

8

Lesson Exemplar for English

Quarter 4

Lesson

2

GOVERNMENT PROPERTY
NOT FOR SALE

Lesson Exemplar for English Grade 8
Quarter 4: Lesson 2 (Week 2)
SY 2025-2026

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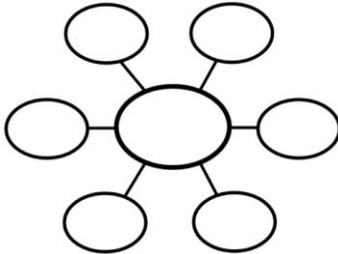
ENGLISH/QUARTER 4/ GRADE 8

I. CURRICULUM CONTENT, STANDARDS, AND LESSON COMPETENCIES	
A. Content Standards	The learners demonstrate their multiliteracies and communicative competence in evaluating informational texts (academic text: expository essays) and transactional texts (letter of inquiry) for clarity of meaning, purpose, and target audience as a foundation for publishing original informational and transactional texts.
B. Performance Standards	The learners analyze the style, form, and features of informational texts (expository essays) and transactional texts (letter of inquiry); evaluate informational and transactional texts for clarity of meaning, purpose, and target audience; and compose and publish original multimodal informational texts (expository essays) and transactional texts (letter of inquiry) using appropriate forms and structures that represent their meaning, purpose, and target audience.
C. Learning Competencies and Objectives	<p><i>Learning Competencies</i></p> <p>ENSTRAN-IV-1 Analyze distinguishing features of informal and formal correspondences to infer sender’s meaning and purpose across modalities: letter of inquiry.</p> <p>ENSTRAN-IV-2 Analyze milieus influencing the structure and rhetoric of informal and formal correspondences across modalities: -parts and formats -organizational patterns -politeness strategies (etiquette)</p> <p>ENSTRAN-IV-3 Examine the sender’s voice for clarity of purpose and meaning: -diction -style -tone and register -point of view -sentence structure</p> <p>ENSTRAN-IV-4 Examine how ethics is established in transmitting informal and formal correspondences across modalities</p> <p>ENSTRAN-IV-5 Identify one’s purpose and meaning in writing letters.</p> <p><i>Lesson Objectives</i> At the end of the lesson, the students shall be able to:</p>

	<ol style="list-style-type: none"> 1. Familiarize themselves with modals expressing politeness and interrogative sentences. 2. Identify the modals expressing politeness and interrogative sentences used in a text. 3. Demonstrate literal and symbolic understanding of a literary text read.
D. Content	<ol style="list-style-type: none"> 1. Modals expressing politeness 2. The interrogative sentence 3. An Afro-Asian literary text with an embedded history, culture, heritage, or social issue
E. Integration	Subject integration with Araling Panlipunan/ Social Studies 8

II. LEARNING RESOURCES	
<ul style="list-style-type: none"> • Balinas, E. S., Colle, A. M., Cunanan, J. S., Daenos, R. A. G., Dingal, R. J., Infante, D. G., Nakpil, C. C., Pagala, D. A. (2005). <i>Literatures of the word</i>. Angeles University Foundation Press. • Grammarly. (2023). What are modal verbs? Accessed April 28, 2024, from https://www.grammarly.com/blog/modal-verbs/ • Palomar, L. A. & Palomar, M. J. E. (2016). <i>Interactive English 8</i>. Jemma Development. • Serrano, J. B. & Lapid, M. G. (2018). <i>ECAS: English communication arts and skills through Asian and African literature (8th ed.)</i>. Phoenix Publishing. • SuccessCDs. (n.d.). Letter writing: Types, format, examples. Accessed April 28, 2024, from https://www.successcds.net/learn-english/writing-skills/letter-writing-format-formal-letter-informal-letter-samples-topics.html 	

III. TEACHING AND LEARNING PROCEDURE		NOTES TO TEACHERS
A. Activating Prior Knowledge	<p>DAYS 1 and 2: Pre-Writing Part 3</p> <p>1. Short Review: Recalling the previous lesson</p> <p>a. Word Association</p> <p>Based on their recollection of the previous lesson, students should provide words they associate with the term "letters."</p>	<p>The Word Association activity may be fulfilled by the students either individually or in groups. The word for association, i.e., letters, may be presented through an idea bubble/ web on the board like the one given, which the students must give</p>

		<p>related words to. The teacher must then process and rationalize the connection of the responses.</p>
<p>B. Establishing Lesson Purpose</p>	<p>1. Establishing Lesson Purpose In the previous lesson, students learned about the two general types of letters: formal and informal. Both types serve as means of communication to discuss topics ranging from simple to complex. In this continuation of the learning unit (lesson 2 of 2), students will <i>read an Afro-Asian text, which will serve as the topic for the formal letter of inquiry they will eventually write.</i></p> <p>2. Unlocking Content Vocabulary Students are to take note of the definitions of the following terms either through copying or listening to the teacher’s inputs.</p> <p>a. Play—also known as drama, it is a genre of literature that tells a story through characters’ dialogs/ lines and actions performed before an audience (Balinas et al., 2005)</p> <p>b. Modals—are a type of auxiliary verbs that appear with main or action verbs to signify certain messages (Grammarly, 2023)</p> <p>c. Khanga—a loincloth worn by a woman in East Africa</p> <p>d. Eec, bakanuba—a Swahili slang term of respect meaning, “Hey, big man”</p> <p>e. Numberi—numerical figure or simply a number</p> <p>f. Kikapu—a basket</p> <p>Thinking of Equivalent and Looking for Examples Based on the Unlocking of Content Vocabulary activity, students should find their own examples or equivalent terms in other languages for the defined vocabulary words. They will then present these examples and equivalents to the class and explain why they are correct.</p>	<p>Unlocking Content Vocabulary Students may be given incomplete versions of the definitions ahead of time. They can fill in these incomplete definitions by listening to the teacher or copying from the teacher's presentation. This is to ensure engagement during the discussion.</p> <p>Each term should be paired with an example or a visual representation. For instance, the term "play" can be compared to a movie, highlighting the characteristics they have in common.</p>

	<p>This activity can be done individually or by small groups. Encourage creativity.</p>	
<p>C. Developing and Deepening Understanding</p>	<p>1. Explicitation Teacher’s prompts: During the previous lesson, you learned about the fundamentals of letters and the common parts required to write them. Today's lesson will involve reading a literary text, specifically a play, which could become the focal point for discussion and inspire your upcoming letter writing tasks.</p> <p>During Reading Teacher’s prompts: While reading, jot down answers to these questions for review later:</p> <ol style="list-style-type: none"> Who was the author? Where was the author from? What was the author’s area of study and profession? What roles did the following characters play in the story? <ul style="list-style-type: none"> - Butcher - Kanubhai - Dongo - Woman and Girl <p style="text-align: right;">Bones by Sadru Kassam (from Balinas et al., 2005)</p> <p>ABOUT THE AUTHOR: Sadru Kassam was born in Mombasa, the second largest city in Kenya. He worked as a high school teacher. He became involved with the Free Traveling Theatre while studying English at the Makerere University in Uganda. The theatre group was composed of professors and students who organized to bring the theatre to rural villages and towns.</p> <p>SCENE: A butcher's shop. A sign reads: "SALEH BIN AWADH, The Big Butcher, P. O. MAJI MOTO, Coast Region. " On one wall is a painting of a bull, and on another a picture of the BUTCHER slaughtering another bull. There are notices reading: "FRESH MEAT" and "WELCOME."</p> <p>NOTE: It is intended that each scene shall open with an extended mime by the Butcher, which can be developed from the outlines in the stage directions.</p> <p>SCENE 1 The shop is tolerably clean and tidy. The BUTCHER wears an almost white coat and his hair is combed. He sings as he arranges his meat to conceal its shortcomings. A joint tumbles to the ground: he looks to see if anyone is around, then picks it up and brushes it before replacing it, clean side upwards. He spits and scratches himself vigorously. He starts dividing some meat into smaller sections with a large knife, swinging the blade</p>	<p>During Reading The questions are designed to give the reading process direction for students. When the answers are discussed later, it's crucial for students to justify them by referencing specific parts of the text, such as line numbers, that support their ideas.</p> <p>Beside silent reading, students can take turns reading aloud, with one side of the room reading one line and the other side reading the next, fostering engagement and participation.</p> <p>Another way to engage the class in reading the text is through: a modified Jigsaw Method. Students can pair up or be divided into two large groups, ideally from opposite sides of the room. Each pair or group reads one of the two scenes for a set time. Afterward, they may discuss the scene they read and their answers to the provided</p>

dangerously. At length he cuts himself, shrieks, prances around, tends his bleeding finger, wipes the blood off on a piece of meat and sucks the wound. The WOMAN is heard singing as she approaches. She enters, wearing a khanga.

¹**WOMAN:** Eec, banakuba? How are you?

²**BUTCHER:** Me? Very well, mama, very well. You want meat?

³**WOMAN:** Yes, banakuba, I want meat. How's your meat? Is it good?

⁴**BUTCHER:** Very good, mama. Good and fresh. Can't you see me in the picture there slaughtering a bull?

⁵**WOMAN:** From what part will you give me?

⁶**BUTCHER:** Any part you want, mama. Whatever you ask for, I'm here to serve you. (He sharpens his knife on his file).

⁷**WOMAN:** I want of that. I hope it's fresh.

⁸**BUTCHER:** Completely fresh, mama: number one. How much do you want?

⁹**WOMAN:** Aaaa! A shilling's worth only — unless you want to give me more on credit.

¹⁰**BUTCHER:** No, no, no, not today. (The BUTCHER cuts a small piece from the meat the WOMAN has chosen, and then begins to cut larger pieces from another joint.)

¹¹**WOMAN:** A-a-a-a, I want off that only.

¹²**BUTCHER:** Yes, but you want good and fresh meat, isn't it? This is very good. See...excellent! Numberi one! I tell you.

¹³**WOMAN:** (Violently) I don't want it.

¹⁴**BUTCHER:** O.K. your wish. Was it this one you wanted?

¹⁵**WOMAN:** That's it. Now you know it.

¹⁶**BUTCHER:** (He puts some meat on the scale and is about to add several bones).

¹⁷**WOMAN:** What's that you're doing there? I didn't ask for stones. I don't want them. Remove them at once.

¹⁸**BUTCHER:** Mama, they aren't stones. They are very good bones with plenty of meat on them. See... excellent! Grade one!

¹⁹**WOMAN:** And what am I to do with bones? I'm not a dog.

²⁰**BUTCHER:** (He finishes weighing the meat and wraps it. The WOMAN takes out a small pouch and offers money which she draws back as the BUTCHER tries to snatch it, so that he pitches across his counter before she gives it to him).

²¹**BUTCHER:** Here it is, mama, your meat.

²²**WOMAN:** And here's your money... unless you don't want it.

²³**BUTCHER:** Eh, why not? Thank you, mama, thank you very much. God help you.

²⁴**WOMAN:** O.K., banakuba, good-bye.

(A GIRL enters, dressed in a dirty, tattered frock and carrying a kikapu.)

²⁵**GIRL:** Get me half a pound of meat, please. Nice — like you!

(As the WOMAN is going out she bumps into DONGO as he enters.)

²⁶**DONGO:** Good morning, mama.

²⁷**WOMAN:** Good morning, brother.

²⁸**DONGO:** What's the quarrel with the butcher?

²⁹**WOMAN:** Aaaa, nothing.

³⁰**DONGO:** Weren't you complaining of ill treatment? I heard you shouting.

³¹**WOMAN:** No, no, no. I was just joking with him. That butcher is a very nice man, you know.

questions with their partners or the other group.

If the text is too lengthy, it can be replaced with another Afro-Asian literary text. However, the 'During Reading' questions and some quiz items will need adjustments. The alternative text should still focus on an Afro-Asian social issue, history, culture, or tradition.

³²**DONGO:** I see. O.K. Good-bye.

³⁴**GIRL:** Good-bye. (Exit.)

³⁵**GIRL:** Give me very good meat, and no bones, please.

³⁶**BUTCHER:** No, no, no. No bones. Just a little one for your father.

³⁷**GIRL:** No. My father has no teeth.

³⁸**BUTCHER:** Oh, I see. (DONGO has been clearing his throat loudly to attract the BUTCHER's attention.)
DONGO, Mr. Dongo! Just come over here, please. I'm delighted to see you. How are you?

³⁹**DONGO:** Excellent, thank you. And you?

⁴⁰**BUTCHER:** Aaaa, not well at all, because you know you still haven't endorsed my trading license. Please do it just now. Only a week is left before the closing date.

(DONGO stands as if ready to receive a gift. He looks away, pauses, then looks back at his hand as if surprised to see it empty).

⁴¹**DONGO:** Your trading license? Hasn't anyone taught you how to get it? (The BUTCHER shakes his head). Just look at your shop! (DONGO sweeps a pile of scraps from the counter onto the floor). See, the whole floor is littered with scraps and bones. When did you last sweep it? (DONGO wipes his hands, now covered in blood from the meat, on the BUTCHER'S apron). And why is your apron so dirty? Where is your file? (DONGO takes the file and breaks it in two.) Why is it broken? (He runs his hands through the BUTCHER'S hair, ruffing it.) And why have you not combed your hair? Who made you big butcher? Look, you must get things in order before pestering me to endorse your license. Do you understand that?

⁴²**BUTCHER:** I... I'm sorry. I didn't know about these things. If... if you return next week, I promise everything will be in order. But please, I must have the license endorsed by next Monday.

⁴³**DONGO:** That's your business. I'm warning you, if everything is not ready by next week, I won't get your license, is that clear?

⁴⁴**BUTCHER:** Yes, yes. Everything will be in order next week. I promise.

⁴⁵**DONGO:** Your business. (Exit).

⁴⁶**GIRL:** Come on, where's my meat?

⁴⁷**BUTCHER:** Oh, dear yes. I'm sorry. I won't be a minute. Here it is. (She exits. The BUTCHER surveys his shop in despair). What's to be done? And that girl she didn't pay me. Which way did she go? Too late! She's made off. (Enters KANUBHAI, a Hindu trader in dhoti and cap. He holds his nose in disgust as he passes the BUTCHER's shop). Kanubhai! Oh, Kanubhai! Just come over here please, quick.

⁴⁸**KANUBHAI:** Come near your stinking meat? No, no, no, never!

⁴⁹**BUTCHER:** Ah, this old man! (He comes from his shop and crosses to KANUBHAI). Kanubhai, please help me. You know that health inspector. He's refusing to endorse my trading license. I whitewashed my shop and bought a new apron, but still he comes and asks me why my shop's dirty, and why my hair is not stylishly done, and what not. What am I to do?

⁵⁰**KANUBHAI:** That man! I know him. He's a dog. He's hungry.

⁵¹**BUTCHER:** Hungry?

⁵²**KANUBHAI:** Yes, hungry. He wants some bones. (He pretends to snarl).

⁵³**BUTCHER:** Bones?

⁵⁴**KANUBHAI:** Yes, bones. You still don't understand? (He takes out some coins, jingles them, and pretends to eat them, snarling as he does so.) He wants bones, bones!

55 **BUTCHER:** Oh, bones, bones! Yes, I see he wants some bones.
(As the KANUBHAI exits, the BUTCHER leaps joyfully into the air, claps his hands, and returns purposefully to his shop.)

SCENE 2

(The same scene a week later. The floor is littered with rubbish. The BUTCHER's apron is filthy. Rusty knives and broken implements lie around).

ANNOUNCER: The same scene. One week later.

(The BUTCHER stretches, yawns, scratches himself, spits on the floor, kicks at the rubbish. Enters DONGO; he coughs. The BUTCHER works at his counter pretending not to have seen DONGO, who strolls with exaggerated casualness up to the shop. The BUTCHER looks up, pretending surprise).

56 **BUTCHER:** Oh, Dongo! Good morning. How are you?

57 **DONGO:** Mmm! Not so well.

58 **BUTCHER:** Not well? I'm very sorry. Anyway, I hope you've come to endorse my license.

59 **DONGO:** Endorse your license? Just like that? With such a dirty shop?

60 **BUTCHER:** Oh, by the way, Mr. Dongo, I almost forgot: I have something for you. I thought you might like a few bones to take home.

(The BUTCHER hands DONGO a small package).

61 **DONGO:** Bones? Bones? What should I want with bones? (As he fumbles with the package, a couple of coins fall out. He chases after them, and then slips the package in his pocket).

Oh, bones, bones! That's very thoughtful of you. They will come in very handy. (He smiles broadly). Mr. Awadh, your shop looks really clean today. See, no cobwebs, a clean scale, a new broom, a dustbin outside. It's the way we want it. Don't you worry about your hair. Come on, give me those forms. (The BUTCHER hands him the forms. DONGO takes out a pen, goes to sign, but finds the nib is broken). Just lend me your pen, please. Something's gone wrong with mine.

62 **BUTCHER:** Certainly, certainly. I'm at your service.

(The BUTCHER hands over his pen, which DONGO examines admiringly.)

63 **DONGO:** Eh, you've bought a new pen. (He finishes signing and slips the pen into his own pocket.) Well that's done. Now you'll be all right. O.K., Mr. Awadh, kwaheri.

64 **BUTCHER:** Thank you. Kwaheri, kwaheri.

65 **DONGO:** Kwaheri,

66 **BUTCHER:** Kwaheri,

(Dongo goes out and then returns for his hat, which he had put on the counter while singing).

67 **DONGO:** Ah, my hat, there it is. Kwaheri, kwaheri.

68 **BUTCHER:** Kwaheri. (DONGO goes out. The BUTCHER returns to his work. Enters the WOMAN. She surveys the shop, screws up her face, holds her nose, and walks past with her head in the air).

Hello, mama! Good morning. (She eyes him sourly). Aren't you coming to buy meat today?

69 **WOMAN:** Just look at your shop! And at yourself! Dirty and stinking! I'm not going to buy meat from you anymore. I'm going to the next butcher, to a cleaner shop. (Exit.)

70 **BUTCHER:** But mama, mama, I have license. Listen. (He reads). "Certified clean and fit to sell meat for human consumption." Mama! Mama!

End/ Curtain

After Reading

Teacher's prompts: Now that you are done with reading the text, let us clarify the answers to the questions given earlier and then answer additional ones:

- a. a. Who was the author?
- b. Where was the author from?
- c. What was the author's area of study and profession?
- d. What roles did the following characters play in the story?
 - Butcher
 - Kanubhai
 - Dongo
 - Woman and Girl

Teacher's prompts: Thank you for your answers. Now to enable us to have a deeper understanding of the text you just read, let us read aloud the following Latin phrase from the Roman literature scholar Horace:

“dulce et utile”

The phrase translates to “sweet and useful” in English, and it refers to the role that literature and all its kinds should fulfill in the world, that is to be sweet or entertaining and at the same time, be enriching or filled with lessons to learn.

Now with the help of the additional questions that I have, let us dig deeper and see if the text you just read fits the phrase that Horace popularized.

Additional/ Extending/ Integrating Questions

- e. Considering that the author served as an English teacher and was involved in theater acting or plays, do you think he may have had a message or messages he wanted readers or viewers of his play to learn? Why or why not?
- f. What message or messages might these be? Are they relatable or applicable to real life?

- g. Which scenarios or lines in the play show the message/s you speak of to be relatable or applicable to real life? How and why?
- h. Do any of the characters in the story represent real people or groups? Why and how?
- i. In other works or in life, such as those in literature, history, or culture, could similar scenarios occur, and could similar characters also appear? How and why?

DAYS 3: Pre-Writing Part 3 continued

2. Worked Example

Reading a formal letter

Teacher’s prompt: Yesterday, we were able to establish that the literary text you read titled “Bones” by Sadru Kassam indeed fits the Latin phrase “dulce et utile” because aside from being entertaining, it also had a number of lessons, ideas, scenarios, or social issues which you might be more curious and concerned about. In today’s meeting, you again will have to read a text, but this time, it is a formal letter supposedly expressing an inquiry regarding a similar or related social issue found in “Bones.” To double as a review, in this reading of yours, you must be capable of identifying the parts of a formal letter present and take note of the words in bold print or those that are underlined.

ABC Homes
 123 Hope Avenue
 Hopeville, USA

April 30, 2024

Engr. Walter Peters
 Chief Executive Officer
 American Electric Corporation
 456 Unity Street
 Harmony City, USA

Dear Engr. Peters:

Greetings!

After Reading

Process the answers to the questions posted earlier.

During Reading Answers:

- a. Sadru Kassam
- b. Mombasa, Kenya
- c. English, teaching, theater acting/ involvement
- d. Butcher- butcher/ meat processor/ handler/ seller
 Kanubhai – Hindu trader
 Dongo – health inspector
 Woman and Girl – customers

If students struggle with reading a phrase, the teacher can read it first and then have the students repeat it. Asking questions like, "When can we say something is sweet? How about useful?" can also encourage engagement and critical thinking. Connect their answers to the explanation.

	<p>I, Mr. John Smith, the undersigned, write on behalf of the rest of the other home owners of ABC Homes regarding a pressing community concern.</p> <p>In particular, <u>may I know why the American Electric Corporation has been consistently experiencing disruptions in the electricity it provides in Hopeville despite the consistent increase in the fees it charges its consumers?</u> I am genuinely interested in understanding the causes of the disruptions in spite of the fee increase as this situation has been greatly affecting the trust of the consumers in the corporation.</p> <p>Additionally, <u>would it be possible to personally discuss the above between us, the home owners and your good office next week?</u> If the mode requested is not possible, <u>could the discussion instead be conducted at least through the virtual mode?</u></p> <p>I would be eagerly awaiting your response and would make myself available at your convenience for any further discussions or information needed should you not be available in the requested time frame.</p> <p>Warm regards,</p> <p>John Smith Home owner</p> <p>Teacher’s prompt: Based on the given example, fulfill the following tasks and answer the following questions:</p> <ol style="list-style-type: none"> What are the parts of a formal letter present in the example text? Give the name of the letter part and then read aloud the portion of the example text that corresponds to the letter part you identified. What social problem possibly similar to the one found in Bones is tackled in the example text? What are the requests found in the example text so that the issue may possibly be clarified? What part of speech are the parts of the example text in bold? What type of sentence according to structure are the parts underlined? <p>Teacher’s prompt: Let’s now shift our focus on understanding further the parts that were in bold print and underlined during the reading of the example text:</p>	<p>Additional/ Extending/ Integrating Questions</p> <p>Students' responses may differ at this stage, and they can work in pairs, individually, or by drawing lots. However, the teacher should be prepared to guide or connect their answers to the expected ones:</p> <p>e. Yes, the author may have found a way to combine his professional skills with his interests and after all, literature, like a play or drama, is meant to serve various purposes including teaching.</p> <p>f. Corruption or selfish desire for progress that results in illicit processes that benefit nobody in the end except for those in power</p> <p>g. Lines 50 – 55 and 60 - 64 are lines where the symbolic meanings of the words “dog,” “bones,” and “hunger” are revealed wherein there are those in power symbolized by dogs who go after bones or bribes so that they would not bark and solve their own hunger or needs.</p> <p>h. Dongo – corrupt officials willing to be paid to set aside</p>
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Modals—those in bold print are a type of helping verbs (HVs), meaning they appear along with action verbs (AVs). In English grammar, **modals** are auxiliary verbs that express various shades of meaning like possibility, necessity, permission, obligation, and ability. Examples include "can," "could," "may," "might," "must," "shall," "should," "will," and "would." They're versatile tools for expressing nuanced ideas in language.

Examples include:

would (HV) + participate (AV)	might (HV) + win (AV)
could (HV) + participate (AV)	may (HV) + run (AV)
can (HV) + study (AV)	

In formal writing, modals are used to convey a sense of certainty, obligation, permission, possibility, or ability with precision. Here are some examples of modals commonly used in formal writing:

- **Should:** Indicates advisability or recommendation.
Example: Students should submit their assignments before the deadline.
- **Would:** Used for polite requests or hypothetical situations.
Example: I would appreciate your prompt response.
- **Could:** Indicates possibility or ability.
Example: The proposed changes could improve efficiency.
- **May:** Indicates permission or possibility.
Example: Applicants may be required to undergo a background check.
- **Might:** Indicates a slight possibility or suggestion.
Example: The conference might be postponed due to unforeseen circumstances.
- **Will:** Indicates certainty or prediction.
Example: The company's profits will likely increase next quarter.
- **Can:** Indicates ability or possibility.
Example: The new software can enhance productivity.

Those in the **past tense form**, as demonstrated in the example letter, typically convey **politeness** more effectively in formal correspondence compared to other modals such as can, shall, will, and must.

their standards or not to enforce the law; Butcher – people who also engage in corrupt activities just so they may evade the law/standards set and get ahead of others.

i. Any work, life story, history, or culture may be accepted provided that they align with ideas established in Questions e, f, g, and h.

DAYS 3: Pre-Writing Part 3 continued

Inform the students ahead of time that the contents of the letter are fictional and were generated for the purpose of the discussion.

The reading may also be done individually or in pairs.

Interrogative Sentences—those underlined are called interrogative sentences, meaning they are used in asking questions or inquiries. They are often used in letters of inquiry like the text you read.

The **common of interrogative sentence pattern** is:

WH Question (WH?) + HV or DO Forms + Subject (S) + AV + Question Mark (?)

Examples include:

What (WH?) + would (HV) + you (S) + like (AV) + ?

What (WH?) + could (HV) + she (S) + do (AV) + ?

May (HV) + I (S) + leave (AV) + ?

Can (HV) + he (S) + go (AV) + ?

3. Lesson Activity

Teacher's prompt: Now that we're done discussing, let's work on doing an activity that will check on your ability to identify modals and interrogative sentences.

I. Modal Verbs

1. Identify the TWO modals and TWO action verbs in the following sentence:

Although she was exhausted from the long day at work, Maria decided to attend the evening class because she knew it would enhance her skills and could potentially lead to better job opportunities in the future.

2. Identify the action verb with a modal in the following sentence:

Despite his fear of flying, Mark must travel by plane to attend the important business conference in London next week.

3. Identify the modal of the action verb in the following sentence:

Despite feeling under the weather, Sarah decided to go to the party tonight, as she should make an effort to maintain her social connections.

II. Interrogative Sentences

4. What pattern in interrogative sentence writing is present in the sentence that follows:

To facilitate **Task a**, lead its accomplishment by saying that one letter part present in the example text is the salutation, with its corresponding portion being "Dear Engr. Peters."

Answers to Questions b-c:

- b. Frequent power interruptions despite rising costs
- c. Reason/s for frequent electricity disruptions despite rising costs; in-person or virtual meet ups for discussions
- d. Auxiliary or Modal Verbs
- e. Interrogative Sentences

Ask students to think of their own action verbs to be paired with the given HV to allow some form of practice.

Inform students that the elements in the pattern don't always have to be present, depending on the sentence. Sometimes, an element may be absent or require more details, but the sequencing remains the same. Question words or helping verbs (HVs), including

	<p>Can you swim?</p> <p>5. What elements from the common pattern used in interrogative sentence writing are NOT present in the following sentence: Who are you?</p> <p>6. Try transforming the following sentence into an interrogative one following the pattern HV + SUBJECT + AV + ?: She does dance.</p> <p>Lesson Activity This may be done in pairs or groups.</p> <p>Answers:</p> <p>I. Modal Verbs</p> <ol style="list-style-type: none"> would (HV1) + enhance (AV1); could (HV2) + lead (AV2) travel should <p>Interrogative Sentences</p> <ol style="list-style-type: none"> HV + S + AV HV or DO Forms and AV Does she dance? 	<p>forms of "do," or even linking verbs (LVs), always appear first, followed by the subject and the action verb (AV). Exploring students' background knowledge about constructing interrogative sentences could also be beneficial.</p>
<p>B. Making Generalizations</p>	<p>1. Learners' Takeaways</p> <p>Exit Ticket</p> <p>Teacher's prompts: From all our recent meetings so far, we have been tackling modals and interrogative sentences in writing formal letters of inquiry. At his part, we summarize the details of all the things we have discussed. We do so by completing strictly individually the following prompts and then submitting your answers so that we can check if you are already fully prepared to exit this lesson:</p> <ol style="list-style-type: none"> Modals appear with _____ verbs. Modals are used in suggesting or expressing ideas such as _____. _____ Interrogative sentences are used when _____. In writing interrogative sentences used in inquiry letters, the _____ pattern may be used as a guide. 	<p>Exit Ticket</p> <p>The teacher may gather students' outputs for this part to check how many are on track and which concepts may need revisiting or reinforcing before students are made to undergo the quiz.</p>

	<p>5. Inquiry letters use interrogative sentences to tackle _____ such as the one found in Bones.</p> <p>2. Reflection on Learning Teacher's prompt: As a form of reflection, answer as well the following prompts without having to submit your responses.</p> <p>a. In this lesson, I learned about _____.</p> <p>b. I find the part about _____ interesting and useful.</p> <p>c. I find the part about _____ a bit difficult or confusing.</p> <p>d. What I should do to help myself overcome my difficulty or confusion is _____.</p>	
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IV. EVALUATING LEARNING: FORMATIVE ASSESSMENT AND TEACHER'S REFLECTION		NOTES TO TEACHERS
<p>A. Evaluating Learning</p>	<p>DAY 4: Pre-Writing Part 3 continued</p> <p>1. Summative Assessment Teacher's prompt: Read ALL of the instructions and each of the items carefully and then select or supply the details needed. Erasures will be considered incorrect. There are 20 points for the whole quiz.</p> <p>a. Multiple-Choice (10pts): Select the choice that corresponds to the correct answer to each item.</p> <p>1. The play Bones was written by Sadru Kassam, and he most likely gained inspiration to write the play based on all of the following EXCEPT: a. pure imagination b. relevant experience c. observations d. news</p> <p>2. In the play Bones, which character possibly represents powerful officials in society that abuse their authority to indirectly demand what they want from others? a. Woman b. Dongo c. Butcher d. Kanubhai</p>	<p>Since students have already undergone numerous formative assessments throughout the discussion of the lesson, this segment will already be a summative quiz.</p>

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| | <p>3. In the play <i>Bones</i>, the bribes that people possibly give powerful officials in society to gain favors are represented by which object?
 a. pen b. meat c. coins d. bones</p> <p>4. Which part of speech appears with action verbs to imply ability, politeness, permission, or suggestion?
 a. progressive verbs c. modals
 b. movement verbs d. subjects</p> <p>5. Which particular modal from the ones given suggest politeness?
 a. will b. shall c. can d. could</p> <p>6. In plain declarative sentences, modals appear after the subject such as, "You should go." In interrogative sentences, modals appear where in relation to the subject?
 a. It appears before the subject. c. It stays to appear after the subject.
 b. It appears at the last part of the sentence d. It is none of the given.</p> <p>7. Interrogative sentences are needed in inquiry letters because both of them share the purpose of which of the following?
 a. asking about something
 b. requesting for something
 c. declaring details about something
 d. commanding the recipient about something</p> <p>8. Which of the following is the common sentence pattern for interrogative sentences?
 a. Subject + Verb
 b. Verb + Subject
 c. WH Question + Subject + Helping Verb + Action Verb + Question Mark
 d. WH Question + Helping Verb + Subject + Action Verb + Question Mark</p> <p>9. Which statement is true about the common pattern in writing interrogative sentences?
 a. It strictly requires all elements to be present whenever used.
 b. It allows for some elements to be absent depending on the sentence.
 c. It does not give the correct pattern in writing interrogative sentences.
 d. It allows the subjects to appear first before the other elements.</p> <p>10. Generally, the common pattern used in writing interrogative sentences is meant to fulfill which purpose?
 a. to dictate all the elements that must be placed in the sentences
 c. to show the proper sequencing of present elements in the sentences</p> | |
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- b. to confuse speakers about what they should do in writing their sentences
- d. to show the complexity of writing interrogative sentences in reality

b. Identification (10pts): Read the excerpt of the letter that follows and then identify each of all the modals present for Items 11 to 15 and all the interrogative sentences present for Items 16 to 20.

Text:

Dear Aunt Carla:

I hope this reaches you well.

I write to kindly ask about something and for permission. Could my cousin from your side and I go to the mall today? I really want to spend time with my cousin. Should I come over there to fetch him? Or should I ask my mother to instead take us to the mall? Would you want to come with us as well? May we stay out until late in the evening?

I hope to hear from you soon.

Sincerely,

Andy

Modals

- 11.
- 12.
- 13.
- 14.
- 15.

Interrogative Sentences

- 16.
- 17.
- 18.
- 19.
- 20.

Answer Key:

- 1. a
- 2. b
- 3. d
- 4. c
- 5. d
- 6. a
- 10. c
- 11. could
- 12. should
- 13. should
- 14. would
- 15. may

- 19. Would you want to come with us as well?
- 20. May we stay out until late in the evening?

	7. a 16. Could my cousin from your side and I go to the mall today? 8. d 17. Should I come over there to fetch him? 9. b 18. Should I ask my mother to instead take us to the mall?			
B. Teacher's Remarks	<i>Note observations on any of the following areas:</i>	Effective Practices	Problems Encountered	The teacher may take note of some observations related to the effective practices and problems encountered after utilizing the different strategies, materials used, learner engagement and other related stuff. Teachers may also suggest ways to improve the different activities explored/ lesson exemplar.
	strategies explored			
	materials used			
	learner engagement/ interaction			
	others			
C. Teacher's Reflection	<i>Reflection guide or prompt can be on:</i> <ul style="list-style-type: none"> ▪ <u>principles behind the teaching</u> What principles and beliefs informed my lesson? Why did I teach the lesson the way I did? ▪ <u>students</u> What roles did my students play in my lesson? What did my students learn? How did they learn? ▪ <u>ways forward</u> What could I have done differently? What can I explore in the next lesson? 			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.