

# Epikong Labanan: Navigating Conflict and Plot in Florante at Laura

## Lesson Overview

**Subject:** Filipino / Literature

**Target Age:** 13 years old (Grade 7/8)

**Duration:** 60-90 minutes

**Learning Objectives:** By the end of this lesson, the learner will be able to:

- Identify the different types of *tunggalian* (conflict) present in the plot of Florante at Laura.
- Sequence the *banghay* (plot) of the story focusing on the turning points caused by these conflicts.
- Connect the themes of struggle in the epic to real-world personal or social challenges.

## Materials Needed

- A copy of *Florante at Laura* (Full text or a detailed summary)
- Large sheet of paper or a digital whiteboard (Canva, Jamboard, or similar)
- Colored markers or digital drawing tools
- Index cards or small scraps of paper
- "Conflict Categories" printout or handwritten labels

## 1. Introduction: The Hook (10 minutes)

**The Scenario:** "Imagine you wake up tied to a giant tree in the middle of a dark, scary forest. You can't move. Suddenly, you hear the growl of two hungry lions approaching. To make matters worse, your best friend has been tricked, your home has been taken over by a villain, and you think the person you love has forgotten you."

**Ask:** Which of those problems is the scariest? Why?

(Note: This helps the learner realize that problems/conflicts come in different flavors: physical, emotional, and social.)

**Connection:** Tell the learner that this is exactly where we find Florante at the start of the poem. Today, we aren't just reading a story; we are detectives figuring out how **conflict** drives the entire **plot** (**banghay**) of this Filipino masterpiece.

## 2. Body: Content & Practice (45-60 minutes)

### I Do: The Toolkit (Direct Instruction)

Explain that a story is like a car engine, and **Conflict (Tunggalian)** is the fuel. Without it, the story doesn't move. Introduce the four main types of conflict in *Florante at Laura*:

- **Tao vs. Tao (Person vs. Person):** Florante vs. Konde Adolfo (The classic hero vs. villain).
- **Tao vs. Sarili (Person vs. Self):** Florante's despair and doubt while tied to the tree.
- **Tao vs. Kalikasan (Person vs. Nature):** The dark forest (Gubat na Mapanglaw) and the lions.
- **Tao vs. Lipunan (Person vs. Society):** The corruption in the kingdom of Albanya and the religious divide between Christians and Moors (Moros).

**The Banghay (Plot Structure):** Briefly explain the *Freytag's Pyramid* (Exposition, Rising Action, Climax, Falling Action, Resolution) and how each step is triggered by a conflict.

### We Do: The Conflict Sort (Guided Practice)

Using index cards, write down 5-6 major events from the story (e.g., Aladin saves Florante; Adolfo steals the throne; Florante leaves for school in Athens). Together, place these cards on a "Plot Arc" drawn on a large paper. For each event, identify which type of *tunggalian* is most dominant.

#### Guiding Questions:

- "When Aladin helps Florante, even though their countries are enemies, what conflict are they overcoming?" (Answer: Tao vs. Lipunan/Prejudice).
- "Why is Adolfo so angry at Florante in school?" (Answer: Tao vs. Tao/Envy).

### You Do: The Storyboard Challenge (Independent Practice)

The learner will create a "**Conflict Map.**" They can choose one of the following formats:

1. **The Visual Storyboard:** Draw 4 panels showing the four types of conflict in the story. Label each with a quote or a summary sentence.
2. **The Character's Social Media Feed:** Create a mock "Instagram" or "X" feed for Florante. Posts must reflect the internal and external conflicts he is facing as the plot progresses.
3. **The Conflict Chart:** A formal diagram linking specific plot points to the types of conflict, explaining how one conflict leads to the next event.

## 3. Conclusion: Closure & Recap (10 minutes)

**Summary:** Recap that *Florante at Laura* is more than just a poem about a guy tied to a tree; it's a complex web of personal, social, and physical struggles. The *banghay* moves forward every time a character makes a choice to face a *tunggalian*.

**Reflection Question:** "Of all the conflicts we discussed, which one do you think is the hardest to solve in real life: fighting a lion (Nature), fighting a villain (Person), or fighting your own sadness (Self)?"

**Final Takeaway:** Balagtas used these conflicts to hide messages about the problems in the Philippines during his time. Conflict in stories often mirrors conflict in the real world.

## Assessment Methods

- **Formative (During lesson):** Observation of the "Conflict Sort" activity. Can the learner correctly categorize the events?
  - **Summative (End of lesson):** The "Conflict Map" (Storyboard/Feed/Chart).
- Success Criteria:*

- Accurately identifies at least 3 types of conflict.
- Correctly sequences at least 4 major plot points.
- Explains the connection between a conflict and a plot movement.

## Differentiation & Adaptability

- **For Struggling Learners:** Provide a "Cheat Sheet" with definitions of the four conflict types and a bulleted summary of the story to refer to during the sorting activity.
- **For Advanced Learners:** Ask them to identify a *fifth* type of conflict: **Tao vs. Tadhana (Person vs. Fate)**. Have them argue whether Florante's life was controlled by his choices or by destiny.
- **For Group/Classroom Settings:** Divide the class into four groups, each representing one type of conflict. Each group must "defend" why their type of conflict is the most important to the story's plot.