is the development of character and ethics. The processing questions shift from purely cognitive knowledge to **affective domains**, asking students to reflect on "temptation" and the social stigma of AI vs. traditional influence. |

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| | ***And all the boards did shrink; / Water, water, everywhere, / Nor any drop to drink."***<br>2. The five terms to be printed are: Narrative Poetry, Plagiarism, Poetic Borrowing/ Allusion, Poetic Influence, and AI Attribution.<br>3. The five definitions to be printed are:<br>a. This is a form of poetry that tells a complete story through structured verse. (Narrative poetry)<br>b. This means swapping a few words and steals the unique structure, rhyme, and specific imagery without credit. (Plagiarism)<br>c. This means the author intentionally signals the source to create a humorous comparison. It relies on the reader recognizing the source text. (Borrowing/ allusion)<br>d. This means the writer took the *theme* and reimagined it in a completely new setting using original language. (Influence)<br>e. This means the practice of acknowledging and giving proper credit to an artificial intelligence tool when it is used to assist in, or generate, a piece of creative or academic work. (AI Attribution)<br>4. The five examples to be printed are:<br>a. ***"Water, water, everywhere, / And all the boards did shrink; / Water, water, everywhere, / Nor any drop to drink."*** – excerpt from The Rime of the Mariner<br>b. "The ocean was everywhere, and all the wood did shrink; salt water was everywhere, but not a drop to drink." (Plagiarism) | |

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| | c. "My bank account is like the Mariner's cup: digits, digits everywhere, but not a cent to spend." (Borrowing/ Allusion)<br>d. "The dry heat of the desert mockingly mirrored the blue of a lake; I was surrounded by a shimmering horizon that offered no real thirst-quench." (Influence)<br>e. [1] Metaphor generated by ChatGPT-4 (OpenAI) using the prompt: "metaphors for a robot dreaming about electricity" on Oct 12, 2023. Edited for rhythm by the author. | |
| | ***B.3. Developing Mastery*** | |
| | **Option 1 Song Analysis (Individual Activity)** | |
| | **Time Allotment:** 15 minutes<br>**Target Objective/s:** see Objectives 1, 2<br><br>Instructions:<br>1. The students will listen to a song titled, "Love Story" by Taylor Swift. The song can be accessed thru this link: https://www.youtube.com/watch?v=8xg3vE8Ie_E.<br>2. After listening to the song, ask students to brainstorm whether the song can be categorized as a narrative poem or not, and let them defend their answers.<br>3. Students will present their answers in front of the class.<br>4. After the activity, the teacher will wrap it up by asking students their key takeaways. | The **IDF** prioritizes student-led generation of ideas. Instead of a lecture, the **"Brainstorming" approach** allows students to co-construct definitions and identify relationships, shifting the focus from the teacher to the learner.<br><br>Ending with "key takeaways" ensures the activity moves beyond a simple listing of words into **metacognition**, a vital part of the **IDF** where students synthesize the collective brainstorm into a personal understanding. |
| | **Option 2 Mystery Bag Game (Individual Activity)** | |
| | **Time Allotment:** 15 minutes<br>**Target Objective/s:** see Objectives 1, 2<br><br>Instructions: | The SSHS IDF emphasizes making instructional experiences meaningful. By using a mystery bag format for cards, the activity **contextualizes** the |

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| | 1. The teacher will write questions/prompts in a card. The cards will be placed in a bag.<br><br>2. The teacher will ask students to pull cards from the bag and answer the questions/ prompts.<br>3. When the activity is done, the teacher will wrap it up by asking students to summarize the whole lesson or share their key takeaways from the activity.<br>4. The following are the questions/ prompts for this activity:<br>a. I am the shadow of another person's thoughts. If I am hidden and stolen, I am a crime of ethics. What concept am I tied to? (Plagiarism)<br>b. You found a beautiful paragraph and put it in your essay. You didn't change a word, but you didn't add a name. What did you just commit? (Plagiarism)<br>c. T.S. Eliot once said, "Mature poets steal." When a writer uses a famous line to honor the past rather than hide it, what is that called? (Poetic Borrowing)<br>d. A robot wrote a symphony in the style of Mozart. Mozart is dead and the robot is just a code. What concept is this tied to? (AI Attribution)<br>e. You are looking at a poem. It uses three lines from a 1920s jazz song. If the author says they wrote it entirely themselves, it's _____. (Plagiarism)<br>f. You are looking at a poem. It uses three lines from a 1920s jazz song. If they say they were inspired by the 'blues' tradition, it's _____. (Poetic Borrowing/ Influence)<br>g. This is a form of poetry that tells a complete story through structured verse. (Narrative Poetry) | assessment phase as an engaging, low-stakes game rather than a formal test.<br><br>This phase of the lesson aligns with the framework's goal of checking for understanding before moving to deeper application. The card pull provides immediate feedback on what concepts students have mastered and where they need further **scaffolding**.<br><br>The final step of summarizing or sharing "key takeaways" directly corresponds to the **Drawing Generalizations** event in the DepEd instructional flow. This helps learners consolidate their understanding by identifying key insights and overarching patterns from the lesson. |

<table>
<tr><td rowspan="3">C. Demonstrating Knowledge and Skills</td><td colspan="2">C.1. Finding Practical Application</td></tr>
<tr><td colspan="2">Option 1 The AI Ghostwriter Experiment (Think-Pair-Share)</td></tr>
<tr><td>Time Allotment: 30-40 minutes<br>Target Objective/s: see Objectives 4, 5, 6<br><br>Directions:<br>1. Each pair will write an original 14-line narrative poem about local politics, local tourism, local history, or local customs and traditions.<br>2. Each pair will then use an AI tool to rewrite their narrative poem in a specific style.<br>3. For the AI assisted narrative poem, each pair must include a footnote or process statement for proper AI attribution.<br>4. Each pair will compare the two drafts and present the findings in front of the class.<br>5. Each pair will then publish their two narrative poems through a social media post asking their online friends to comment and compare the two poems (additional task but optional, comments will be given next meeting).<br>6. The teacher will then ask the following processing questions after the activity:<br>a. How did you decide which local theme (politics, tourism, history, or customs) best suited a 14-line narrative format?<br>b. In writing your attribution footnote, why is it important to be transparent about using AI in creative works?<br>c. Compare your original draft with the AI output—which one felt more “authentic” to your local community’s experience?</td><td>A cornerstone of the SSHS IDF is making lessons “relevant and responsive”. By focusing on local politics, history, or customs, the activity connects academic poetry to the students’ own community assets and cultural background.<br><br>The activity follows the IDF’s logic of sustained engagement. Students’ progress from creation (Original Poem) to technological application (AI Rewrite) and finally to evaluation (Social Media Feedback), ensuring depth of learning through multiple stages of output.<br><br>The “Pair Work” structure requires shared accountability and collective decision-making, which are key to the 2C-2I-1R pedagogical framework.<br><br>Lastly, by using social media to engage “online friends,” the activity utilizes a Connectivist approach—where learning is seen as a process of connecting specialized nodes or information sources (the community) to gain diverse perspectives.</td></tr>
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**Option 2 TikTok Vlog (Pair Activity)**

**Time Allotment:** 40-60 minutes
**Target Objective/s:** see Objectives 4, 5, 6
Directions:

1. Each pair will write an original 14-line narrative poem about local politics, local tourism, local history, or local customs and traditions.
2. The narrative poem must incorporate poetic borrowing and influence by integrating specific lines, motifs, or structural elements from a source text (e.g. The Raven, Ibong Adarna, etc.)
3. Each pair will create a TikTok vlog analyzing the other pair's narrative poem. Vlog length must only be 40-60 seconds.
4. All vlogs will be collated and shown in front of the class.
5. After the activity, the teacher will ask the following processing questions:
   a. What were the most challenging parts when incorporating poetic borrowing and influence?
   b. What kind of engagement or feedback did you receive (or do you expect) from your TikTok vlog?
6. Refer to LAS labeled as "TikTok Vlog (Pair Activity)"
7. Your work will be assessed using the provided scoring rubric.

| Category | Description & Criteria | Possible Points |
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| Originality & Content | Educational and highly entertaining; clearly conveys analysis of their classmates' narrative poem. | 5 |
| Visual Engagement | High-quality, well-lit footage; uses dynamic text, overlays, or visuals. | 5 |

This activity connects to the **Strengthened Senior High School (SSHS) Instructional Design Framework (IDF)** by emphasizing **contextualization**, **active collaboration**, and **multimodal digital literacy**.

By requiring a narrative poem about **local politics, history, or customs**, the activity fulfills the framework's goal of making learning responsive to the learner's specific community and culture.

The processing questions (5a and 5b) facilitate the **"Reflective"** pillar of the framework. Asking about challenges and digital engagement helps students process their learning experience and adjust their creative strategies.

The Pair Work and peer-analysis vlogs foster shared accountability. Students must work together not just to create, but to critique each other's work through a **Think-Pair-Share** or peer-coaching model.

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| | | Audio & Music | Clear voiceover or audio; background music perfectly complements the tone without drowning out the speech. | 5 | |
| | | Delivery & Charisma | Speaker/Creator displays enthusiasm, strong verbal skills, and confidently presents information. | 5 | |
| | | Creativity & Editing | Smooth transitions, captivating effects, and creative use of native platform tools or third-party apps. | 5 | |
| | ***C.2. Making Generalization*** | | | | |
| | **Option 1 The Exit Tickets (Individual Activity)** | | | | |
| | **Time Allotment:** 10 minutes<br>**Target Objective/s:** see Objectives 5, 6<br><br>Instructions:<br>1. Students will answer the following questions/ prompts and write it in their notebooks:<br>a. In your own words, how will you define narrative poetry?<br>b. In your own words, briefly differentiate plagiarism and poetic borrowing/influence.<br>c. If you used an AI tool to brainstorm imagery or help with a tricky stanza for your poem today, how would you properly attribute that in your final work?<br>d. Which platform did you choose for your narrative poem? Why is this specific platform the most effective way to reach your target audience?<br>e. What is one specific insight you gained about your writing process by looking back at your drafts today?<br>f. What was the biggest challenge you faced while writing, and how would you describe it in one sentence? | | | | Present in this activity is the **reflective approach**. The questions/ prompts require students to look back at the lesson and evaluate their own understanding. Students engage in **metacognition—thinking about their own learning process.**<br><br>Students are not just receiving information; they are actively constructing meaning. 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. |

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| | 2. When done with the activity, the teacher will ask for volunteers to share their insights inside the classroom. There are no right or wrong answers for this activity. | |
| | **Option 2 The One-Minute Speech** | |
| | **Time Allotment:**<br>**Target Objective/s:** see Objectives 1-4<br><br>Instructions:<br>1. The teacher will prepare questions/ prompts and write them in a paper. Each paper will be folded and put in a glass bowl (or any other containers).<br>2. Each student will pick from the glass bowl and will be given one minute to answer the question/ prompt or define the word written on the paper.<br>3. Below will be the questions/ prompts:<br>a. Plagiarism<br>b. Narrative Poetry<br>c. Poetic Borrowing and Influence<br>d. AI Attribution<br>e. What is the clearest way you can tell the difference between “poetic borrowing” and actual plagiarism?<br>f. If you use AI for a creative spark, what is the most honest way to tell your audience about its role?<br>g. What was the biggest hurdle you encountered in analyzing narrative poetry?<br>h. During the writing of your narrative poem, how do you maintain a clear story arc?<br>i. If you use a real person’s verbatim words or a known community's oral tradition as a central motif in your poem, what are the ethical guidelines for attribution, consent, and avoiding plagiarism? | This activity aligns with the Strengthened Senior High School (SSHS) Instructional Design Framework (IDF) by focusing on **formative assessment**, demonstration of mastery, and **learner-centered reflection**. |

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| **V. ASSESSMENT** | Option A – Multiple Choice Questions<br>Directions: Encircle the letter of the correct answer.<br>1. A student is tasked with writing a poem for a school magazine about the global climate crisis. To capture the feeling of hope and persistence, they decide to use the rhythmic structure and the famous "I rise" refrain from Maya Angelou's poem "Still I Rise." The student writes an original poem about melting glaciers and rising sea levels but maintains Angelou's specific meter and repeating phrase. At the bottom of the page, the student includes the following note: Structure and refrain inspired by Maya Angelou's 'Still I Rise.'<br>Based on the scenario described, how should the student's use of the original poem be categorized?<br>A) Plagiarism<br>B) Borrowing<br>C) Attribution<br>D) Co-authorship<br>2. A student is struggling to write a sonnet for their English class. They give a chatbot the prompt: "Write a 14-line poem about a rainy day." The student submits the resulting poem as their own work, arguing that because they chose the topic, the poem belongs to them. Which statement best evaluates the student's action?<br>A) It is acceptable because the student provided the initial idea for the poem.<br>B) It is an original work because AI-generated content does not have a human author.<br>C) It is borrowing because the student used a digital tool to help with their homework.<br>D) It is plagiarism because the student did not write the specific words or lines themselves.<br>3. A student uses an AI tool to generate 20 metaphors for "loneliness." From that list, they select two ideas, rewrite them completely in their own style, and incorporate them into an essay. At the end of the paper, the student includes a footnote stating that AI was used for brainstorming. Which of the following best describes the student's use of AI?<br>A) Plagiarism<br>B) Borrowing<br>C) Proper AI Attribution<br>D) Academic Dishonesty<br>4. Which statement best describes the central theme of "The Raven"?<br>A) True romantic love has the spiritual power to transcend the boundaries of human mortality.<br>B) Interacting with nature allows the human mind to heal from traumatic emotional experiences.<br>C) Unchecked grief can become a self-inflicted psychological trap that leads to permanent despair.<br>D) Divine justice will eventually punish those who allow themselves to be consumed by earthly anger. |

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| | 5. You use an AI language model to generate several possible metaphors for “betrayal.” You select one, modify two words to better fit your rhythm, and include it in your final poem. What is the most appropriate attribution method?<br>A) Attribute the line to the company that owns the AI model<br>B) Mention the AI tool in your bibliography as the “Primary Author.”<br>C) No attribution is needed since metaphors cannot be copyrighted<br>D) Include a brief note or disclosure stating that AI was used for “metaphor generation and brainstorming.”<br>6. An author decides to post their poem as a “Twitter Thread” (X thread) rather than a long-form blog post. What is the most likely reason for this choice?<br>A) To avoid having to write a title for the poem<br>B) To ensure that no one can comment on or critique the work<br>C) Because poems are not allowed on professional literary blogs<br>D) To encourage immediate, bite-sized engagement and “shares” within a fast-moving social network<br>7. If a teacher wants to assess how a student overcame a specific writing challenge, which item in a portfolio provides the best evidence?<br>A) The polished, final version of the poem<br>B) A screenshot of the poem’s “likes” on social media<br>C) A “before and after” comparison of a difficult stanza<br>D) A bibliography of the poets who influenced the work<br>8. In a vlog documenting a challenge, a student records themselves attempting to record a poem’s audio five times, getting frustrated by background noise each time. What does this media choice capture that a written journal entry might miss?<br>A) A list of all the equipment the student owns<br>B) The exact wording of the final draft of the poem<br>C) The student's ability to edit video content perfectly<br>D) The technical and emotional reality of the “production phase” of multimodal work<br>9. A student writes: “I struggled with the third stanza for three days. I originally wanted it to be about anger, but I realized the poem was about sadness, so I changed the “fire” imagery to “rain” imagery. Why is this reflection considered high-quality documentation of a process?<br>A) Because it uses a journal instead of a digital blog<br>B) Because it lists the specific weather metaphors used<br>C) Because it proves the student spent at least three days on the assignment<br>D) Because it identifies a specific creative pivot and the reasoning behind the revision |

10. You have written a deeply personal, whispered narrative poem intended to feel like a secret shared between two people. Which platform is the MOST appropriate to maintain this intimate atmosphere?
    A) A live performance at a loud, outdoor slam poetry festival
    B) A literary blog with high-contrast, bright neon advertisements
    C) A public social media post with 50+ trending hashtags to attract a mass audience
    D) A podcast using a "close-mic" recording technique with ambient lo-fi background noise.

Answer keys

1. B - The student transformed the subject matter and acknowledged the source of inspiration.
2. D - It is plagiarism because the student did not write the specific words or lines themselves.
3. C - The student used the AI as a brainstorming tool and disclosed its role
4. C - The poem highlights how grief can wrap around a person's mind until they completely lose hope.
5. D - Tests knowledge of modern attribution standards (Transparency over Ownership).
6. D - Tests understanding of how platform constraints (character limits/speed) affect literary distribution.
7. C - Prioritizes comparative evidence (the "journey") over the final product.
8. D - Differentiates between reflecting on *content* vs. reflecting on the *physical/technical process*
9. D - Moves beyond "logging time" to "reflecting on intent."
10. D - Evaluates the student's understanding of "platform-to-audience" fit

Option B – Multimodal Narrative Poetry (Performance Task)
Instructions:

1. Students will work with one classmate of their choice.
2. Each pair will write an original 14-line narrative poem about Filipino culture, tradition, values, politics, and beliefs.
3. Integrate at least one specific poetic technique, line, or structural element from a classic or contemporary source text.
4. Transform your poem into a multimodal format (e.g., video poem, digital zine, or infographic).
5. Present your project to the class using a digital platform or live performance (e.g., podcast, blog post, or spoken word).
6. Students will be given enough time to do this performance task (1-2 weeks).
7. Your work will be assessed using the provided scoring rubric.
8. Refer to LAS labeled as "Multimodal Narrative Poetry"

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<tr><td></td><td></td><td>
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<tr><th>Criteria</th><th>Description</th><th>Possible Points</th></tr>
<tr><td>Content & Theme</td><td>Clear storytelling that deeply reflects Filipino culture, values, or societal issues.</td><td>25</td></tr>
<tr><td>Poetic Craft & Borrowing</td><td>Strict adherence to the 14-line structure with seamless integration of the source text.</td><td>25</td></tr>
<tr><td>Multimodal Creativity</td><td>Meaningful combination of text, visuals, and sound to enhance the poem's mood.</td><td>25</td></tr>
<tr><td>Delivery & Presentation</td><td>Confident, clear, and engaging execution on the chosen platform.</td><td>25</td></tr>
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</td><td></td></tr>
<tr><td>VI. REFLECTION</td><td colspan="3">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:<br>1. Which activities engaged students the most?<br>2. How many learners achieved 80% on the assessment? How many learners need remediation?<br>3. Which of my teaching strategies worked well?<br>4. Which activities took longer than expected and how can I manage time more efficiently in future sessions?<br>5. What difficulties did I encounter in the delivery of the lesson? How did I resolve these concerns?</td></tr>
<tr><td>VII. USE OF GENERATIVE AI</td><td colspan="3">In preparing this Learning Exemplar (LE), the author used Gemini 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.</td></tr>
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| **Learning Area** | CREATIVE COMPOSITION 1 | **Learning Exemplar Number** | 10 |
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| **I. OBJECTIVES** | |
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| **A. Content Standard** | The learner demonstrates deep understanding of poetic elements, structures, and devices; explores how form, imagery, sound, and language to make meaning, convey emotion, and express self in poetry. |
| **B. Performance Standard** | The learner composes, revises, and publishes original poems through a sustained composition process, experimenting with form, sound, and voice to create emotionally resonant poetry, culminating in creative presentation across media formats. |
| **C. Learning Competencies** | 1. Compare how poets purposefully use and adapt structure and language in traditional, contemporary, and digital poetic forms.<br>2. Adapt different forms of delivery (bimodal or multimodal) and platforms (media) to present one's own poems to various audiences.<br>3. Reflect on how personal voice, inspiration, and ethical considerations shape one's poetry. |
| **II. REFERENCES and MATERIALS** | **References:**<br>"A Companion to Digital Literary Studies." 2025. Digitalhumanities.org. 2025. https://companions.digitalhumanities.org/DLS/?chapter=content/9781405148641_chapter_17.html<br>Adorn Films. 2022. "It Doesn't Feel like Home Anymore - Visual Poem." YouTube. October 18, 2022. https://www.youtube.com/watch?v=ThHXuiI0a7s<br>"A River Silent - Spoken Poetry #Spokenwordpoetry." n.d. Www.youtube.com. Accessed May 21, 2026. https://www.youtube.com/shorts/mrCowDigKE4<br>E.E. Cummings. 2019. "Poetry Magazine." Poetry Foundation. 2019. https://www.poetryfoundation.org/poetrymagazine/poems/49493/i-carry-your-heart-with-mei-carry-it-in<br>"Exploring Elements of Poetry: Structure, Stanza, & Line." 2024. Albert Resources. February 16, 2024. https://www.albert.io/blog/exploring-elements-of-poetry/<br>"Happy Mental Health Awareness Week 2023." n.d. https://www.youtube.com/shorts/mX7RKFjrLxk<br>"HIV Aids Awareness Animated Short." n.d. https://www.youtube.com/watch?v=VZ-OT7nSNCM<br>"I Promise to Spend My Life with You\|Deep Emotional Love Poem #Lovequotes #Emotional #Deepquotes." n.d. Www.youtube.com. Accessed May 20, 2026. https://www.youtube.com/shorts/n1Mh2TgfdWg<br>"'I See You in the Sea' — a Visual Poem by Ellen Everett." n.d. Www.youtube.com. Accessed May 20, 2026. https://www.youtube.com/shorts/KhU1KE5RbJo<br>PlanetRise. 2025. "If Nature Could Talk \| a Short Advocacy Campaign Video." YouTube. September 12, 2025. https://www.youtube.com/watch?v=OjlnN16ZLkA |

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| | "Republic of the Philippines STRENGTHENED SENIOR HIGH SCHOOL CURRICULUM CREATIVE COMPOSITION 1 Grade 11." n.d. Accessed May 8, 2026. https://www.deped.gov.ph/wp-content/uploads/Creative-Composition-1-1.pdf<br>RSA. 2015. "Student Design Awards Winner - Curiosity: Kinetic Typography." YouTube Video. YouTube. https://www.youtube.com/watch?v=8fsH8qxDDY4<br>"Shakespeare's Sonnets - Sonnet 18 \| Folger Shakespeare Library." 2026. Folger.edu. Folger. 2026. https://www.folger.edu/explore/shakespeares-works/shakespeares-sonnets/read/18<br>TEDx Talks. 2018. "Wake Up! (Spoken Word Poetry) \| Jesse Oliver \| TEDxPerth." YouTube. https://www.youtube.com/watch?v=04rfgNvvXz8<br>Thomas, Dylan. 1951. "Do Not Go Gentle into That Good Night by Dylan Thomas." Poetry Foundation. 1951. https://www.poetryfoundation.org/poems/46569/do-not-go-gentle-into-that-good-night<br>Zoe Gabriel. 2023. "Turning Tides - a Poem and Short Film." YouTube. April 6, 2023. https://www.youtube.com/watch?v=kForca-Bdb8<br><br>**Materials:**<br>● Printed excerpts, copies of poems<br>● ICT resources (laptop, PC, tablet, smart phone)<br>● Bond paper, scrap magazines, newspapers, brochures, coloring materials<br>● Video clips (YouTube, TikTok, FB reels etc.)<br>● Editing tools (Canva, PowerPoint, Google slides, Capcut etc.)<br>● All appendices can be accessed through the Google Drive link: https://bit.ly/CreativeCompositionAppendices |
| **III. CONTENT** | Key Text Focus: Digital Poetry<br>Literary Form: Poetry<br>Literary Features:<br>● Structure (line breaks, meter, form)<br>● Language (figures of speech, imagery, sound devices)<br>Bimodal and Multimodal Features:<br>● Visuals (images, colors, animation etc.)<br>● Audio (music, voice over, sound effects etc.)<br>● Layout/design (typography, text placement, transitions etc.) |
| **IV. OBJECTIVES** | At the end of the session, learners are expected to:<br>a. Analyze how poets purposefully use structure and language in traditional, contemporary and digital poetic forms; |

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| | b. Adapt an original poem into an appropriate bimodal or multimodal form of delivery and media platform to effectively present it to an intended audience; and<br>c. Assess how personal voice, inspiration, and ethical considerations influence one's poetic work. | |
| **IV. PROCEDURES** | | **ANNOTATIONS** |
| **A. Activating Prior Knowledge** | ***A.1. Activating Prior Knowledge*** | |
| | **Option 1: Lines that Create Images** | |
| | **Time Allotment:** 10 **minutes**<br>**Target Objective/s:** see Objective a<br><br>Teacher's Instructions<br>1. Ask the learners to orally read the following excerpt on the board or screen:<br><br>**Do Not Go Gentle into That Good Night**<br>Do not go gentle into that good night,<br>Old age should burn and rave at close of day;<br>Rage, rage against the dying of the light.<br><br>Though wise men at their end know dark is right,<br>Because their words had forked no lightning they<br>Do not go gentle into that good night.<br><br>Good men, the last wave by, crying how bright<br>Their frail deeds might have danced in a green bay,<br>Rage, rage against the dying of the light.<br>(Thomas 1959)<br><br>2. Ask them to describe what they imagined while listening and explain the emotions or mood created by the lines.<br>3. Call volunteers to share their insights. | This activity reflects the SHS IDF through inquiry-based and reader-response learning as learners actively construct meaning from poetic imagery using personal visualization and emotional interpretation. The activity activates prior knowledge and sensory imagination, allowing learners to connect the poem's vivid and emotionally charged language with lived experiences and feelings about struggle, aging, and resistance. The processing questions scaffold observation, interpretation, and meaning making, while class sharing promotes learner voice, participation, and collaborative knowledge construction. |

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| | Processing Questions:<br>1. Which line created the strongest image for you? Why?<br>2. How do descriptive words affect the reader's imagination?<br>3. Why is imagery important in poetry? | |
| | **Option 2**: **Seeing the Shape of Poetry** | |
| | **Time Allotment: 15 minutes**<br>**Target Objective/s:** see Objective a<br><br>Teacher's Instructions<br>1. Present the following excerpts on the board or screen.<br><br>Traditional poem (Excerpt from William Shakespeare)<br><br>**Sonnet 18**<br>"Thou art more lovely and more temperate.<br>Rough winds do shake the darling buds of May,<br>And summer's lease hath all too short a date.<br>Sometime too hot the eye of heaven shines,<br>And often is his gold complexion dimmed;<br>And every fair from fair sometime declines,<br>By chance or nature's changing course untrimmed.<br>("Shakespeare's Sonnets - Sonnet 18 \| Folger Shakespeare Library" 2026)<br><br>Contemporary poem (Excerpt from E.E. Cummings)<br><br>**[i carry your heart with me(i carry it in]**<br>i carry your heart with me(i carry it in<br>my heart)i am never without it(anywhere<br>i go you go,my dear;and whatever is done<br>by only me is your doing,my darling)<br><br>i fear no fate( for you are my fate,my sweet)i want<br>no world (for beautiful you are my world,my true) | This activity reflects the SHS IDF through comparative and inquiry-based learning by engaging learners in analyzing how poetic structure shapes meaning and reading experience. Through observation and discussion, learners construct understanding of the distinctions between traditional and contemporary poetic forms. The activity also promotes critical thinking, learner agency, and collaborative discourse as learners justify interpretations based on textual evidence. |

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| | and it's you are whatever a moon has always meant<br>and whatever a sun will always sing is you<br>((E.E. Cummings 2019)<br><br>2. Ask learners to observe the structure or construction of the two poems.<br>3. Call volunteers to share their observations to the class.<br><br>Processing Questions<br>1. What differences did you notice between the two poems?<br>2. How do structure and language affect the way the poem is read or understood?<br>3. Why do poets use different structures in poetry? | |
| | ***A.2. Establishing the Purpose of the Lesson*** | |
| | **Option 1: Gearing for a Creative Challenge** | |
| | **Time Allotment: 5 minutes**<br>**Target Objective/s:** see Objective a, b, and c<br><br>Teacher's Instructions<br>1. Ask learners whether the traditional and contemporary poems previously discussed can become more engaging when combined with visuals, sound, or movement.<br>2. Allow a few volunteers to share brief responses.<br>3. Explain that the lesson will explore the different use of structure and language among traditional, contemporary, and digital poems leading them to create their own digital poems. | This activity reflects the SHS IDF through contextualized and authentic learning by linking poetry to contemporary multimedia experiences familiar to learners. The discussion encourages learners to explore how poetic meaning may be transformed through digital and multimodal presentation. By situating poetry within modern forms of expression, the activity strengthens learner engagement, motivation, and creative ownership of the succeeding composition tasks. |
| | **Option 2: From Poetry to Digital Expression** | |
| | **Time Allotment: 5 minutes**<br>**Target Objective/s:** see Objective a, b and c<br><br>Teacher's Instructions | This activity reflects the SHS IDF through reflective and learner-centered learning by encouraging learners to connect poetry, emotion, and technology within authentic communication |

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| | 1. Ask learners on what makes a poem memorable or emotionally powerful and whether technology helps present it in new and creative ways.<br>2. Allow a few volunteers to share brief responses.<br>3. Explain that the lesson will focus on understanding how the structure and language in poems differ among traditional, contemporary, and digital poems leading them to create their own digital poems. | contexts. The discussion develops learner awareness of how digital platforms expand poetic expression and audience engagement. The activity also prepares learners for purposeful and creative composition through multimodal forms. |
| **B. Instituting New Knowledge** | ***B.1. Presenting Examples*** | |
| | **Option 1: From Pages to Screen** | |
| | **Time Allotment: 15 minutes**<br>**Target Objective/s:** see Objective a and b<br><br>Teacher's Instructions<br>1. Recall the previously discussed traditional and contemporary poetic forms. Introduce the third form which is digital poetry through a video, animation, or multimedia presentation. Show the learners a sample digital poetry video. Refer to "Turning Tides…" from the Google drive folder: https://drive.google.com/drive/folders/1hSD7JLldEwB7RIEj9B3C9fRbXFb4Bd5-?usp=sharing<br>2. Instruct learners to watch and listen carefully.<br>3. Call volunteers to share their insights to the class.<br><br>Processing Questions:<br>1. What sounds, visuals, or movements are present?<br>2. How does the presentation affect the meaning of the poems?<br>3. Does the digital form feel more engaging or expressive? Why? | This activity reflects the SHS IDF through multimodal and inquiry-based learning by immersing learners in authentic examples of digital poetry. Learners examine how visuals, sound, movement, and language interact to create meaning and emotional impact. The guided questions scaffold analytical thinking and comparative understanding of poetic forms, while active viewing and discussion strengthen learner engagement and interpretive skills. |

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| | **Option 2: Poetry Beyond Words** | |
| | **Time Allotment: 15 minutes**<br>**Target Objective/s:** see Objective a and b<br><br>Teacher's Instructions<br>1. Present a few examples of digital poetry that use different multimedia features (visual poetry, kinetic typography, and spoken word poetry).<br>2. Access the following sample works through a Google drive folder (https://drive.google.com/drive/folders/1hSD7JLldEwB7RIEj9B3C9fRbXFb4Bd5-?usp=sharing):<br><br>Visual poetry - "*I See You in the Sea*"<br>Kinetic typography - "*Student Design Awards Winner*"<br>Spoken word - "*Wake Up*"<br><br>3. Ask learners to observe how the poems are presented and how multimedia elements are used.<br>4. Guide learners to synthesize their ideas and share them to the class.<br><br>Processing Questions:<br>1. What features made the poems different from traditional and contemporary poems?<br>2. Which digital feature and media presentation platform are most effective in relaying the message of the poem? Why?<br>3. How did the presentation help express the poet's voice or emotions? | This activity reflects the SHS IDF through experiential and multimodal learning by exposing learners to varied digital poetic forms that integrate visual, auditory, and performative elements. Learners actively analyze how multimedia features contribute to poetic voice, meaning, and audience impact. The activity promotes inquiry, reflection, and learner-centered exploration of contemporary poetic expression across digital platforms. |

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| | ***B.2. Discussing New Concept*** | |
| | **Option 1: Inside Different Poetic Forms** | |
| | **Time Allotment: 35 minutes**<br>**Target Objective/s:** see Objectives a and b<br><br>Teacher's Instructions<br>1. Begin by recalling the three poetic forms discussed during the previous activity.<br>2. Organize learners into five small groups and instruct them to present their observations using a concept map of their choice.<br><br>**Refer to LAS** labeled as "*Inside Different Poetic Forms"* for the activity template.<br><br>3. Explain the following concepts as the basis of the learners' analysis and instruct them to use the key terms under each category in organizing their concept maps.<br><br>Traditional poetry uses fixed structures such as rhyme, meter, and regular stanza patterns. Its language is often formal, rhythmic, and rich in figurative devices to create emotional and artistic effects ("*Exploring Elements of Poetry: Structure, Stanza, & Line" 2024).*<br><br>Contemporary poetry uses flexible structures that allow poets to experiment with line length, spacing, and form. Its language is more modern, conversational, and personal, often reflecting everyday experiences and authentic emotions ("*Exploring Elements of Poetry: Structure, Stanza, & Line" 2024*).<br><br>Digital poetry combines poetry with multimedia and technology. Its structure may include images, animation, sound, | This activity reflects the SHS IDF through collaborative constructivist learning as learners actively organize and synthesize understanding through concept mapping and peer discussion. The activity scaffolds comparative analysis of traditional, contemporary, and digital poetry by guiding learners to connect structure, language, and multimodal elements with meaning-making. Peer sharing and feedback further strengthen communication, reflection, and deeper conceptual understanding within the recursive learning process. |

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| | hyperlinks, or interactive elements, while its language works together with visual and audio features to create meaning and enhance the reader's experience ("*A Companion to Digital Literary Studies" 2025).*<br><br>Multimodal delivery refers to presenting a work using two or more modes such as text, images, audio, video, or animation to express meaning and emotion through different channels or technologies used to present and share creative works, such as print, social media, websites, or video platforms ("*Republic of the Philippines STRENGTHENED SENIOR HIGH SCHOOL CURRICULUM CREATIVE COMPOSITION 1 Grade 11" n.d.*).<br><br>4. Ask group representatives to present their concept maps to the class and encourage classmates to provide feedback on the presentations.<br><br>Refer to Appendix 1 for the activity rubric.<br><br>5. After giving feedback to each presentation, call a few volunteers to share their insights on the activity.<br><br>Processing Questions<br>1. How is the structure of traditional, contemporary, and digital poetry different?<br>2. How are language and structure used in each poetic form?<br>3. How do structure, language, and multimedia help create meaning? | |

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| | **Option 2: Pick-and-Build Poetry Challenge** | |
| | **Time Allotment: 35 minutes**<br>**Target Objective/s:** see Objective a<br>Teacher's Instructions<br>1. Divide the class into three big groups corresponding to the type of poems discussed during the previous activity.<br><br>2. Explain the following concepts to the learners:<br><br>Traditional poetry uses fixed structures such as rhyme, meter, and regular stanza patterns. Its language is often formal, rhythmic, and rich in figurative devices to create emotional and artistic effects ("*Exploring Elements of Poetry: Structure, Stanza, & Line" 2024).*<br><br>Contemporary poetry uses flexible structures that allow poets to experiment with line length, spacing, and form. Its language is more modern, conversational, and personal, often reflecting everyday experiences and authentic emotions ("*Exploring Elements of Poetry: Structure, Stanza, & Line" 2024).*<br><br>Digital poetry combines poetry with multimedia and technology. Its structure may include images, animation, sound, hyperlinks, or interactive elements, while its language works together with visual and audio features to create meaning and enhance the reader's experience ("*A Companion to Digital Literary Studies" 2025).*<br><br>Multimodal delivery refers to presenting a work using two or more modes such as text, images, audio, video, or animation to express meaning and emotion through different channels or technologies used to present and share creative works, such as print, social media, websites, or video platforms ("*Republic of the* | This activity reflects the SHS IDF through interactive and inquiry-driven learning by engaging learners in hands-on exploration of poetic features through the card-sorting strategy. Learners actively construct understanding by connecting structure, language, and multimodal elements to specific poetic forms. The collaborative discussions and peer feedback promote critical thinking, justification of ideas, and learner participation in meaningful knowledge-building. |

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| | *Philippines STRENGTHENED SENIOR HIGH SCHOOL CURRICULUM CREATIVE COMPOSITION 1 Grade 11" n.d.).*<br><br>3. Prepare strips of cards containing distinct features or key terms under each category and place them in containers labeled structure, language, and digital/multimodal elements for the card-sorting activity.<br>4. Ask one representative from each group to randomly select one card from each container and explain how the selected feature relates to their assigned poetic form (traditional, contemporary, or digital poetry), followed by feedback from their classmates.<br><br>Refer to Appendix 2 for the activity rubric.<br><br>5. After providing feedback to all groups, let volunteers share their insights on the activity.<br><br>Processing Questions<br>1. What key feature characterizes traditional, contemporary, or digital poetry?<br>2. How does the feature affect the meaning or emotion of the poem?<br>3. Why do different poetic forms use different structures and language styles? | |
| | ***B.3. Developing Mastery*** | |
| | **Option 1: Remixing the Poem** | |
| | **Time Allotment: 30 minutes**<br>**Target Objective/s:** see Objectives a, b, and c<br><br>Teacher's Instructions | This activity reflects the SHS IDF through authentic, performance-based, and recursive learning as learners transform their original sonnets into planned multimodal compositions. The storyboard task promotes creative decision- |

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| | 1. Instruct each group to revisit the traditional poem (sonnet) they have previously composed and identify its key message, mood, imagery, and sound devices.<br>2. Ask groups to plan a digital adaptation of the sonnet by selecting the parts to emphasize and the multimodal features to use.<br>3. Require groups to create a 3-5 panel storyboard showing how the sonnet will be presented in a bimodal or multimodal format.<br><br>Refer to LAS labeled as "Remixing the Poem" for the activity template.<br><br>4. Allow groups to briefly present their storyboards to the class for critiquing.<br><br>Refer to Appendix 3 for the activity rubric.<br><br>5. Provide feedback and ask volunteers to share their insights on the significance of the activity.<br><br>Processing Questions<br>1. What message or emotion does your sonnet express?<br>2. How will the intended multimodal features support the poem's meaning?<br>3. How will the digital version improve or strengthen the original sonnet? | making, purposeful adaptation, and application of poetic and multimedia elements in meaningful contexts. Peer critique and teacher feedback reinforce reflective practice, revision, and iterative composition processes emphasized in the strengthened SHS curriculum. |
| | **Option 2: Multimodal Feature Pitch** | |
| | **Time Allotment: 30 minutes**<br>**Target Objective/s:** see Objectives a, b, and c<br><br>Teacher's Instructions<br>1. Instruct learners to revisit the contemporary poem (free verse) they previously composed to identify the message, poetic | This activity reflects the SHS IDF through collaborative and authentic composition learning by engaging learners in planning and justifying multimodal choices for digital poetry adaptation. Learners actively connect poetic meaning with multimedia features to enhance audience engagement and emotional impact. The activity |

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| | elements, and possible multimodal features that may strengthen its meaning.<br>2. Require them to complete a table explaining the digital elements they plan to use in adapting their poem into a multimodal presentation.<br><br>Refer to LAS labeled as "Multimodal Feature Pitch" for the activity template.<br><br>3. Ask groups to briefly present and explain their work to the class for critiquing.<br><br>Refer to Appendix 4 for the activity rubric.<br><br>4. Provide feedback and call volunteers to share insights or challenges encountered during the activity.<br><br>Processing Questions<br>1. Which multimodal feature will best strengthen the poem's impact?<br>2. How do the digital elements support the poem's message?<br>3. How will the multimodal features make the poem more engaging to the audience? | also supports reflective and recursive learning through presentation, critique, and feedback processes that refine creative decisions. |
| **C. Demonstrating Knowledge and Skills** | ***C.1. Finding Practical Application*** | |
| | **Option 1: Poetry in Everyday Life** | |
| | **Time Allotment: 10 minutes**<br>**Target Objective/s:** see Objectives a and b<br><br>Teacher's Instructions<br>1. Present additional examples of modern digital expressions commonly seen by learners such as TikTok or Facebook poetry reels, lyric videos, and advocacy posts. Access the following samples through the same Google drive folder: | This activity reflects the SHS IDF through contextualized and authentic learning by connecting poetry to digital expressions commonly encountered in learners' social and media environments. Learners critically analyze how multimodal elements communicate emotions, advocacy, and social meaning in real-world contexts. The activity strengthens media awareness, creative interpretation, and learner |

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| | **Bimodal delivery:**<br>New beginning - "*A River Silent*"<br>Mental health awareness - "*Happy Mental Health Awareness Week*"<br>Enduring love - *"I Promise to Spend My Life with You"*<br><br>**Multimodal delivery:**<br>HIV-AIDS awareness - "*HIV-AIDS Awareness Animated Short*"<br>Environmental awareness - "*If Nature Could Talk*"<br>Emotional disconnection - *"It Doesn't Feel Like Home Anymore*"<br>2. Ask learners to identify how words, visuals, music, and presentation styles work together to communicate emotions, experiences, or social messages.<br>3. Call volunteers to briefly explain how digital poetry can help people today express ideas, influence others, or raise awareness creatively and responsibly.<br><br>Processing Questions<br>1. Why do many young people use digital platforms to express thoughts and emotions?<br>2. How do visuals, sound, or text presentation affect the message of a poem?<br>3. In what ways can digital poetry influence people or promote awareness about real-life issues? | understanding of poetry as a relevant contemporary form of communication. |
| | **Option 2: Creating a Viral Poetry Campaign** | |
| | **Time Allotment: 10 minutes**<br>**Target Objective/s:** see Objectives a and b<br><br>Teacher's Instructions<br>1. Ask learners to imagine creating a short digital poetry campaign for social media about issues such as mental health, bullying, environmental awareness, or self-confidence. | This activity reflects the SHS IDF through authentic, collaborative, and socially responsive learning by allowing learners to apply poetic and multimodal techniques to relevant social issues. The campaign-planning task encourages purposeful communication, creativity, and audience awareness within contemporary digital |

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| | 2. In small groups, instruct learners to discuss what poetic and multimodal elements (words, visuals, music, voice, or text effects) they would use to make the message meaningful and engaging.<br>3. Call groups to briefly share their campaign idea and explain how their chosen multimedia elements strengthen the message.<br><br>Processing Questions<br>1. How can digital poetry influence people online?<br>2. Why do multimedia elements make messages more engaging?<br>3. How can creative digital expression help address real-life issues? | contexts. Collaborative discussion and idea sharing also strengthen learner agency, critical thinking, and meaningful application of learning. |
| | ***C.2. Making Generalization*** | |
| | **Option 1: Complete the Thought** | |
| | **Time Allotment: 10 minutes**<br>**Target Objective/s:** see Objectives a, b, and c<br><br>Teacher's Instructions<br>1. Present the following prompts on the board or screen:<br>a. Traditional, contemporary, and digital poetry differ in structure because…<br>b. Meaning in poetry is shaped by the way poets use structure and language to…<br>c. A poem becomes effective when its structure, language, and elements…<br>d. Multimodal elements in digital poetry help enhance meaning and emotion by…<br>2. Instruct learners to choose one prompt and share their responses to the class. | This activity reflects the SHS IDF through reflective and metacognitive learning by guiding learners to synthesize essential understandings about poetic structure, language, and multimodal expression. The sentence-completion prompts scaffold conceptual generalization and meaning-making, while class sharing promotes learner voice, articulation of insights, and collaborative reflection. |

<table>
<tr><td></td><td colspan="2">Option 2: One Word, One Idea</td></tr>
<tr><td></td><td>Time Allotment: 10 minutes<br>Target Objective/s: see Objectives a, b, and c<br><br>Teacher’s Instructions:<br>1. Ask learners to write one word or short phrase that best describes:<br>a. Traditional poetry<br>b. Contemporary poetry<br>c. Digital poetry<br>2. Instruct them to explain in one sentence why they chose those words and phrases based on the structure, language, or multimodal elements discussed.</td><td>This activity reflects the SHS IDF through reflective and learner-centered learning by encouraging learners to summarize and personalize their understanding of poetic forms using concise descriptors and explanations. The activity promotes synthesis, conceptual clarity, and meaningful reflection on how structure, language, and multimodal elements shape poetic expression and interpretation.</td></tr>
<tr><td>V. ASSESSMENT</td><td colspan="2">Understanding Poetic Forms and Features<br>Time Allotment: 10 minutes<br>Target Objective/s: see Objectives a and b<br><br>Teacher’s Instructions<br>Instruct learners to carefully read each question about the three poetic forms discussed and choose the letter of the best answer. Tell them to write their answers on a separate sheet of paper within the allotted time.<br><br>1. Which feature is most associated with traditional poetry?<br>A. Irregular line spacing<br>B. Conversational language<br>C. Regular rhyme and meter<br>D. Hyperlinks and animation<br><br>2. Which element differentiates contemporary poetry from a traditional one?<br>A. Flexible free verse<br>B. Multimedia integration<br>C. Interactive presentation<br>D. Strict rhythmic patterns</td></tr>
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| | **3. Which characteristic best describes digital poetry?**<br>A. Printed page layout<br>B. Multimedia elements<br>C. Fixed rhyme patterns<br>D. Formal poetic diction<br><br>**4. Why do poets use imagery and figurative language?**<br>A. To organize stanzas<br>B. To follow strict forms<br>C. To add digital features<br>D. To create emotional impact<br><br>**5. How do multimodal elements strengthen digital poetry?**<br>A. It limits interpretation.<br>B. It reduces emotional effect.<br>C. It replaces poetic language.<br>D. It enhances meaning visually.<br><br>Please refer to the following answers:<br>1. C<br>2. A<br>3. B<br>4. D<br>5. D<br><br>**Digital Poetry Project: Expressing Voice Through Multimodal Composition**<br>**Time Allotment: 60 minutes**<br>**Target Objective/s:** see Objectives b and c<br><br>**Teacher's Instructions**<br>1. Ask learners to refer to their storyboard in adapting their original poems into digital (bimodal or multimodal) formats.<br>2. Require them to incorporate: |

a. at least one poetic element such as structure (line breaks, meter or form) or language (figures of speech, imagery, or sound devices); and

b. at least one multimodal feature such as visuals, audio, text placement, animation or transition that supports the poems' meaning and emotional impact.

3. Suggest the use of Canva, PowerPoint, Google slides, Capcut and other related tools in creating their presentation.
4. Present the task using the GRASPS model.
5. Emphasize that apart from their digital poem, they also need to accomplish an exit ticket for their reflection based on the following reflection prompts:

a. Our poem reflects our personal voice by…
b. The inspiration behind our poem came from…
c. We showed ethical responsibility in our poem by…
d. I realized that personal voice, inspiration, and ethics are important in poetry because…

6. Inform the learners of the GRASPS model for their task:

**a. Goal**: Adapt an original creative output (sonnet or free verse) into a digital poem using poetic and bimodal or multimodal elements.

**b. Role:** Digital poet and multimedia creator

**c. Audience**: Classmates, English teacher, teachers, and social media friends

**d. Situation**: Transform original poem into a bimodal or multimodal presentation that communicates meaning and emotion effectively.

**e. Product/Performance:** Present the poem through a short video poem, animated slide poem, spoken word with visuals, or other bimodal or multimodal format.

**f. Standards**: Effective use of poetic elements, bimodal or multimodal features, creativity, clarity of message, and reflection on voice, inspiration, and ethics.

Rubric for the Task

| **Criteria** | **Outstanding (20)** | **Satisfactory (18)** | **Needs Improvement (16)** |
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| **Use of Poetic Elements** | Uses poetic elements effectively and creatively to express meaning and emotion. | Uses poetic elements adequately to express meaning. | Shows limited or unclear use of poetic elements. |
| **Integration of Bimodal or Multimodal Features** | Bimodal or multimodal features clearly enhance the poem's message and emotional impact. | Bimodal or multimodal features support the poem's message to some extent. | Bimodal or multimodal features are minimal, unclear, or unrelated to the poem. |

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| | **Reflection** | Clearly explains the poem's voice, inspiration, and ethical considerations. | Adequately explains the poem's voice, inspiration, and ethical considerations. | Provides limited explanation of the poem's voice, inspiration, and ethical considerations. |
| **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:<br>1. Which activities engaged students the most?<br>2. How many learners achieved 80% on the assessment? How many learners need remediation?<br>3. Which of my teaching strategies worked well?<br>4. Which activities took longer than expected and how can I manage time more efficiently in future sessions?<br>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. | | | |