

Lesson Exemplar for Music and Arts

Quarter 2

Lesson

1

Lesson Exemplar for Music and Arts Grade 8
Quarter 2: Lesson 1 (Weeks 1 – 2)
SY 2025 – 2026

This material is intended exclusively for the use of teachers participating in the pilot implementation of the MATATAG K to 10 Curriculum during the School Year 2025-2026. It aims to assist in delivering the curriculum content, standards, and lesson competencies. Any unauthorized reproduction, distribution, modification, or utilization of this material beyond the designated scope is strictly prohibited and may result in appropriate legal actions and disciplinary measures.

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MUSIC AND ARTS / QUARTER 2 / GRADE 8

I. CURRICULUM CONTENT, STANDARDS, AND LESSON COMPETENCIES	
A. Content Standards	The learners demonstrate an understanding of significant folk Music and Arts of selected Asian countries in relation to the relevant conventional and emerging concepts, techniques, processes, and/or practices of their integrated creative work.
B. Performance Standards	The learners produce creative works of selected Asian communities based on relevant conventional and emerging concepts, techniques, processes, and/or practices in Music and Arts.
C. Learning Competencies and Objectives	<p><i>Learning Competency</i></p> <ol style="list-style-type: none"> 1. Determine distinct characteristics of significant folk performing and visual arts applied in the conventional significant folk performing arts and visual arts of Asia; <p><i>Objectives</i></p> <ol style="list-style-type: none"> 1. Identify key elements that distinguish significant folk performing and visual arts within Asian cultures; 2. Differentiate between various forms of significant folk performing and visual arts in Asia and 3. Recognize the cultural significance of distinct characteristics found in folk performing and visual arts across Asia, including their roles in rituals, ceremonies, festivals, and everyday life.
C. Content	<p>Key Features of Asian Folk Arts</p> <ol style="list-style-type: none"> I. Traditional Techniques II. Symbolism and Meaning III. Performance and Ritual IV. Material Culture <p>Featured Asian Folk Arts: Japanese Kabuki Theater, Chinese Shadow Puppetry, Thai Khon Dance Drama, and Mongolian Traditional Art of Khöomei</p>
D. Integration	SGD 4 Quality Education: Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.

II. LEARNING RESOURCES

<https://www.japan.travel/en/blog/a-guide-to-japanese-performing-arts-kabuki-noh-bunraku-and-the-japan-cultural-expo/>
<https://www.shutterstock.com/image-illustration/painted-traditional-japanese-kabuki-theater-mask-2208319775>
<https://poseycorp.com/2022/04/19/doing-the-kabuki-dance/>
<https://www.pinterest.ph/pin/307511480777731569/>
<https://www.pinterest.ph/pin/431219733060632050/>
<https://studycli.org/chinese-culture/chinese-traditional-shadow-plays/>
<https://www.atlasobscura.com/experiences/making-and-moving-chinese-shadow-puppets><https://rb.gy/t353bc>
<https://www.dailyartmagazine.com/thai-dance/>
<https://disco.teak.fi/asia/khon-the-masked-pantomime/>
<https://www.pinterest.ph/pin/242842604878205686/>
https://en.wikipedia.org/wiki/Music_of_Mongolia#/media/File:Mongolian_Musician.jpg
<https://rb.gy/fruda9>
<https://rb.gy/ynouf7>
<https://rb.gy/8ljnh9>
<https://www.britannica.com/art/Kabuki>
<https://ich.unesco.org/en/RL/chinese-shadow-puppetry-00421>
<https://ich.unesco.org/en/RL/khon-masked-dance-drama-in-thailand-01385>
<https://ich.unesco.org/en/RL/mongolian-traditional-art-of-khoomei-00396>
<https://www.youtube.com/watch?v=jVDUcFOnVKk>
<https://www.youtube.com/watch?v=6C6m3aKjzLk>
<https://www.youtube.com/watch?v=1AFj-vdaxmk>
<https://www.youtube.com/watch?v=PHyVBskZvEg>
<https://artsandculture.google.com/story/the-history-of-chinese-shadow-art/pAVxjXX69TPSWQ?hl=en>
<https://rb.gy/q0krji>
<http://www.fordhampr.ca/exquisite-exhibition-of-kabuki-noh-fans-japan-foundation/>
<https://www.google.com/url?sa=i&url=https%3A%2F%2Fblog.pimsleur.com%2F2022%2F10%2F02%2Fjapanese-kabuki-theater%2F&psig=AOvVaw3iHrmWiAdlZ7MSDUNnKF0A&ust=1715092011718000&source=images&cd=vfe&opi=89978449&ved=0CBIOjRxqFwoTCLD38Oad-YUDFQAAAAAAdAAAAABAE>
<https://urlis.net/7n49oyca>
<https://ich.unesco.org/en/RL/chinese-shadow-puppetry-00421>

II. LEARNING RESOURCES


<https://www.dailyartmagazine.com/thai-dance/>
https://www.toursmongolia.com/mongolia_travel_news/mongolian-art-and-crafts
https://en.wikipedia.org/wiki/Morin_khuur
https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.songlines.co.uk%2Fawards%2F2021%2Fkhusugtun&psig=AOvVaw05MPMyLDC6ar_wxpZJ1IsR&ust=1715095197470000&source=images&cd=vfe&opi=89978449&ved=0CBiQjRxqFwoTCMC_h-ap-YUDFQAAAAAdAAAAABAE




III. TEACHING AND LEARNING PROCEDURE		NOTES TO TEACHERS
A. Activating Prior Knowledge	1. Short Review Activity 1: Preliminary Assessment Evaluate the level of students' understanding of key terms related to Key Features of Asian Folk Arts. (See worksheet for the activity which students will accomplish.)	Answer Key: 1. c) Onnagata male actors playing female roles 2. c) Mythological characters 3. b) Elaborate costumes 4. c) Leather 5. c) Throat singing 6. c) Ornate stage props 7. d) Narration by a storyteller 8. a) Use of masks 9. a) Morin khuur (horsehead fiddle) 10. d) Cultural preservation
B. Establishing Lesson Purpose	1. Lesson Purpose Activity 1: 4 Pics, 1 Word Examine the four pictures in each item carefully. Your task is to identify the Asian folk art depicted in the set of pictures. Write down your answer in the space provided. (See worksheet for the activity which students will accomplish.) 2. Unlocking Content Vocabulary KEY FEATURES - typically refer to the most significant or essential characteristics or attributes of something. These features usually distinguish it from others or are crucial for its functionality, performance, or usefulness. TRADITIONAL TECHNIQUES - refer to methods, processes, or practices that have been passed down through generations within a particular culture or community. These techniques are often deeply rooted in history and are valued for their authenticity and	Answer Key: 1. Chinese Shadow Puppetry 2. Japanese Kabuki Theater 3. Mongolian traditional art of Khöomei 4. Thai Khon Dance Drama Note: Instruct the students to keep the terms in mind as they will be discussed further in the next sessions to come.

III. TEACHING AND LEARNING PROCEDURE	NOTES TO TEACHERS
	<p>effectiveness. They are typically associated with traditional crafts, arts, cooking, agriculture, and other aspects of cultural heritage.</p> <p>SYMBOLISM - refers to using symbols to represent ideas, concepts, or qualities beyond their literal meaning. Symbols can be objects, images, words, or actions that carry additional layers of meaning, often cultural or personal. They are used in various forms of communication, such as literature, art, religion, and rituals, to convey deeper messages or evoke specific emotions and associations.</p> <p>RITUAL - is a prescribed set of actions, ceremonies, or behaviors performed in a specific sequence and often repeated regularly. These actions typically hold symbolic significance and are carried out for religious, spiritual, cultural, or social purposes. Rituals can range from simple daily routines to elaborate ceremonies and may involve gestures, words, symbols, and objects. They often serve to mark important events, transitions, or moments of significance in individual or collective life.</p> <p>MATERIAL CULTURE - refers to the physical objects, artifacts, and possessions created, used, and valued by a society or culture. These can include items such as tools, clothing, architecture, art, technology, and everyday objects. Material culture provides insights into a particular group or community's beliefs, values, customs, and practices as it reflects their lifestyles, priorities, and interactions with their environment.</p>
C. Developing and Deepening Understanding	<p>SESSION 1 SUB-TOPIC 1: TRADITIONAL TECHNIQUES 1. Explicitation A. Japanese Kabuki Theater</p> <p>Kabuki is a traditional Japanese popular drama with singing and dancing performed in a highly stylized manner. It has been a major theatrical form in Japan for four centuries, a rich blend of music, dance, mime, and spectacular staging and costuming. The term kabuki originally suggested this art form's unorthodox and shocking character. In modern Japanese, the word is written with three characters: ka, signifying “song”; bu, “dance”; and ki, “skill.”</p> <ul style="list-style-type: none"> • Acting Styles: Actors use big movements and expressive faces to show feelings and characters. • Makeup: They wear special makeup with bright colors and patterns to look like their characters. • Male Actors Playing Female Roles: Boys play girl characters and use special techniques to seem like girls. • Stage Tricks: The stage has cool tricks like hidden doors and spinning floors to make scenes more exciting.

III. TEACHING AND LEARNING PROCEDURE	NOTES TO TEACHERS
<ul style="list-style-type: none"> ● Singing and Music: They sing and play instruments to make the play more emotional and exciting. ● Costumes and Props: Actors wear fancy clothes and use special props like swords and fans to enhance the play. <p>B. Chinese Shadow Puppetry Chinese shadow puppetry is a form of theatre acted by colorful silhouette figures made from leather or paper, accompanied by music and singing.</p> <ul style="list-style-type: none"> ● Puppet Making: Artists carefully craft puppets from thin leather, shaping them into characters and animals. ● Shadow Play: Performers use bright lights behind the puppets to cast their shadows onto a screen, creating a magical effect. ● Puppet Manipulation: Puppeteers use rods and strings to move the puppets, making them dance, fight, and tell stories. ● Voices and Music: Actors provide voices for the characters, and musicians play traditional instruments like drums and flutes to accompany the action. ● Storytelling: Puppeteers narrate stories as they manipulate the puppets, bringing ancient tales and legends to life. <p>C. Thai Khon Dance Drama Khon, the Khon Masked Dance Drama in Thailand, is a performing art that combines musical, vocal, literary, dance, ritual and handicraft elements. Khon performances – which involve graceful dance movements, instrumental and vocal renditions and glittering costumes – depict the glory of Rama, the hero and incarnation of the god Vishnu, who brings order and justice to the world.</p> <ul style="list-style-type: none"> ● Elaborate Costumes: Dancers wear stunning costumes adorned with intricate designs and shimmering fabrics that represent characters from Thai mythology and history. ● Mask Making: Skilled craftsmen create masks with delicate features and vibrant colors to represent different characters, such as gods, demons, and mythical creatures. ● Choreography: Dancers perform graceful and precise movements that convey emotions, tell stories, and depict battles between good and evil. ● Hand Gestures: Known as mudras, hand gestures are used to communicate specific meanings and emotions, adding depth to the storytelling. ● Facial Expressions: Dancers use facial expressions to convey their characters' inner thoughts and feelings, enhancing the audience's understanding and emotional connection to the performance. 	

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<ul style="list-style-type: none"> • Music and Instruments: Traditional Thai music, including drums, cymbals, and xylophones, accompanies the dance and sets the mood and rhythm for the performance. • Narration and Singing: Performers may narrate the story through spoken word or song, further enriching the storytelling experience for the audience. <p>D. Mongolian Traditional Art of Khöömei</p> <p>Khöömei is a form of singing originating in western Mongolia, in the Altai mountains. The performer imitates sounds of nature, simultaneously emitting two distinct vocal sounds: along with a continuous drone, the singer produces a melody of harmonics. Khöömei literally means pharynx, and it is believed to have been learned from birds, whose spirits are central to shamanic practices. The multitude of Khöömei techniques in Mongolia are grouped within two main styles: the kharkhiraa (deep Khöömei) and isgerei Khöömei (whistled Khöömei).</p> <ul style="list-style-type: none"> • Throat Singing: Performers use their vocal cords in unique ways to produce multiple tones simultaneously, creating harmonies and melodies that mimic natural sounds like wind and water. • Breath Control: Throat singers develop strong control over their breath to sustain long, continuous tones and execute complex vocal maneuvers. • Pitch Modulation: Through subtle adjustments in tongue position, lip tension, and throat shape, singers manipulate the pitch and timbre of their voices to produce various overtones and harmonics. • Style Variation: Khöömei encompasses several distinct styles, including khoomei, sygyt, and kargyraa, each characterized by specific vocal techniques and aesthetic qualities. • Cultural Context: Throat singing is deeply rooted in Mongolian nomadic culture and is often performed during social gatherings, festivals, and spiritual ceremonies as a means of storytelling, communication, and celebration. <p>2. Worked Example</p> <p>To keep the students engaged and interested in the lesson, let them watch the following music productions from different Asian regions.</p> <p>A. Kabuki on Stage: A Solo Performance at Portland Japanese Garden https://www.youtube.com/watch?v=jVDUcFOnVKk</p> <p>B. Shadow Puppetry – A Chinese Folk Art https://www.youtube.com/watch?v=6C6m3aKjzLk</p> <p>C. Khon – The Beautiful and Mesmerizing Masked Dance Drama of Thailand https://www.youtube.com/watch?v=1AFj-vdaxmk</p> <p>D. Traditional Mongolian Song “Four Mountains” by Throat Singer Zagd-Ochir https://www.youtube.com/watch?v=PHyVBskZvEg</p>	

III. TEACHING AND LEARNING PROCEDURE		NOTES TO TEACHERS															
	<p>3. Lesson Activity</p> <p>Complete the table below by writing what is being asked in each space.</p> <p>Key to Correction:</p> <table><tr><th>Traditional Asian Folk Arts</th><th>Place of Origin</th><th>Traditional Techniques</th></tr><tr><td><ul style="list-style-type: none">Japanese Kabuki Theater</td><td>Kyoto, Japan</td><td>Involves techniques such as the dramatic mie pose, where actors freeze in exaggerated stances, and kata, which are stylized gestures conveying specific emotions. Other key techniques include roppo, dynamic exits or entrances, and keren, which involves stage tricks and special effects like trapdoors and revolving stages.</td></tr><tr><td><ul style="list-style-type: none">Chinese Shadow Puppetry</td><td>China</td><td>Involves intricate leather or paper puppets manipulated behind a translucent screen, creating vivid silhouettes that tell stories through movement. The performances are accompanied by music and narration, blending visual art, storytelling, and traditional music to depict historical, folkloric, and moral tales.</td></tr><tr><td><ul style="list-style-type: none">Thai Khon Dance Drama</td><td>Thailand</td><td>Combines elaborate masks, costumes, and stylized movements to depict stories from the Ramakien, the Thai version of the Ramayana. Performed traditionally in royal courts, Khon features mime, dance, and a chorus narrating the story, with intricate choreography reflecting ancient Thai artistic heritage.</td></tr><tr><td><ul style="list-style-type: none">Mongolian Traditional Art of Khöomei</td><td>Russia and Mongolia</td><td>Khoomei, or Tuvan throat singing, involves singers producing multiple pitches simultaneously by manipulating their vocal tract. This technique, rooted in the nomadic cultures of Central Asia, mimics natural sounds and includes styles like sygyt (whistle-like tones) and kargyraa (deep growls).</td></tr></table>	Traditional Asian Folk Arts	Place of Origin	Traditional Techniques	<ul style="list-style-type: none">Japanese Kabuki Theater	Kyoto, Japan	Involves techniques such as the dramatic mie pose, where actors freeze in exaggerated stances, and kata, which are stylized gestures conveying specific emotions. Other key techniques include roppo, dynamic exits or entrances, and keren, which involves stage tricks and special effects like trapdoors and revolving stages.	<ul style="list-style-type: none">Chinese Shadow Puppetry	China	Involves intricate leather or paper puppets manipulated behind a translucent screen, creating vivid silhouettes that tell stories through movement. The performances are accompanied by music and narration, blending visual art, storytelling, and traditional music to depict historical, folkloric, and moral tales.	<ul style="list-style-type: none">Thai Khon Dance Drama	Thailand	Combines elaborate masks, costumes, and stylized movements to depict stories from the Ramakien, the Thai version of the Ramayana. Performed traditionally in royal courts, Khon features mime, dance, and a chorus narrating the story, with intricate choreography reflecting ancient Thai artistic heritage.	<ul style="list-style-type: none">Mongolian Traditional Art of Khöomei	Russia and Mongolia	Khoomei, or Tuvan throat singing, involves singers producing multiple pitches simultaneously by manipulating their vocal tract. This technique, rooted in the nomadic cultures of Central Asia, mimics natural sounds and includes styles like sygyt (whistle-like tones) and kargyraa (deep growls).	See worksheet for the activity which students will accomplish.
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<p>SESSION 2</p> <p>SUB-TOPIC 2: SYMBOLISM AND MEANING</p> <p>1. Explicitation</p> <p>A. Japanese Kabuki Theater</p> <p>In Kabuki theater, actors wear elaborate costumes and makeup representing traditional Japanese culture. It is known for its creative and symbolic use of props. A paper fan, a popular Kabuki prop, can be used to represent a tray, a sunrise, the wind, rain, cutting with a knife, drinking, and much more.</p> <p>B. Chinese Shadow Puppetry</p>																	
		Image source: File:Kabuki dance, Sadler's Wells Theatre, London.jpg - Wikimedia Commons															

III. TEACHING AND LEARNING PROCEDURE	NOTES TO TEACHERS
<ul style="list-style-type: none"> Shadow puppetry originated in China over 2000 years ago during the Han Dynasty (140 – 87 BCE). The emperor Han Wudi was heartsick after the death of his lady, so an advisor invented a way to see the late Empress through shadows. During the Tang Period, it is said that at that time, monks used the shadows of puppets to symbolize the soul of the deceased during the intercession. This was the so-called “lantern shadow”. Chinese shadow puppetry passes on information such as cultural history, social beliefs, oral traditions and local customs. It spreads knowledge, promotes cultural values, and entertains the community, especially the youth. <p>C. Thai Khon Dance Drama</p> <ul style="list-style-type: none"> Khon performances – which involve graceful dance movements, instrumental and vocal renditions and glittering costumes – depict the glory of Rama, the hero and incarnation of the god Vishnu, who brings order and justice to the world. Thai Khon dance drama is a vibrant tradition that tells stories from Thailand's past, featuring majestic characters like kings and gods who symbolize bravery, honor, and wisdom. Through its graceful movements and elaborate costumes, Khon teaches important lessons about values such as loyalty and teamwork, while also showcasing the beauty of Thai culture. With its blend of history, mythology, and artistry, Khon captivates audiences and keeps alive the country's proud heritage, reminding us of the timeless lessons and magical stories that continue to inspire and unite people of all ages. <p>D. Mongolian Traditional Art of Khöömei</p> <ul style="list-style-type: none"> Khöömei has long been regarded as a central element representing Mongolian culture and remains a strong symbol of national or ethnic identity. The Mongolian traditional art of Khöömei, or throat singing, is like a musical window into the heart of Mongolia. When singers produce those unique sounds, it's as if they're echoing the winds across the vast Mongolian landscapes or reaching out to the spirits of nature. Khöömei is more than just music; it's a spiritual connection, tying Mongolian people to their cultural roots and traditions. When they sing together, it's a symbol of unity and togetherness, showing that despite differences, they can create something beautiful as one. Through Khöömei, they share their emotions, whether it's joy, longing, or celebration, expressing the richness of human experience in a way that everyone can feel and understand. <p>2. Worked Example</p>	<p>Chinese Traditional Shadow Plays - CLI</p>  <p>The scene from the Khon (Thai masked dance drama) performance, Sala Chalermkrung Royal Theater, Bangkok, Thailand. Frank Kovalchek/Flickr.</p>  <p>2009 by S.Yundenbat. Mongolian traditional art of Khöömei - intangible heritage - Culture Sector - UNESCO</p> 

III. TEACHING AND LEARNING PROCEDURE

NOTES TO TEACHERS

To enhance the student's comprehension of the symbolism depicted in Asian folk arts, the teacher will encourage students to seek out keywords within a puzzle that represent these cultural symbols.

3. Lesson Activity

The students will watch an instructional video on making a Japanese Kabuki fan on YouTube. Then, they will gather materials and follow along with the steps demonstrated to create their own fan, ensuring to decorate it with traditional Japanese patterns or designs. <https://www.youtube.com/watch?v=bELLRpOLBX0>

CRITERIA	RATING			
	Excellent	Good	Fair	Needs Improvement
• Following Instructions	Student follows instructions precisely, demonstrate excellent craftsmanship and attention to detail, incorporates creative designs, and presents the fan neatly.	Student follows most instructions accurately, shows good craftsmanship with some minor flaws, includes creative designs, and presents the fan adequately.	Student follows some instructions but may miss key steps, craftsmanship is average with noticeable flaws, design lacks creativity, and presentation is acceptable but could be improved.	Student struggles to follow instructions, craftsmanship is poor with significant flaws, design lacks creativity and effort, and presentation is lacking or messy.
• Craftsman-ship				
• Creativity				
• Attention to Detail				
• Presentation				

SESSION 3

SUB-TOPIC 3: Performance and Ritual

1. Explication

A. Japanese Kabuki Theater

- Opening Ritual:** Kabuki performances typically begin with a ceremonial opening known as "shimai," during which actors and musicians pay homage to the gods and seek their blessings for a successful performance. This ritual sets the tone for the rest of the show and establishes a spiritual connection between the performers and the audience.
- Audience Interaction:** Kabuki Theater often encourages audience participation through various rituals, such as the throwing of small paper packets called "hikimawashi" onto the stage to show appreciation for exceptional performances. This interaction enhances the communal experience of Kabuki and fosters a sense of camaraderie among audience members.

See worksheet for the activity which students will accomplish.



Key to Correction:





- Ethnic Identity
- Order
- Honor

III. TEACHING AND LEARNING PROCEDURE	NOTES TO TEACHERS
<p>3. Closing Ritual: At the conclusion of a Kabuki performance, actors and musicians participate in a closing ritual known as "agari," during which they express gratitude to the audience and bid farewell. This ritual marks the end of the theatrical experience and reinforces the bond between performers and spectators.</p> <p>4. Cultural Preservation: Kabuki Theater is also ritualistic in its role as a custodian of Japanese cultural heritage. The preservation of traditional acting techniques, costumes, music, and storytelling methods is central to Kabuki's identity, ensuring that these cultural practices are passed down from generation to generation.</p> <p>B. Chinese Shadow Play</p> <p>1. Opening Ritual: Shadow play performances often begin with a ceremonial opening, during which performers pay respects to ancestral spirits or deities associated with the art form. Offerings may be made, incense burned, and prayers recited to invoke blessings for a successful performance.</p> <p>2. Audience Engagement: Audience participation is a key aspect of Chinese shadow play, with spectators encouraged to interact with the performers and the narrative. Applause, laughter, and vocal responses from the audience contribute to the energy and atmosphere of the performance, creating a sense of shared enjoyment and community.</p> <p>3. Cultural Significance: Chinese shadow play holds cultural and spiritual significance, serving as a means of preserving and transmitting traditional stories, values, and beliefs from one generation to the next. Performances may be associated with seasonal festivals, religious ceremonies, or other cultural events, further reinforcing their ritualistic importance within Chinese society.</p> <p>4. Closing Ritual: At the conclusion of a shadow play performance, performers may participate in a closing ritual to express gratitude to the audience and acknowledge the spirits or deities invoked at the beginning of the show. Offerings may be made once again as a gesture of thanks and respect.</p> <p>C. Thai Khon Dance Drama</p> <p>1. Ceremonial Beginnings: Khon performances often begin with ceremonial rituals to invoke blessings and ensure a successful show. Offerings may be made to spiritual entities or deities associated with the art form, and prayers or chants may be recited to seek divine favor.</p> <p>2. Audience Engagement: Audience participation is encouraged during Khon performances. Spectators respond vocally to the actions on stage and show appreciation for the performers through applause and cheers. This interaction fosters a sense of communal celebration and shared cultural heritage.</p> <p>3. Closing Ceremonies: At the conclusion of a Khon performance, there may be closing ceremonies to express gratitude to the audience and pay respects to the artistic</p>	

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<p>traditions and cultural heritage represented by the art form. Performers may offer thanks to the spirits or deities invoked at the beginning of the show, completing the ritualistic cycle of the performance.</p> <p>D. Mongolian Traditional Art of Khöömei</p> <ol style="list-style-type: none"> Vocal Technique: Khöömei, also known as throat singing, is a traditional Mongolian form of singing characterized by producing multiple pitches simultaneously using the throat muscles. Singers create harmonic overtones by manipulating their vocal tract to amplify specific frequencies while singing a single note, resulting in a mesmerizing and otherworldly sound. Styles and Variations: Khöömei encompasses various styles and techniques, each with its unique characteristics and cultural significance. These styles may include sygyt (whistling sounds), kargyraa (low, guttural tones), and khoomei (harmonic overtones), among others, each requiring specialized training and skill to master. Cultural Context: Khöömei holds deep cultural and spiritual significance in Mongolian tradition, serving as a form of expression, communication, and connection to nature and the spiritual realm. It is often performed as part of traditional ceremonies, celebrations, and rituals, including shamanic practices and ceremonies honoring ancestors and natural phenomena. Accompaniment and Performance: Khöömei may be performed solo or accompanied by traditional Mongolian instruments such as the morin khuur (horsehead fiddle) or the tovshuur (two-stringed lute). Performances may feature improvisation, call-and-response patterns, and virtuosic displays of vocal prowess, captivating audiences with the singers' skill and artistry. <p>2. Worked Example</p> <p>The students will again watch the following music productions from different Asian regions. This time, they will be divided into four groups. One Asian folk art will be assigned to each group. Then, they will discuss their observations on the assigned folk art, particularly on the performance and ritual aspect. After the discussion in each group, leaders or representatives from each group will share the information with the whole class.</p> <p>A. Kabuki on Stage: A Solo Performance at Portland Japanese Garden https://www.youtube.com/watch?v=jVDUcFOnVKk</p> <p>B. Shadow Puppetry – A Chinese Folk Art https://www.youtube.com/watch?v=6C6m3aKjzLk</p> <p>C. Khon – The Beautiful and Mesmerizing Masked Dance Drama of Thailand https://www.youtube.com/watch?v=1AFj-vdaxmk</p> <p>D. Traditional Mongolian Song “Four Mountains” by Throat Singer Zagd-Ochir https://www.youtube.com/watch?v=PHyVBskZvEg</p> <p>3. Lesson Activity</p>	

III. TEACHING AND LEARNING PROCEDURE	NOTES TO TEACHERS
<p>The students will choose one among the featured Asian folk arts and fill in the data needed in the diagram below.</p> <div data-bbox="813 244 1523 416" data-label="Diagram"> </div> <p>SESSION 4 SUB-TOPIC 4: Material Culture 1. Explicitation A. Japanese Kabuki Theater</p> <p>The material culture of Japanese Kabuki Theater is a vibrant tapestry of costumes, props, musical instruments, masks, and theater architecture. Elaborate silk costumes adorned with intricate embroidery and patterns reflect the characters' roles and emotions, while specialized wigs and makeup further enhance the performers' transformations. Traditional Japanese musical instruments such as shamisen and taiko drums accompany Kabuki performances, providing dynamic live music that enhances the mood and rhythm of the play. In addition to costumes and music, Kabuki theaters are architectural marvels designed to accommodate the unique requirements of the performances, featuring raised platforms, trapdoors, and revolving stages. Overall, the material culture of Kabuki Theater immerses audiences in the rich cultural heritage and artistic traditions of Japan, creating a visually stunning and captivating theatrical experience.</p> <div data-bbox="474 932 1496 1204" data-label="Image"> </div> <p>B. Chinese Shadow Puppetry</p> <p>The material culture of Chinese shadow puppetry revolves around intricately crafted puppets made from leather or paper, depicting characters from Chinese folklore and history. These puppets are manipulated behind a translucent screen on a stage adorned with hand-painted backdrops and traditional musical instruments. The combination of</p>	<p>See worksheet for the activity which students will accomplish.</p> <p>Image sources: File:Noh Mask Hannya type.jpg - Wikimedia Commons</p> <p>Shochiku Co. Ltd and Shochiku Costume Co. Ltd. Kabuki: A Revolution in Color and Design – Portland Japanese Garden</p> <p>Minamiza Kabuki Theater, Kyoto, Japan by MontrealDigital on DeviantArt</p> <p>Mima Wagasa umbrellas (Mima Japanese umbrellas) What to See & Do Tourism SHIKOKU</p> <p>War Fan 1800-1850 Edo Period Japan Iron bamboo paper color... Mary Harrsch Flickr</p>

III. TEACHING AND LEARNING PROCEDURE	NOTES TO TEACHERS
<p>detailed puppets, atmospheric stage design, and live music creates a captivating theatrical experience that reflects the rich cultural heritage of China.</p> <div data-bbox="465 268 1637 549">  </div> <p>C. Thai Khon Dance Drama</p> <p>The material culture of Thai Khon Dance Drama is defined by its elaborate costumes, traditional masks, and ornate accessories. Performers don vibrant garments adorned with intricate designs and symbols, reflecting the characters' roles and emotions. Masks crafted with meticulous detail portray mythical and historical figures, adding depth to the storytelling. These cultural artifacts, along with traditional musical instruments and stage decor, create a visually stunning spectacle that embodies the rich heritage and artistic traditions of Thailand.</p> <div data-bbox="465 863 1572 1142">  </div> <p>D. Mongolian Traditional Art of Khöomei</p> <p>The material culture of the Mongolian Traditional Art of Khöomei centers on the instruments used and the costumes worn during performances. Singers typically wear traditional Mongolian attire, often adorned with symbolic patterns and designs reflective of their cultural heritage. The primary focus, however, lies in the instruments employed, such as the morin khuur (horsehead fiddle) and the tovshuur (two-stringed lute), which accompany the vocal performances. These instruments, along with the attire, contribute</p>	<p>Image source: China Puppet and Shadow Art Society, 2009. Chinese shadow puppetry - intangible heritage - Culture Sector - UNESCO</p> <p>Image sources: Khon—The Art of Thai Dance DailyArt Magazine Khon mask for Thai dancers - Masks of the World</p>

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	<p>to the immersive experience and cultural authenticity of Khöömei, showcasing the rich musical and artistic traditions of Mongolia.</p> <div></div>		<p>Image sources: Wonders of Mongolian Art and Crafts</p> <p>File:Morin Khuur, Today's North Mongolian Style.jpg - Wikimedia Commons</p> <p>Mongolian Music Instruments 3 Type: String, Wind, Percussion</p>																																										
	<p>2. Worked Example</p> <p>The teacher will present the images of material culture present in the featured Asian folk arts. They will put the images in the columns representing the respective Asian folk art</p> <table border="1"><thead><tr><th colspan="7">FEATURED ASIAN FOLK ARTS AND ITS MATERIAL CULTURE</th></tr><tr><th>No.</th><th>Japanese Theater</th><th>Kabuki</th><th>Chinese Puppetry</th><th>Shadow</th><th>Thai Dance</th><th>Khon Mongolian Traditional Art of Khöömei</th></tr></thead><tbody><tr><td>1</td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>2</td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>3</td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>4</td><td></td><td></td><td></td><td></td><td></td><td></td></tr></tbody></table>		FEATURED ASIAN FOLK ARTS AND ITS MATERIAL CULTURE							No.	Japanese Theater	Kabuki	Chinese Puppetry	Shadow	Thai Dance	Khon Mongolian Traditional Art of Khöömei	1							2							3							4							
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<p>3. Lesson Activity</p> <p>Complete the concept map by utilizing the distinct characteristics found in Asian folk performing and visual arts, including the use of traditional techniques, symbolism and meaning, performance and ritual, and their material culture.</p>																																													
<p>D. Making Generalizations</p>	<p>1. Learners' Takeaways: Activity: Framework Completion Ask the students to complete the framework applying key elements that distinguish significant folk performing and visual arts within Asian cultures.</p> <p>2. Reflection on Learning Activity 12: "I Am an Artist" The students will demonstrate various forms of significant folk performing and visual arts in Asia by making a poster. They may do it in an oslo paper and may design their work.</p>	<p>See worksheet for the activity which students will accomplish.</p> <p>Key to Correction: Answers may vary.</p> <p>See worksheet for the activity which students will accomplish.</p> <p>The activity can be done in a group of five (5) members, which after they may choose a representative to report in front of the class. This is also a wrap up the topic for the Lesson 1.</p>																																											

IV. EVALUATING LEARNING: FORMATIVE ASSESSMENT AND TEACHER'S REFLECTION				NOTES TO TEACHERS
A. Evaluating Learning	1. Summative Assessment: Identification. Read and identify each statement carefully. (See worksheet for the activity which students will accomplish.)			Answers: 1. b) Japan 2. c) Only men are allowed to perform 3. b) Chinese Shadow Puppetry 4. b) Leather or paper 5. Buddhist mythology 6. True 7. c) Performers use hand puppets 8. Sygyt 9. Khoomei 10. Thai Khon Dance Drama - Thailand
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.