*This course pack is a toolkit to assist you in your remote learning. It consists of a course guide and a learning guide. The course guide provides a general view about the course. The learning guide outlines the detailed learning objectives, expected outputs, learning experiences, assessment tasks, and resources for each course content.*

**TEACHERS NAME**

**A.Y.**

COURSE PACK

**COURSE GUIDE**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **NAME OF PROGRAM** |  | SENIOR HIGH SCHOOL | | | | | | |
| **COURSE CODE** |  | | | | | | |
| **COURSE DESCRIPTIVE TITLE** |  | | | | **PREREQUISITE** | **:** |  |
| **CO-REQUISITE** | **:** |  |
| **COURSE DESCRIPTION** |  | | | | | | |
| **YEAR LEVEL** |  | | | | **TERM OFFERED** | **:** |  |
| **COURSE CREDITS** |  | **LECTURE CONTACT HOURS PER WEEK** | **:** |  | **LABORATORY CONTACT HOURS PER WEEK** | **:** |  |
|  |
|  | | | | | | |
| **MAJOR REFERENCES**  (Kindly indicate here the relevant PSG, CMO, JCMMC, and other primary references used for this course.) |  | | | | | | |
| **FACILITY AND EQUIPMENT** |  | | | | | | |
| **FACULTY REQUIREMENTS** |  | | | | | | |

*Note: Contact hours per week were increased due to adjusted Academic Calendar.*

PART 2. OUTCOMES-BASED EDUCATION ALIGNMENT FRAMEWORK

|  |  |  |  |
| --- | --- | --- | --- |
| **INSTITUTIONAL OUTCOMES**  **(IOs)** | | **PROGRAM OUTCOMES (POs)** | **COURSE OUTCOMES (COs)** |
| ***As a learner you are expected to demonstrate:*** | | ***At the completion of your program, you should be able to:*** | ***At the completion of the course, you should be able to:*** |
| ***Attribute*** | ***Outcomes*** |
| **Spirituality/ Spiritual Being** | Recognize the power and importance of Divine influence in living a life of love, kindness, compassion, and service. | N/A | N/A |
| **Professional Competence** | Demonstrate firm understanding and in-depth mastery of the required knowledge and skills | The learner clearly and coherently uses multiple elements conventionally identified with a genre for a written output. | The learner understands that mastery of the basic forms, types, techniques and devices of creative nonfiction enables him/her to effectively critique and write creative nonfiction. |
| **Creativity and Ingenuity** | Apply critical thinking and creativity in handling situations in and out of the workplace | The learner competently delivers an artistic presentation summarizing and analyzing the form, theme and techniques of a chosen creative nonfictional text. | The learner understands that mastery of the basic forms, types, techniques and devices of creative nonfiction enables him/her to effectively critique and write creative nonfiction. |
| **Effective Communication Skills** | Communicate effectively using the English language, both written and oral, in various contexts; | The learner writes a clear and coherent critique and an interesting and engaging creative nonfiction. | The learner understands the literary conventions that govern the different genres. |
| **Life-long leadership/learning** | Deliver excellent service consistently by using acquired life-long learning skills | The learner clearly and coherently uses a chosen element conventionally identified with a genre for a written output. | The learner understands the distinction between and among creative nonfiction types and forms. |
| **Values-centeredness** | Keep their faith, respect for man and environment, integrity, and discipline intact amidst diversity; | N/A | N/A |
| **Global Skills** | Work professionally and efficiently in a multi-disciplinary and multicultural working environment. | N/A | N/A |
| **Productivity** | Proactively contribute to the country’s progress and development through increased productivity | N/A | The learner understands that mastery of the basic forms, types, techniques and devices of creative nonfiction enables him/her to effectively critique and write creative nonfiction. |

PART 3. COURSE REQUIREMENTS

## COURSE REQUIREMENTS

|  |  |  |  |
| --- | --- | --- | --- |
| **CLASS SCHEDULE** | | **CLASS VENUE** | |
| **LECTURE** | **LABORATORY** | **LECTURE** | **LABORATORY** |
|  |  |  |  |

## INSTRUCTOR’S DETAILS

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **INSTRUCTOR’S NAME** | **:** |  | **CONTACT NUMBER / EMAIL ADDRESS** | **:** |  |
| **SCHEDULE FOR CONSULTATION** | **:** |  | **INSTRUCTOR’S OFFICE** | **:** |  |

## GRADING SYSTEM

* An integral part of the teaching-learning process is assessment. This process allows to track learner’s progress in relation to their attainment of the program outcomes, course objectives, mastery of knowledge and the required competences for their respective programs.
* The institution adopts the zero-based grading system. The grading system is standards- and competency-based consistent with the outcomes-based education (OBE) framework. The components of the grading system are aligned with the program educational objectives and in compliance with the revised policies, standards, and guidelines set by the regulating bodies. The grades for each component shall be expressed in percentile for uniformity of values. To get the percentile, the number of correct answers/actual points shall be divided by the total number of test points/possible points. The passing standard rate across all programs is 60%. When translated to five-point grade system, this is equivalent to 2.5.
* The learner will be rated based on three main components: Quizzes, Class Participation and Assessment Tasks. Each component has corresponding weight percentage. This will be the basis of the grading system.

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **GRADING POLICY** | **:** | **TERM GRADE** | Quiz (10%) + Class Participation (30%) + Assessment Task (60%) | | | | | |
| **FINAL GRADE** | Midterm (40%) + Final Term (60%) | | | | | |
| **COMPONENTS** | **QUIZ** | | **ASSESSMENT TASK** | | | |
| **Q1** | **Q2** | **AT1** | | **AT2** | **AT3** |
| **MIDTERM (40%)** |  |  |  | |  |  |
| **FINALS (60%)** |  |  |  | |  |  |
| *Note: Class participations may vary depending on the nature of the course/subject, etc. The instructors should exercise their academic freedom in identifying necessary Class Participation activities to support learning so long as it fosters collaboration among the instructors who handle similar courses.* | | | | | | |
| **RESIT/RETAKING POLICY** |  |  | | | | | | |
| **ATTENDANCE POLICY** |  | * The allowed number of absences for students is **20% of the total contact hours**. Please refer to the matrix on the right. **Failure to comply with this requirement merits an FDA or Failure due to Absences**. * **The faculty must strive every effort to reach out to every learner to ensure that they are supported during the flexible learning modality**. In case the student is unable to attend at least the two mandatory synchronous sessions consecutively, the faculty must contact the parents/guardians and refer the same to the guidance office for additional support. In this case, the online referral slip, and parent conference slip must be accomplished as evidence. | | | |  | | |

1. **GENERAL COURSE POLICY**
2. All students are expected to attend the classes **REGULARLY AND PUNCTUALLY.**
3. They should **COME PREPARED** in class. This includes preparation for the assignment, readings, quizzes, and other classroom activities.
4. They should **PARTICIPATE ACTIVELY** in class.
5. Requirements should be submitted on/or before the set deadline. Otherwise, there will be corresponding **DEDUCTION OF 1 POINT** for every day late from the date of submission. Projects submitted beyond **3 DAYS** (excluding Sunday) from the deadline will no longer be entertained unless if it is for a valid reason to be determined by the instructor.
6. **HONESTY AND INTEGRITY** should be observed in **ALL** academic undertakings.
7. **PLAGIARISM** (representing other author’s ideas as one’s own) and **CHEATING** **WILL NOT BE TOLERATED.**
8. Observe the following *Video Conferencing Etiquette by* Meredith Hart’s (2020), especially when attending synchronous (online) sessions:

* Mute yourself when not speaking.
* Be on time.
* Ensure your technology works correctly.
* Use technology to fully engage remote participants.
* Choose the proper software and hardware.
* Wear work-appropriate clothing.
* Frame the camera correctly.
* Have the right light.
* Look into the camera.

1. Demonstrate courtesy, professionalism, and decency in speech and in action. Use appropriate language in conveying messages via chat, email, or even through online classes.
2. Observe propriety of school property including but not limited to learning packs, worksheets, slide presentations, etc. Do not share, post, publish, reproduce in any form and by any means these materials without prior consent from the author or the owner (e.g., faculty, classmates, resource speakers, etc.).

PART 4. TEACHING-LEARNING PROCESS MATRIX

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **WEEK NO.** | **INDICATIVE HOURS** | **LEARNING OUTCOME/S** | **TOPIC** | **FORMATIVE ASSESSMENT** | **LEARNING EXPERIENCES** | | **MATERIALS/**  **REFERENCES** |
| **SYNCHRONOUS** | **ASYNCHRONOUS** |
| **COURSE OUTCOME/S:** | | | | | | | |
| **COMPETENCE:** | | | | | | **SUMMATIVE ASSESSMENT/S:** | |
| **1** | 3 hours | Analyze the theme and techniques used in a particular text | | **Reading Reflection Journals** Students reflect on assigned readings, focusing on the techniques used by the authors (e.g., personal essays, memoirs, literary journalism). | **Reading & Analysis of Creative Non-fiction** Students read a variety of creative non-fiction texts (memoirs, personal essays, profiles) and engage in discussions analyzing the techniques used, such as narrative voice, point of view, and sensory detail. |  |  |
| **2** | 3 hours |  |  |
| **3** | 3 hours | Create samples of the different literary elements based on  one’s experience (e.g. metaphor to describe an emotion) | | **Creative Prompt Exercises** Short writing assignments where students respond to prompts. These can be used to explore topics like voice, tone, or structure in creative non-fiction. | **Introductory discussion about literary elements** |  |  |
| **4** | **EXAM** | | | | | | |
| **5** | 3 hours | Analyze factual/nonfictional elements (Plot, Characters,  Characterization, Point of View, Angle, Setting and  Atmosphere, Symbols and Symbolisms, Irony, Figures of speech, Dialogue, Scene, Other elements and Devices) in the  Texts. | | **Peer Review Sessions** Early drafts of personal essays shared with peers for feedback. Focus on the strengths and weaknesses in the use of narrative techniques. | **Discussion-based: Factual and Non-fictional Elements** |  |  |
| **6** | 3 hours |  |  |
| **7** | **EXAM** | | | | | | |
| **8** | 3 hours | Evaluate other’s draft based on:  1. clarity of idea  2. appropriate choice of literary element  3. appropriate use of the element  4. effective combination of the idea and the chosen  literary element | | **Character Sketches or Profiles** Students write a non-fictional profile of someone they know, focusing on detailed characterization. | **Discussion-Based: Evaluation guide for Creative Non-fiction Draft** |  |  |
| **9** | 3 hours |  |  |
| **10** | 3 hours | Revise the draft of a short piece using any of the literary  conventions of a genre (e.g. plot for narrative piece) | | **Workshop on Final Essay** Students present the draft of their final creative non-fiction piece. Peer feedback and class discussion on revisions. | **Revision process for a Narrative piece using literary convention** |  |  |
| **11** | **EXAM** | | | | | | |
| **12** | 3 hours | Write a mini critique of a peer’s work based on coherence  and organization of paragraphs, development of literary  elements use of factual information, and other qualities  concerning form and content | | **Narrative Structure Analysis** Students analyze the structure of their own work, highlighting choices they made in shaping the narrative arc. | **Discussion of Introduction of Critique Components** |  |  |
| **13** | 3 hours | Write a draft of creative nonfiction piece based on  memorable real-life experience | | **Scene Building Exercises** Short assignments where students write vivid, sensory-rich scenes based on real-life events. | **Discussion-based: Writing a creative non-fiction draft** |  |  |
| **14** | 3 hours | Revise the draft based on desirable qualities of well-written  creative nonfiction | | **Workshop on Final Essay** Students present the draft of their final creative non-fiction piece. Peer feedback and class discussion on revisions. | **Discussion-based:**  **Revision of creative non-fiction draft** |  |  |
| **15** | **EXAM** | | | | | | |
|  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | \_\_\_\_\_\_\_\_\_\_\_\_ | **TOTAL INDICATIVE HOURS PER TERM** | | | | | |

PART 5. COURSE RESOURCES

1. **Books**

**Website/Online Sources**

1. **Journals/Articles**
2. **Other Relevant Sources/Materials**

* [INSERT CITATION/S]

**LEARNING GUIDE**

**Let us take a GLANCE!**

In a nutshell, here is what you will expect this week:

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **CONTENT** | **Week No.** |  | | | |
| **Learning Outcome/s** |  | | | |
| **Topic/s** |  | | | |
| **ASSESSMENT** | **Formative** |  | | | |
| **Summative** |  | | | |
| **MODE** | **Approach** |  | **Conventional** |  | **Hybrid** |
|  | **Flipped** |  | **Others: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |
| **Synchronous**  **Activity** |  | | | |
| **Asynchronous**  **Activity** |  | | | |
| **RESOURCES** | **Required Reading/s** |  | | | |
| **EdTech Tool/s** |  | | | |
| **Additional Learning Resource/s** |  | | | |

**Let us EXPLORE!**

**Share a Personal Story:** Begin the lesson by sharing a brief personal anecdote that ties into the themes of creative nonfiction. This sets a relatable tone and highlights the importance of narrative in capturing real-life experiences.

**Let us FIRM UP!**

1. **What made the author’s story feel real or relatable to you?**
2. **What details stood out to you, and how did they help you visualize the story?**
3. **How does the author’s perspective change the way we understand their experience?**

**Let us DEEPEN**

**What is Creative Non-fiction?**

* It involves writing about personal experience, real people, or events. It is writing about fact, rather than fiction. The writer can write about anything, such as a personal experience, current events, or issues in the public eye. The writer can also inject personal thoughts, feelings, or opinions into the writing. Often, the writer uses the first person “I”. Popular types of creative non-fiction include the personal essay, memoir, autobiography, literary journalistic essay, travel writing, and food writing. Creative non-fiction Is also known as “Literary Journalism”.

**Types of Creative Non-fiction**

Creative Non-fiction is about fact-truth. Th truth can be about a personal experience, events, or issue in the public eye. There are many categories or genres to choose from, such as the personal essay, memoir, and autobiography. The following is a list if the most popular types of creative non-fiction:

**Let us TRANSFER**