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# Learning Activity Sheet for Music and Arts

Quarter 4

Lesson

1

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**Worksheet for Music and Arts Grade 7**  
**Quarter 4: Lesson 1 (Weeks 1-2)**  
**SY 2024-2025**

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## LEARNING ACTIVITY SHEET

<b>Learning Area:</b>	Music and Arts	<b>Quarter:</b>	4th Quarter
<b>Lesson No.:</b>	1	<b>Date:</b>	
<b>Lesson Title/ Topic:</b>	Exploring Performing Arts and Visual Arts of Selected Southeast Asian Countries		
<b>Name:</b>		<b>Grade &amp; Section:</b>	

### I. Activity No. 1.1: Article Analysis (10 minutes)

**II. Objective(s):** Describe the key features and characteristics of integrative arts.

**III. Materials Needed:** worksheet, pen

### IV. Instructions:

1. Read the article assigned to you or your group.
2. Complete the table of the article assigned to you or your group.

### A. Musical play

Descended from the Spanish comedia (play) of the 16th century, the local komedya first appeared in Latin and Spanish in Cebu in 1598. In 1609, the komedya on the martyrdom of Santa Barbara, the first in a native language, facilitated the conversion of the Boholanos to Christianity. Later, in 1637, a famous komedya depicted the defeat of Corralat at the hands of Sebastian Hurtado de Corcuera. In the 18th century, the komedya depicting conflicts in distant medieval European kingdoms began to be staged. By the 19th century, the komedya had become an institution in Manila theaters, and soon after became popular fiesta fare—in Pampanga by the 1830s, in the Ilocos by the 1850s, in Bicol by the 1860s, and in Iloilo and Cebu towards the end of the 19th century. In spite of the attacks on the komedya and the rise of the sarswela in the 1900s and bodabil in the 1920s, the komedya still attracted rural audiences until after World War II. Today, the mass media, especially film, has effectively eliminated many traditional drama forms, but the komedya survives in a few towns all over the islands.

The komedya is a play written in verse (usually octosyllabic or dodecasyllabic quatrains), which uses conventions of the marcha for exits and entrances, batalla or choreographed fighting, and magia or magical effects. At present, the komedya may be divided into two principal types. The first, which may be called komedya de santo, centers on the lives of patron saints, like the Comedia de San Miguel (Play of San Miguel) of Iligan City; or on the miracles wrought by these saints, like the Haybing of Taal, Batangas; or on certain episodes in the life of a saint or of Christ, like the comedia de misterio of Paete, Laguna. The second and more secular type of komedya, also known as kumidya, moro-moro, linambay, coloquio, araquio, tibag, and minoros, may highlight: the epic battles between Christian kingdoms in medieval Europe, e.g., Francia, España, Italia, Alemania, Albania, and the Moorish kingdoms of the Middle East, e.g., Turquía, Persia, Arabia, as seen in Doce Pares de Francia (Twelve Peers of France); or the lives and loves of noble Christian or Muslim characters, like Don Alejandro y Don Luis (Don Alejandro and Don Luis) and Orosman at Zafira (Orosman and Zafira), respectively.

The komedya de santo may derive its stories from the awit and korido (metrical romances) narrating the lives of saints, or from the hagiographies popularized by books or sermons, or from the stories of miracles attributed to certain saints. The other komedya, on the other hand, draws most of its stories, characters, and even lines from the awit and korido set in medieval kingdoms, which were published as libritos (pamphlets) and sold together with prayer books outside Catholic churches on Sundays. In the decades after World War II, the komedya began to be influenced as well by the movies and popular magazines.

Supported by the community, the komedya is usually presented for two or three days to celebrate the feasts of barrio patron saints. On an elevated platform dominated by a set representing a two- or three-level European castle, the cast, composed mostly of barrio youths who participate in fulfillment of personal religious vows, declaims the verses and acts out the scenes of love, battle, and royal counsel, clad in colorful costumes that reveal each character's religion (dark colors for Christians, red for Moors) and position in the political hierarchy (crowns for kings and queens, three-pointed hats for princes, etc.). Trained for months by a director (director), who often doubles as the apuntador (prompter), these personae (cast) do regala (slow marches) and crisp paso doble (double-step marches) and dance out their fights to the accompaniment of a brass band. As in previous centuries, the traditional komedya still propounds the belief that all Christians, by virtue of their baptism, are superior to Moors; that Europeans are a race superior to all others because the Christians are European; that authority is hierarchical, with the king dominating—in descending order—princes, generals, soldiers, and peasants; that authority must be followed at all costs; and that obedience, humility, perseverance, and suffering are the hallmarks of a good Christian subject.

Reference: <http://116.50.242.167/nlpdl/CC01/NLP00VM052mcd/v7/v3.pdf>

Name of Performance Art/Visual Art and Country:			
Key features and characteristics			
Medium and materials used	Performance styles and techniques	Visual elements and symbolism	Cultural and historical context
Medium: Theatrical performance (play)	Storytelling: The core element is presenting stories through verse dialogues and acting.		Religious Beliefs: Komedya reinforces Christian superiority and societal hierarchy. Stories sometimes focus on Christian saints and miracles.
	Rituals: Not explicitly mentioned, but the performances are often held during religious festivals.	Movement: Specific marches and dances accompany entrances, battles, and other scenes.	
Props: Possibly minimal set representing a European castle.	<i>Competitions: The article doesn't mention competitions.</i>		Historical Events: The art form emerged in the 16th century, influenced by Spanish plays (comedia) during colonization. It later incorporated local stories and themes.
Brass band accompaniment.			

## B. Traditional Epic

“Biag ni Lam-ang” (Life of Lam-ang) is a pre-historic Ilokano epic the source of which is look in the dim tradition of the past. The epic was very long, written versions of it available today seem to show that it was close to 300 stanzas. It is believed to be the work of several poets of different generations, each poet making his own alterations or additions until the 17th century when Pedro Bukaneg, father of Ilokano poetry put it down in writing for the first time (about 1720) in both Ilokano and Spanish versions were later written by Canuto and Medina Ruiz, the Parayno Hermanos, Isabelo de los Reyes, and Leopoldo Yabes. However, the Bukaneg version seems to be the basis of all other versions. Bukaneg had retouched the story and put in some Christian material. The following is just the basic form of the epic:

In Nalbuan (La Union) lived Namongan and her husband Don Juan Panganiban. At the time Namongan was getting ready to deliver her first born, Don Juan had to go to the mountains to punish an Igorot band. While the husband was away, Namongan gave birth to a baby boy. The boy was very strange because he could talk from the moment he was born and even he told his mother that he should be named Lam-ang. He also chose his own baptismal sponsor. And he asked his mother where his father was.

When Lam-ang was nine months old and his father had not yet returned, the boy resolved to go after his father. While traveling, he dreamed one night of Igorots celebrating the death of his father. He woke up in anger, believing his dreams to be true. He travelled faster after this and soon reached the place in which he found many Igorots still celebrating around the severed head of his father. He slew them all, except one whom he tortured first before releasing.

Upon returning to Nalbuan, several women friends gave him a bath in the Amburayan river. So much was the dirt and so evil was the smell taken off his body that the fish in the river all died. Later, Lam-ang fell in love with a girl named Ines Kannoyan, daughter of the richest man in Kalanutian. Although his mother tried to dissuade him, he nevertheless took a white rooster and a dog with him as he went forth to court Ines. On the way to Kalanutian, he met another suitor of Ines. This rival’s name was Sumarang. Upon knowing that they were rivals, they quarreled violently, and Lam-ang slew Sumarang. Upon arriving at the house of Ines Kannoyan, Lam-ang found a crowd of rivals vying for the hand of the lady. So Lam-ang made his white rooster crow mightily to impress everyone, and immediately a house in the neighborhood collapsed. The people shouted in surprise and fear.

Hearing the noise of the shouts, Ines Kannoyan looked out her window. This was what Lam-ang expected. And to impress her, he made his dog growl. And the house that collapsed before went up again as if nothing had happened. Duly impressed, Ines Kannoyan and her parents came down and learned from the rooster of the intentions of Lam-ang. The parents said they would bestow the hand of Ines upon Lam-ang if the suitor could equal their wealth consisting of lands and gold.

Lam-ang went home and prepared for his wedding. When he returned to Kalanutian, he and his companions were aboard a vessel of gold which more than matched the wealth of his future parents-in-law. So he married Ines and there was great celebration.

After some time, the headman of the town reminded Lam-ang that his turn to catch raring (a kind of fish) had come. Lam-ang told Ines that he had a premonition that he would be bitten by a big fish called berkakan (probably of the shark family) while fishing. And it was as he said. He was killed. But the white rooster told Ines that if the bones of Lam-ang could be recovered and gathered together, he might be revived. So, with the help of a diver named Marcos, the bones of Lam-ang were collected; and with the loving ministrations of the rooster, the dog, and Ines Kannoyan, Lam-ang lived again.

Reference: <https://drcilearn.com/wp-content/uploads/2020/09/ENGLISH-7-FOR-pdf.pdf>

Name of Performance Art/Visual Art and Country:			
<b>Key features and characteristics</b>			
Medium and materials used	Performance styles and techniques	Visual elements and symbolism	Cultural and historical context

	Storytelling: The core element is the narrative poem recounting the extraordinary life of Lam-ang.	<i>The article itself doesn't mention specific visual elements, but being an epic poem, it might have been recited with gestures or accompanied by illustrations in certain traditions.</i>	Religious Beliefs: Though the epic pre-dates Christianity, the written version by Bukaneg incorporated some Christian elements.
Materials: Though a written work, the epic likely originated from an oral tradition of storytelling.	<i>Rituals: Not explicitly mentioned.</i>	<i>Symbolic elements might be present within the story itself. For example, the white rooster and the dog could have symbolic meanings.</i>	
	<i>Competitions: Not mentioned in the article.</i>		Historical Events: The exact origins are unclear ("pre-historic"), but the written version dates to the 17th century.

### C. Puppetry



Figure 1. Wayang kulit shadow puppets tell a story, usually taken from Mahabharata or Ramayana. JP/ Tyler Blodgett

Before there were words, before symbols gave rise to written language, there were stories – tales that regaled the sacred knowledge that begot religions. Legends were told of our origins, of battles between gods and demons, of kings and heroes who upheld virtue against the forces of evil.

These most ancient of stories, retold time and time again, have transcended human history. And while most have been forgotten, there are still those who seek to preserve them.

Ki Seno Nugroho, a dalang (shadow puppeteer) reaches beside him into an immense wooden chest called the cempala. He pulls out an intricately designed leather puppet and stabs the pointed handle into a banana tree trunk mounted before him.

The character is Arjuna, the beloved warrior king from the Mahabharata. Up goes his thin leather arms in reverence to the heavenly realm. The dalang speaks in Javanese as the shadows begin to tell the story of the wayang kulit (shadow puppet).

Wayang kulit is more than just some niche art form relegated to the delights of elders. It is a pervasive part of the Javanese culture, especially in Yogyakarta, aptly known as the City of Art. It is here that you find the heart of wayang kulit.

You will see it in the architecture, in murals painted on walls, as souvenirs in marketplaces, as tattoos and jewelry. It is art and industry. Entire communities exist for the sole cause of its propagation.

This is the essence of wayang kulit. It adapts to cultural changes, while preserving the core values it was founded upon. It tells stories that are needed. It sheds light on the ills of society in hopes to uplift it. And behind all that, the light reveals a story of shadows. [yan]

Reference: <https://www.thejakartapost.com/multimedia/2019/07/15/wayang-kulit-a-story-of-shadows.html>

Name of Performance Art/Visual Art and Country:			
<b>Key features and characteristics</b>			
Medium and materials used	Performance styles and techniques	Visual elements and symbolism	Cultural and historical context
Medium: Shadow puppetry (puppet theatre)			Religious Beliefs: The stories often come from epics like Mahabharata, which might have religious undertones.
	<i>Rituals: Not explicitly mentioned, but the performance might hold cultural significance.</i>	Puppet design: The intricate designs on the leather puppets likely hold symbolic meaning related to the characters and stories.	
	<i>Competitions: The article doesn't mention competitions.</i>	Colors: The passage mentions murals with colors, suggesting colors might be symbolic in the wider Wayang Kulit culture.	Historical Events: The article doesn't mention specific historical events, but the use of epics like Mahabharata suggests a connection to the Hindu cultural influence in Southeast Asia.
			Geographical Location: The passage emphasizes Wayang Kulit's prevalence in Yogyakarta, Indonesia.

## D. Festival



Figure 1. Thousands of people in parade

Thingyan means "transition from old to new year" in the Myanmar Calendar, specifically during the Tagu month. According to Hindu mythology, the festival marks the rotation of the goddess who holds the King of Brahma's head, which the King of Devas (Thagya Min) won from a war between them. The rotation is necessary because Brahma's head is powerful enough to destroy all living things on earth. In the Buddhist version, Thingyan is related to the ancient astrology of Myanmar, with the Tagu month signifying the transition from the dry season to the hot season and the month of palm fruit picking. Buddhist literature shows that the water festival has been celebrated by the relatives of Buddha's mother since before the time of Buddhism. Many stories about Thingyan exist in Myanmar's rich history, but it was particularly treasured during the Bagan period, as evidenced by a stone inscription from Saw Hla Wun Pagoda dated to AD 1291 that includes the word "Thingyan/Thingkran."

Myanmar's Thingyan Water Festival is a colorful and exciting festival unlike any other in Southeast Asia. Unlike other traditional festivals, which are usually religious practices, Thingyan is a celebration of the country's New Year, which is held during the hottest month of the year. The week-long festival is a time to shower loved ones and strangers alike with water, symbolizing the washing away of sins from the old year and starting fresh for the new. The history of the water festival is steeped in local legend and mythology, and its significance has evolved over centuries. The Thingyan Festival is not just any festival, it is an important tradition for Burmese society that is cherished and celebrated with immense joy and fervor.

Reference:

<https://www.mylocalpassion.com/posts/thingyan-water-festival-of-myanmar#:~:text=yanmar's%20Thingyan%20Water%20Festival%20is,year%20with%20joy%20and%20excitement.>

Name of Performance Art/Visual Art and Country:			
Key features and characteristics			
Medium and materials used	Performance styles and techniques	Visual elements and symbolism	Cultural and historical context
Medium: Public celebration (not a specific performance art form)	Storytelling: The festival might involve sharing stories and legends associated with Thingyan's origins.		
		Possibly traditional clothing or decorations depending on individual celebrations.	Social Customs: Thingyan is a major social event, celebrating New Year and washing away past sins.
	Competitions: The article doesn't mention competitions.		Historical Events: The festival has been celebrated for centuries, with evidence dating back to the Bagan period (13th century). It's an important tradition deeply cherished by Burmese society.



## LEARNING ACTIVITY SHEET

<b>Learning Area:</b>	Music and Arts	<b>Quarter:</b>	4th Quarter
<b>Lesson No.:</b>	1	<b>Date:</b>	
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**I. Activity No. 1.2:** K-W-L Chart (5 minutes))

**II. Objective(s):** Reflect on the learnings about integrative arts of Southeast Asia

**III. Materials Needed:** worksheet, pen

**IV. Instructions:**

Using the K-W-L chart below, list your ideas for the following.

- KNOW - What do you think you already know about this topic?
- WANT – What do you want to know about this topic. You can write questions.
- LEARN – What have you learned? You can write new information and insights.

<div style="font-size: 48px; font-weight: bold; margin-bottom: 10px;">K</div> <div style="background-color: #e0f2f7; padding: 5px; border-radius: 5px; text-align: center; margin-bottom: 10px;">What I Know</div> <div style="border: 1px solid #ccc; height: 250px; margin-top: 10px;"></div>	<div style="font-size: 48px; font-weight: bold; margin-bottom: 10px;">W</div> <div style="background-color: #e0f2f7; padding: 5px; border-radius: 5px; text-align: center; margin-bottom: 10px;">What I Want to Know</div> <div style="border: 1px solid #ccc; height: 250px; margin-top: 10px;"></div>	<div style="font-size: 48px; font-weight: bold; margin-bottom: 10px;">L</div> <div style="background-color: #e0f2f7; padding: 5px; border-radius: 5px; text-align: center; margin-bottom: 10px;">What I Learned</div> <div style="border: 1px solid #ccc; height: 250px; margin-top: 10px;"></div>
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**I. Synthesis:**

- Summarize the key takeaways from the activity.
- Reflect on what you found most interesting or surprising.
  - What surprised you the most?
  - What connections did you make between the different art forms and traditions?
  - How do these art forms reflect the culture of Southeast Asia?