

8

# Lesson Exemplar for English

Quarter 1

Week

3

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**Lesson Exemplar for English Grade 8**  
**Quarter 1: Lesson 1 of 3 (Week 3)**  
**SY 2025-2026**

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**Development Team**

**Writer:**

- Rona Erika V. Claud

**Validator:**

- Robertgie L. Piañar, ME

**Management Team**

Philippine Normal University  
Research Institute for Teacher Quality  
SiMERR National Research Centre

Every care has been taken to ensure the accuracy of the information provided in this material. For inquiries or feedback, please write or call the Office of the Director of the Bureau of Learning Resources via telephone numbers (02) 8634-1072 and 8631-6922 or by email at [blr.od@deped.gov.ph](mailto:blr.od@deped.gov.ph).

## LESSON EXEMPLAR TEMPLATE

### LEARNING AREA/QUARTER/ GRADE LEVEL

I. CURRICULUM CONTENT, STANDARDS, AND LESSON COMPETENCIES	
<b>A. Content Standards</b>	The learners demonstrate their multiliteracies and communicative competence in evaluating Afro-Asian literature (poetry and prose) for clarity of meaning, purpose, and target audience as a foundation for publishing original literary texts that reflect their expanding cultural identity.
<b>B. Performance Standards</b>	The learners analyze the style, form, and features of Afro-Asian literature (poetry and prose); evaluate literary texts for clarity of meaning, purpose, and target audience; and compose and publish an original multimodal literary text (poem or prose) that represents their meaning, purpose, and target audience, and reflects their expanding cultural identity.
<b>C. Learning Competencies and Objectives</b>	<b>Evaluating literary texts</b> <b>EN8LIT-I-1 Analyze literary texts as expressions of individual or communal values within:</b> <ol style="list-style-type: none"> <li>1. biographical context</li> <li>2. historical context</li> <li>3. sociocultural context</li> <li>4. linguistic context: deictic               <ul style="list-style-type: none"> <li>o speaker/narrator and time</li> <li>o speaker/narrator and place</li> </ul> </li> </ol>
<b>C. Content</b>	Topic 2: Analyzing the linguistic, historical, and/or biographical context of an Afro-Asian short story (1 week) Subtopics: Historical and/or biographical details through flashback, personification, stereotyping, or local color Deixis in poetry narrator and time narrator and place narrator and situation
<b>D. Integration</b>	SDG 5: Achieve gender equality and empower all women and girls SDG 10: Reduce inequality within and among countries SDG 16: Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels

## II. LEARNING RESOURCES

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## III. TEACHING AND LEARNING PROCEDURE

## NOTES TO TEACHERS

### A. Activating Prior Knowledge

#### Day 1

#### 1. Short Review: Word Wall

Read the words posted on the board. Choose one word and explain.

Plot

Conflict

Point of View

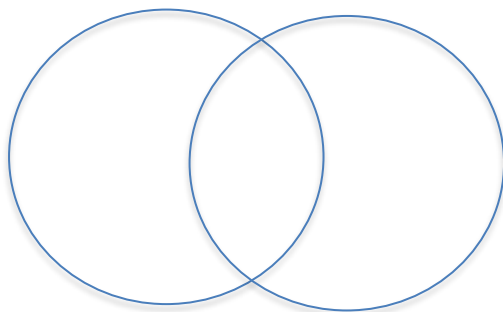
Rising Action

Climax

Omniscient

#### 2. Feedbacking: Think-Pair-Share

Let students recall their previous lesson through this activity. Post the words on the board and ask students to choose one word and let them explain or describe what they have remembered about the word.

	<p>In the previous lesson, you learned about <i>The Soul of the Great Bell</i> and <i>The Story of the Aged Mother</i>. Recall the conflicts of these short stories and how they are resolved. Using a Venn diagram, compare and contrast the conflicts, their types, and how they are resolved.</p> <div></div>	<p>Ask students to compare and contrast the conflict in both the short stories.</p>															
<p><b>B. Establishing Lesson Purpose</b></p>	<p><b>1. Lesson Purpose</b></p> <p>You learned that characterization, plot, conflict, and points of narration influence a literary text. A literary text reflects one’s history and culture. Let us have a sharing of ideas on how literature can reflect history and culture.</p> <div><p>How does literature reflect the history and culture of a country and its people?</p></div> <p><b>2. Unlocking Content Vocabulary</b></p> <p>Look for the definitions of the following words in the dictionary. Then, write one sentence using each word.</p> <table><tr><th>Words</th><th>history</th><th>silk</th><th>setting</th><th>timeline</th></tr><tr><td>My definitions</td><td></td><td></td><td></td><td></td></tr><tr><td>My sentence using the word</td><td></td><td></td><td></td><td></td></tr></table>	Words	history	silk	setting	timeline	My definitions					My sentence using the word					<p>Allow students to share their ideas on how literature reflects history and culture.</p>
Words	history	silk	setting	timeline													
My definitions																	
My sentence using the word																	

**C. Developing and Deepening Understanding**

**Subtopic 1: Historical Analysis Through Local Color**

**1. Explication**

- A.** Look at these pictures. What do you think is common among them? What are they made of?



Image from: <https://www.amazon.com/Celestial-Silk-Mulberry-Scrunchies-Charcoal/dp/B07VWL6SV6>



Images from: <https://unsplash.com/s/photos/silk-cloth>

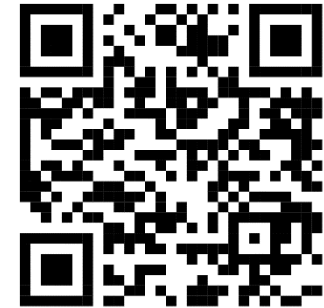


Image from:  
<https://www.pinterest.com/pin/777715429415133257/>



Images from:  
<https://www.globenewswire.com/en/news-release/2022/07/13/2479389/0/en/Slipintosoft-launches-the-new-range-of-silk-bed-sheets-made-up-of-the-finest-silk.html>

Post these pictures on the board and let the students answer the questions. Emphasize that these products are made from silk.



Post the guide questions before students watch the video. Let them share their answers after. Scan this QR code to access the video.

**B.** The pictures above show products which are made of silk. Watch this video and answer the following questions:

1. When did people start making silk fabric?
2. How is silk fabric made?



Image from: <https://youtu.be/77ktNSPFbwQ?si=dKA1UshvCBeLEARZ>

#### **A Brief History of Silk**

**C.** Silk is a fabric first produced in Neolithic China from the filaments of the cocoon of the silk worm. It became a staple source of income for small farmers and, as weaving techniques improved, the reputation of Chinese silk spread so that it became highly desired across the empires of the ancient world. As China's most important export for much of its history, the material gave its name to the great trading network the Silk Road, which connected East Asia to Europe, India, and Africa. Not only used to make fine clothes, silk was used for fans, wall hangings, banners, and as a popular alternative to paper for writers and artists.

Retrieved from <https://www.worldhistory.org/Silk/>

**D.**

#### **SPRING SILKWORMS (Chun can) by Mao Dun, 1933 (A synopsis)**

As the story opens, spring is approaching in what was once a highly productive part of southern China. The elderly peasant Dung Bao laments that nothing—China's political and economic stability, his family's fortunes, the local power structure, the farmland, the crops, the canal, even the spring weather itself—is how it used to be. It is not a season of renewal, for everything seems to be in decline. Foreigners, both Western and Japanese, dominate the country economically and rival moneylenders and

Let the students read this paragraph about the brief history of silk. Establish the link between the history of silk production to the literary text.

Students read the synopsis of the novella. The teacher may use this text or ask the students to read the full novel in advance.

After reading, the teacher processes the text by asking the following guide questions:

	<p>pawnbrokers in exploiting the peasants. To his despair, the efforts of the new Nationalist government to rid China of the foreigners seem ineffective, and the recent fighting with the Japanese in Shanghai has left the silk-weaving factories there idle, a situation that will have a negative impact on him and the other peasants who raise silkworms for income. Heavily in debt after losing his rice fields and with his winter food supplies nearly gone, Dung Bao hopes that a good crop of silkworms will wipe out his debts and give his family enough to live on.</p> <p>Dung Bao has two sons. A Su, the elder, is much like his father, tradition bound, dutiful, and superstitious, and he believes that the family's precarious state is their fate and that little can be done about it. The younger, A Duo, believes that nothing will change unless people change first. He is cheerful, outgoing, and even rebellious, and he lends a helping hand to any hardworking village woman, with some of whom he also flirts. Dung Bao quarrels with those in the village who want to use better-quality foreign, presumably Japanese, eggs rather than Chinese eggs for hatching silkworms. Because of his hatred of foreigners, he patriotically resists buying foreign eggs. He borrows money from relatives not only for Chinese eggs but also for the mulberry leaves to feed the silkworms after they have hatched and as they weave their cocoons.</p> <p>Then begins the exacting, highly work-intensive, almost ritual-istic preparation of the eggs for hatching and for feeding and nurturing the silkworms. During this two-week period no one gets much to eat, for all of the money is spent on additional mulberry leaves for the ever-hungry silkworms. Keeping a day-and-night watch on the silkworms' food and warmth, everybody becomes sleep-deprived, stressed, and prone to quarrels. Because Lotus, the flirtatious young wife of an old neighbor, seems to have made careless errors in her early preparations, her silkworm harvest is ruined. Consequently, she is considered unlucky and is ostracized from the community. One night while the younger son is keeping watch, he discovers that the angry, resentful Lotus has stolen some of his family's silkworms and thrown them into the stream. In spite of her mean-spirited behavior, he allows her to leave and tells no one. Seeing the two together, neighbors assume that they are having an affair and that the silkworm crop has been jinxed. The news quickly reaches Dung Bao. Unconvinced by his son's denials, the old man carefully inspects the silkworm room for signs of ill omens, and though finding none, he is still full of misgivings about the future.</p> <p>Dung Bao's silkworm harvest, like that of everyone else's in the village, is prodigious, the best he has seen in decades, with more than 500 pounds of cocoons. Just as everyone is about to celebrate this fortuitous event, however, news comes that because of the war none of the silk-weaving factories in the immediate area will be open for the season. To sell their crop, the peasants must travel five days to distant factories. With no</p>	<ol style="list-style-type: none"> <li>1. What is the significance of silkworms in the economy of China?</li> <li>2. How do the historical events and details affect the production of silkworms?</li> </ol>
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	<p>other options available, the two sons set out. When they return, Dung Bao learns that because of the market glut the prices were low. Moreover, his cocoons, from Chinese rather than foreign eggs, brought an even lower price. In short, he and his fellow villagers, for all their Herculean efforts, have not sold enough even to cover their expenses. In fact, as tax collectors and moneylenders invade the village to demand payment, they are worse off than when they started.</p> <p>Retrieved from <a href="https://www.encyclopedia.com/arts/encyclopedias-almanacs-transcripts-and-maps/spring-silkworms-chun-can-mao-dun-1933">https://www.encyclopedia.com/arts/encyclopedias-almanacs-transcripts-and-maps/spring-silkworms-chun-can-mao-dun-1933</a></p> <p><b>DAY 2</b></p> <p><b>2. Worked Example</b></p> <p>A. Read this.</p> <p>Because nearly all of Mao Dun's creative writing was inspired by the tumultuous political upheavals through which China was passing in the first half of the twentieth century, it is helpful to view "Spring Silkworms" ("Chun can"), one of the author's best and most important works, in its historical context. The story appeared in 1933, a year after the so-called Shanghai incident, in which Japanese and Chinese military forces clashed in that city from January through May, which coincides with the spring setting of the story. For over a decade the Japanese, who at the time were also concluding their conquest of southern Manchuria, had been seeking ever more favorable terms for the sale of their manufactured goods, as had various Western powers. Many Chinese responded with boycotts of Japanese products, which often erupted into violent confrontations. When a Chinese mob attacked a group of Japanese Buddhist monks in January 1932, Japanese agents provocateurs fomented demonstrations that eventually grew into several months of military clashes and that are described in Mao Dun's story as a war. The incident precipitated a shift in world opinion away from Japan to China and served as a precursor of the harrowing events yet to transpire between the two nations. "Spring Silkworms" is an artistic response to this imperialistic incident, into which the author also weaves another of his signature themes, attacks on Chinese feudal thinking and behavior.</p> <p>Retrieved from <a href="https://www.encyclopedia.com/arts/encyclopedias-almanacs-transcripts-and-maps/spring-silkworms-chun-can-mao-dun-1933">https://www.encyclopedia.com/arts/encyclopedias-almanacs-transcripts-and-maps/spring-silkworms-chun-can-mao-dun-1933</a></p> <p><b>Analyzing Literary Texts Using the Historical Context</b></p> <p>Historical context is an important part of life and literature, and without it, memories, stories, and characters have less meaning. Historical context deals with the details that surround an occurrence. In more technical terms, historical context refers to the social, religious, economic, and political conditions that existed during a certain time and place. Basically, it is all the details of the time and place in which a situation occurs,</p>	<p>Provide a brief historical background or context of the story and discuss the significance of analyzing the text using its historical background through local color.</p> <p>You may refer to the texts provided.</p> <p>Discuss historical context as one technique of analyzing a story.</p>
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and those details are what enable us to interpret and analyze works or events of the past, or even the future, rather than merely judge them by contemporary standards.

In literature, a strong understanding of the historical context behind a work's creation can give us a better understanding of and appreciation for the narrative. In analyzing historical events, context can help us understand what motivates people to behave as they did.

Put another way, context is what gives meaning to the details. It is important, however, that you do not confuse context with cause. Cause is the action that creates an outcome; context is the environment in which that action and outcome occur.

Retrieved from <https://www.thoughtco.com/what-is-historical-context-1857069>

### Analyzing the Historical Context of a Story Using Local Colors

A historical reading of the text requires going back to the historical events that shape the development of the story. One has to take note of the important or significant events at the time the story was written (Gioia & Gwynn, 2020).

When analyzing literary texts using its historical background, local colors help reveal the setting—time when and place where the story was set. Local color is a term applied to fiction or verse which emphasizes its setting, being concerned with the character of a district or of an era, as marked by its customs, dialect, costumes, landscape, or other peculiarities that have escaped standardizing cultural influences. Moreover, local color is used to refer to customs, traditions, dress, and other things which give a place or period of history its own particular character.

#### A. Let's Try: The Time and the Text

Read about the business practices and history of early 20<sup>th</sup> century China. List down important details using this timeline graphic organizer.

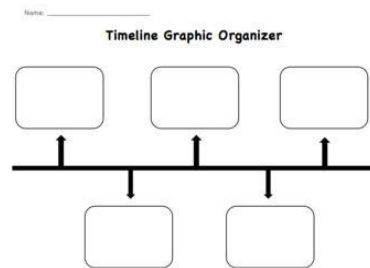


Image from <https://www.teacherspayteachers.com/Product/Timeline-Graphic-Organizer-4086281>

Then, focus on the use of local colors and how they are helpful in revealing the time and setting which can be used in determining the historical events of the story.

### 3. Lesson Activity

- A. Relate and match the historical details you listed on the graphic organizer about the business practices and history of early 20th century China to the events that happened in Spring Silkworms. Use the table below to write your answer.

<i>Historical Details</i>	<i>Events from Spring Silkworms</i>

- B. Reflection Question: How did the historical details of the text help you understand the story? Write 1-2 paragraphs that shows your explanation.

#### Subtopic 2: Analyzing a short story using Deixis

- o narrator and time
- o narrator and place

### DAY 3

#### 1. Explication

- A. The Igbo People



Image from: <https://www.shutterstock.com/image-photo/port-harcourt-nigeria-october-2-igbo-142905706>

The Ibo (Igbo) ethnic groups of people have the largest proportion of their population living in Nigeria in West Africa. The Ibo homeland is spread from the lower area of the Niger River to the west, while the eastern side of the diaspora has the largest number in population in southern Nigeria. It is said that the Ibo tribes today are descended from the Nri, Nzam, and the Anam immigrants that came from the north and west of Africa many centuries ago. These immigrants arrived in Nigeria in the 15th

Allow students to research about the topic. This may be done in a group, by pair, or individually.

After reading about the historical details, ask the students to relate these to the events that happened in the story. This may be done with a partner or individually.

Process the answers of the students by referring to the historical events in the text.

Allow students to reflect the significance of historical details and context in understanding and analyzing a literary text. This should be done individually.

Century, and they observed a calendar that had four days a week, seven weeks a month, and 13 months a year. The Ibo's traditional religious beliefs today tend to be a mix of Christian monotheism introduced by Europeans and traditional mythological deities including nature spirits.

The community was the central focus of Ibo life in pre-colonial Nigeria. They lived in small villages composed of mud huts with thatched roofs. There were no kings, and local villages were instead governed by a council of common villagers, similar to those seen in the Ewe tribe of Ghana. This was peculiar to the Ibo people, as many tribes in Africa were ruled by a king. The Ibo followed a rite of passage for a baby boy that involved circumcision on the eighth day after birth. A name-giving celebration followed, and the event involved drinking and feasting. Courting a female Ibo took from one to several years, and a dowry was paid to the girl's family to seal the deal.

Retrieved from <https://www.worldatlas.com/articles/who-are-the-ibo-igbo-people.html>

#### B. The Culture of Igbo People

Watch this video clip about the culture of the Igbo people. Take note important details from the video.



Image from: <https://youtu.be/t9F3eLJgD2I?si=qdfvebskw-yHPSnL>

#### C. Excerpt from Things Fall Apart by Chinua Achebe

##### Chapter One

Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen he had brought honor to his village by throwing Amalinze the Cat. Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaino. He was called the Cat because his back would never touch the earth. It was this man that Okonkwo threw in a fight which the old men agreed was one of the fiercest since the founder of their town engaged a spirit of the wild for seven days and seven nights.

Introduce the Ibo (Igbo) people to the students. Discuss their ethnic background and their culture.

Let students watch this video and ask them to take down important details about the Igbo people. Have them share their answers in class after.

The drums beat and the flutes sang and the spectators held their breath. Amalinze was a wily craftsman, but Okonkwo was as slippery as a fish in water. Every nerve and every muscle stood out on their arms, on their backs and their thighs, and one almost heard them stretching to breaking point. In the end, Okonkwo threw the Cat.

That was many years ago, twenty years or more, and during this time Okonkwo's fame had grown like a bush-fire in the harmattan. He was tall and huge, and his bushy eyebrows and wide nose gave him a very severe look. He breathed heavily, and it was said that, when he slept, his wives and children in their houses could hear him breathe. When he walked, his heels hardly touched the ground and he seemed to walk on springs, as if he was going to pounce on somebody. And he did pounce on people quite often. He had a slight stammer and whenever he was angry and could not get his words out quickly enough, he would use his fists. He had no patience with unsuccessful men. He had had no patience with his father.

Unoka, for that was his father's name, had died ten years ago. In his day he was lazy and improvident and was quite incapable of thinking about tomorrow. If any money came his way, and it seldom did, he immediately bought gourds of palm-wine, called round his neighbors and made merry. He always said that whenever he saw a dead man's mouth he saw the folly of not eating what one had in one's lifetime. Unoka was, of course, a debtor, and he owed every neighbor some money, from a few cowries to quite substantial amounts.

He was tall but very thin and had a slight stoop. He wore a haggard and mournful look except when he was drinking or playing on his flute. He was very good on his flute, and his happiest moments were the two or three moons after the harvest when the village musicians brought down their instruments, hung above the fireplace. Unoka would play with them, his face beaming with blessedness and peace. Sometimes another village would ask Unoka's band and their dancing Egwugwu to come and stay with them and teach them their tunes. They would go to such hosts for as long as three or four markets, making music and feasting. Unoka loved the good fare and the good fellowship, and he loved this season of the year, when the rains had stopped and the sun rose every morning with dazzling beauty. And it was not too hot either, because the cold and dry harmattan wind was blowing down from the north. Some years the harmattan was very severe and a dense haze hung on the atmosphere. Old men and children would then sit round log fires, warming their bodies. Unoka loved it all, and he loved the first kites that returned with the dry season, and the children who sang songs of welcome to them. He would remember his own childhood, how he had often wandered around looking for a kite sailing leisurely against the blue sky. As soon as he found one he would sing with his whole being, welcoming it back from its long, long journey, and asking it if it had brought home any lengths of cloth.

That was years ago, when he was young. Unoka, the grown-up, was a failure. He was poor and his wife and children had barely enough to eat. People laughed at him because he was a loafer, and they swore never to lend him any more money because he never paid back. But Unoka was such a man that he always succeeded in borrowing more, and piling up his debts.

Scan the QR below to watch the video.



Introduce the literary text to be read and discussed and relate it to the previous activities. Emphasize that *Things Fall Apart* is a novel by Chinua Achebe is about the leader of the Igbo community.

The text provided is only an excerpt from the novel *Things Fall Apart*. Students may be asked to read the full novel in advance, or the teacher may select a paragraph or a few paragraphs from the text provided.

One day a neighbor called Okoye came in to see him. He was reclining on a mud bed in his hut playing on the flute. He immediately rose and shook hands with Okoye, who then unrolled the goatskin which he carried under his arm, and sat down. Unoka went into an inner room and soon returned with a small wooden disc containing a kola nut, some alligator pepper and a lump of white chalk.

"I have kola," he announced when he sat down, and passed the disc over to his guest.

"Thank you. He who brings kola brings life. But I think you ought to break it," replied Okoye, passing back the disc.

"No, it is for you, I think," and they argued like this for a few moments before Unoka accepted the honor of breaking the kola. Okoye, meanwhile, took the lump of chalk, drew some lines on the floor, and then painted his big toe.

As he broke the kola, Unoka prayed to their ancestors for life and health, and for protection against their enemies. When they had eaten they talked about many things: about the heavy rains which were drowning the yams, about the next ancestral feast and about the impending war with the village of Mbaino. Unoka was never happy when it came to wars. He was in fact a coward and could not bear the sight of blood. And so he changed the subject and talked about music, and his face beamed. He could hear in his mind's ear the blood-stirring and intricate rhythms of the ekwe and the udu and the ogene, and he could hear his own flute weaving in and out of them, decorating them with a colorful and plaintive tune. The total effect was gay and brisk, but if one picked out the flute as it went up and down and then broke up into short snatches, one saw that there was sorrow and grief there.

Okoye was also a musician. He played on the ogene. But he was not a failure like Unoka. He had a large barn full of yams and he had three wives. And now he was going to take the Idemili title, the third highest in the land. It was a very expensive ceremony and he was gathering all his resources together. That was in fact the reason why he had come to see Unoka. He cleared his throat and began:

"Thank you for the kola. You may have heard of the title I intend to take shortly."

Having spoken plainly so far, Okoye said the next half a dozen sentences in proverbs. Among the Ibo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten. Okoye was a great talker and he spoke for a long time, skirting round the subject and then hitting it finally. In short, he was asking Unoka to return the two hundred cowries he had borrowed from him more than two years before. As soon as Unoka understood what his friend was driving at, he burst out laughing. He laughed loud and long and his voice rang out clear as the ogene, and tears stood in his eyes. His visitor was amazed, and sat speechless. At the end, Unoka was able to give an answer between fresh outbursts of mirth.

	<p>"Look at that wall," he said, pointing at the far wall of his hut, which was rubbed with red earth so that it shone. "Look at those lines of chalk;" and Okoye saw groups of short perpendicular lines drawn in chalk. There were five groups, and the smallest group had ten lines. Unoka had a sense of the dramatic and so he allowed a pause, in which he took a pinch of snuff and sneezed noisily, and then he continued: "Each group there represents a debt to someone, and each stroke is one hundred cowries. You see, I owe that man a thousand cowries. But he has not come to wake me up in the morning for it. I shall pay, you, but not today. Our elders say that the sun will shine on those who stand before it shines on those who kneel under them. I shall pay my big debts first." And he took another pinch of snuff, as if that was paying the big debts first. Okoye rolled his goatskin and departed.</p> <p>When Unoka died he had taken no title at all and he was heavily in debt. Any wonder then that his son Okonkwo was ashamed of him? Fortunately, among these people a man was judged according to his worth and not according to the worth of his father. Okonkwo was clearly cut out for great things. He was still young but he had won fame as the greatest wrestler in the nine villages. He was a wealthy farmer and had two barns full of yams, and had just married his third wife. To crown it all he had taken two titles and had shown incredible prowess in two inter-tribal wars. And so although Okonkwo was still young, he was already one of the greatest men of his time. Age was respected among his people, but achievement was revered. As the elders said, if a child washed his hands he could eat with kings. Okonkwo had clearly washed his hands and so he ate with kings and elders. And that was how he came to look after the doomed lad who was sacrificed to the village of Umuofia by their neighbors to avoid war and bloodshed. The ill-fated lad was called Ikemefuna.</p> <p>Retrieved from <a href="https://www.penguinrandomhouse.ca/books/565351/things-fall-apart-by-chinua-achebe/9780385667838/excerpt?fbclid=IwAR3ueQjZSv-vi7m1vFYz6y73tJUotBXkMkO1JG1eLo9tUxcnBcXYoePFH14">https://www.penguinrandomhouse.ca/books/565351/things-fall-apart-by-chinua-achebe/9780385667838/excerpt?fbclid=IwAR3ueQjZSv-vi7m1vFYz6y73tJUotBXkMkO1JG1eLo9tUxcnBcXYoePFH14</a></p> <p><b>2. Worked Example</b></p> <p>A. Read this.</p> <p><b>Deixis in Literature</b></p> <p><b><i>What is deixis?</i></b></p> <p>Deictic words are pointers in a text that allow you to identify its time and place. An example would be "here" and "now" in the sentence "You read this here and now". "Here" is an example of spatial deixis, and "now" is an example of temporal deixis. Deixis is how we know what a certain class of referential words and expressions actually means when we encounter them. Examples include words like "I", "you", "now", "today", "here", "there", "next Tuesday", and many others.</p> <p><b><i>Deixis and Narration</i></b></p> <p>All language implicitly comes from some speaker or writer, even the language in your book.</p>	<p>Explain deixis in literature and its importance in understanding a literary text from a historical perspective.</p>
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For a third-person narrative, the source is the anonymous narrator: an imaginary, disembodied placeholder figure who stands in for some actual person telling us the story.

Retrieved from <https://www.plottopunctuation.com/article-how-deixis-affects-narration.html> and [https://www.hf.uio.no/ilos/english/research/centre/lce/studies/digital-teaching-materials/deictic-expressions.html?fbclid=IwAR2WewWXCP\\_DX2XVay4zF4KwAOLW9L9js4T2uzEo\\_u6KaihbOXaHFr\\_qHcg](https://www.hf.uio.no/ilos/english/research/centre/lce/studies/digital-teaching-materials/deictic-expressions.html?fbclid=IwAR2WewWXCP_DX2XVay4zF4KwAOLW9L9js4T2uzEo_u6KaihbOXaHFr_qHcg)

Moreover, deixis has several types in narration, such as time and place deixis.

- **Narrator/character and Time:** Time deixis refers to words or phrases that describe the time and sequential order of event in the story. Words like "now," "then," "today," "tomorrow," "yesterday" are the examples.
- **Narrator/character and Place:** Place deixis refers to the words or phrases that describe the location of the story. Words like "here," "there," "this place," "that place" are the examples.

B. Let's Try

Identify lines from the excerpt of *Things Fall Apart* by Chinua Achebe which show the relationship of narrator and time and narrator and place. Underline the deictic words/phrases used to describe and reveal time and place.

<i><b>Narrator and Time</b></i>	<i><b>Narrator and Place</b></i>

#### **DAY 4**

#### **3. Lesson Activity**

Reflection Paper: Write a reflection paper (500 words) about how the deixis (place and time) used in *Things Fall Apart* affect the overall narration. Be guided by the questions below:

- How does the narrator/speaker use time signals to reveal the sequential order of events and the historical context of events?
- How does the narrator/speaker use place signals to describe the setting of the story?

Use this rubric in scoring this formative activity.

<b>10-7</b>	<b>6-4</b>	<b>3-1</b>
The ideas are relevant, complete, and comprehensive.	The ideas are relevant but the amount of information is inadequate.	The ideas are relevant but no explanation is provided.
The ideas are logically and coherently explained.	The ideas are somewhat logically and coherently explained.	The ideas are not logically and coherently explained.

After deixis in literature is discussed, ask the students to identify lines from the excerpt which show the relationship of the narrator to time, place, and situation. Do this as a board work activity and guide students in identifying the lines.

For the lesson activity, ask the students to make a reflection paper individually.



<b>A. Making Generalizations</b>	<b>DAY 4</b>	Let the students answer this activity individually and share their answers in class.								
	<b>1. Learners' Takeaways</b>									
	How do the following elements help in understanding and analyzing a short story? Write your answers on the spaces under each element.									
	<table><tr><td><b>Characters and Characterization</b></td><td><b>Plot Elements, Conflict, and Point of View</b></td></tr><tr><td></td><td></td></tr><tr><td><b>Historical/Biographical Background</b></td><td><b>Linguistic Context</b></td></tr><tr><td></td><td></td></tr></table>		<b>Characters and Characterization</b>	<b>Plot Elements, Conflict, and Point of View</b>			<b>Historical/Biographical Background</b>	<b>Linguistic Context</b>		
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<b>Historical/Biographical Background</b>	<b>Linguistic Context</b>									
<b>2. Reflection on Learning</b>										
Write briefly your answer to this reflection question.	<div><div>How does literature help readers understand history?</div><div></div></div>									

IV. EVALUATING LEARNING: FORMATIVE ASSESSMENT AND TEACHER'S REFLECTION		NOTES TO TEACHERS
<b>A. Evaluating Learning</b>	<p><b>DAY 4</b></p> <p><b>1. Formative Assessment</b></p>	<p>This paper will help students relate the short stories to the sustainable</p>

	<p>Write a 500-700-word essay about how the Afro-Asian short stories help promote peaceful and inclusive societies for sustainable development, provide access to justice for all, and build effective, accountable, and inclusive institutions at all levels among readers.</p> <p>The essay will be graded using the rubric provided.</p> <table><tr><th>Criteria</th><th>Proficient (10-8)</th><th>Approaching Proficiency (7-4)</th><th>Needs Improvement (3-1)</th></tr><tr><td>Content Understanding</td><td>Displays a thorough understanding of Afro-Asian short stories' role in promoting peace, sustainable development, justice, and inclusive institutions.</td><td>Shows some understanding of the role of Afro-Asian short stories in promoting peace, sustainable development, justice, and inclusive institutions.</td><td>Shows a limited understanding of the role of Afro-Asian short stories in promoting peace, sustainable development, justice, and inclusive institutions.</td></tr><tr><td>Evidence and Analysis</td><td>Provides strong and relevant examples from the text to support insights and analysis.</td><td>Attempts to provide examples from the text but may lack thorough analysis.</td><td>Lacks relevant examples or analysis from the text to support points.</td></tr><tr><td>Organization</td><td>Essay is well-organized with a clear introduction, body, and conclusion that logically progresses.</td><td>Organization is somewhat clear but may benefit from improved transitions or structure.</td><td>Essay lacks clear organization and may be difficult to follow.</td></tr><tr><td>Language and Mechanics</td><td>Employs precise language, varied sentence structure, and demonstrates strong grammar and punctuation skills.</td><td>Uses mostly appropriate language and sentences but with occasional errors in grammar or punctuation.</td><td>Language lacks precision, and errors in grammar and punctuation are frequent and impede understanding.</td></tr><tr><td>Creativity and Insight</td><td>Demonstrates original and thoughtful insights into the impact of Afro-Asian short stories for promoting peace and sustainable development.</td><td>Shows some attempt at creativity and insight but lacks depth or originality.</td><td>Shows minimal creativity or insight into the topic.</td></tr></table> <p><b>2. Homework (Optional)</b></p> <p>a. What is poetry? What is a poem?</p>	Criteria	Proficient (10-8)	Approaching Proficiency (7-4)	Needs Improvement (3-1)	Content Understanding	Displays a thorough understanding of Afro-Asian short stories' role in promoting peace, sustainable development, justice, and inclusive institutions.	Shows some understanding of the role of Afro-Asian short stories in promoting peace, sustainable development, justice, and inclusive institutions.	Shows a limited understanding of the role of Afro-Asian short stories in promoting peace, sustainable development, justice, and inclusive institutions.	Evidence and Analysis	Provides strong and relevant examples from the text to support insights and analysis.	Attempts to provide examples from the text but may lack thorough analysis.	Lacks relevant examples or analysis from the text to support points.	Organization	Essay is well-organized with a clear introduction, body, and conclusion that logically progresses.	Organization is somewhat clear but may benefit from improved transitions or structure.	Essay lacks clear organization and may be difficult to follow.	Language and Mechanics	Employs precise language, varied sentence structure, and demonstrates strong grammar and punctuation skills.	Uses mostly appropriate language and sentences but with occasional errors in grammar or punctuation.	Language lacks precision, and errors in grammar and punctuation are frequent and impede understanding.	Creativity and Insight	Demonstrates original and thoughtful insights into the impact of Afro-Asian short stories for promoting peace and sustainable development.	Shows some attempt at creativity and insight but lacks depth or originality.	Shows minimal creativity or insight into the topic.	<p>development goal for this lesson. This will be done individually.</p> <p>Have the students do an advanced reading on poetry and its elements and some Afro-Asian poets and their works.</p>
Criteria	Proficient (10-8)	Approaching Proficiency (7-4)	Needs Improvement (3-1)																							
Content Understanding	Displays a thorough understanding of Afro-Asian short stories' role in promoting peace, sustainable development, justice, and inclusive institutions.	Shows some understanding of the role of Afro-Asian short stories in promoting peace, sustainable development, justice, and inclusive institutions.	Shows a limited understanding of the role of Afro-Asian short stories in promoting peace, sustainable development, justice, and inclusive institutions.																							
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	b. What are the elements of a poem? c. Research and list down some notable Afro-Asian poems.			
<b>B. Teacher's Remarks</b>	<i>Note observations on any of the following areas:</i>	<b>Effective Practices</b>	<b>Problems Encountered</b>	The teacher may take note of some observations related to the effective practices and problems encountered after utilizing the different strategies, materials used, the learner engagement and other related stuff.
	<b>strategies explored</b>			
	<b>materials used</b>			
	<b>learner engagement/ interaction</b>			
	<b>others</b>			Teachers may also suggest ways to improve the different activities explored.
<b>C. Teacher's Reflection</b>	Reflection guide or prompt can be on: <ul style="list-style-type: none"> <li>▪ <u>principles behind the teaching</u> What principles and beliefs informed my lesson? Why did I teach the lesson the way I did?</li> <li>▪ <u>students</u> What roles did my students play in my lesson? What did my students learn? How did they learn?</li> <li>▪ <u>ways forward</u> What could I have done differently? What can I explore in the next lesson?</li> </ul>			Teacher's reflection in every lesson conducted/facilitated is essential and necessary to improve practice. You may also consider this as an input for the LAC/Collab sessions.