

8

# Lesson Exemplar for Music and Arts

Quarter 2

Lesson

3

**Lesson Exemplar for Music and Arts Grade 8**  
**Quarter 2: Lesson 3 (Week 5)**  
**SY 2025 – 2026**

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**MUSIC AND ARTS / QUARTER 2 / GRADE 8**

<b>I. CURRICULUM CONTENT, STANDARDS, AND LESSON COMPETENCIES</b>	
<b>A. Content Standards</b>	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>B. Performance Standards</b>	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.
<b>C. Learning Competencies and Objectives</b>	<p><b><i>Learning Competency</i></b></p> <ol style="list-style-type: none"> <li>1. Evaluate representative creative works of selected Asian communities based on relevant conventional and emerging concepts, techniques, processes, and/or practices in folk performing and visual arts.</li> </ol> <p><b><i>Objectives</i></b></p> <ol style="list-style-type: none"> <li>1. Interpret the conventional concepts, techniques, and processes employed in selected Asian folk performing and visual arts;</li> <li>2. Compare the conventional and innovative elements present in representative creative works of selected Asian communities and</li> <li>3. Assess the artistic effectiveness and impact of representative creative works using a set of guided rubrics for presentation.</li> </ol>
<b>C. Content</b>	<p><b>Topic: Traditional and Modern Expressions in Asian Folk Arts</b></p> <ol style="list-style-type: none"> <li>I. Music (Mongolian Khöömei (Throat Singing) and Indonesian Gamelan)</li> <li>II. Dance (Thai Khon Dance Drama and Korean Fan Dance)</li> <li>III. Visual Arts (Chinese Brush Painting, Japanese Woodblock Painting, Indonesian Wayang Kulit)</li> <li>IV. Theater (Chinese Shadow Puppetry and Japanese Noh Theater)</li> </ol>
<b>D. Integration</b>	SGD 4 Quality Education: Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.

## II. LEARNING RESOURCES

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III. TEACHING AND LEARNING PROCEDURE		NOTES TO TEACHERS
<b>A. Activating Prior Knowledge</b>	<b>1. Short Review</b> <b>Activity 1: Preliminary Assessment</b> Evaluate students' understanding of key terms related to Traditional Asian Folk Arts and New Creative Trends. (See worksheet for the activity which students will accomplish.)	<b>Answer Key:</b> 1. d. China 2. c. Japan 3. e. Thailand 4. b. Korea 5. a. Mongolia
<b>B. Establishing Lesson Purpose</b>	<b>1. Lesson Purpose</b> <b>Activity 1: UNSCRAMBLE THE LETTERS</b> Unscramble the provided letters to form the word, ensuring all letters are used. Collaborate with classmates if needed, and verify your answer once completed. <b>2. Unlocking Content Vocabulary</b> <b>TRADITIONAL EXPRESSIONS IN ASIAN FOLK ARTS</b> denote the enduring artistic techniques and themes passed down through generations, embodying cultural heritage and societal values. They encompass diverse art forms such as music, dance, visual arts, and theater, reflecting the richness and diversity of Asian cultural identity. <b>MODERN EXPRESSIONS IN ASIAN FOLK ARTS</b> encompass contemporary reinterpretations and innovations of traditional artistic forms, reflecting evolving cultural contexts and influences. They often integrate new technologies, global perspectives, and individual creativity while still preserving elements of heritage and tradition, contributing to the ongoing vitality and relevance of Asian cultural identity.	See worksheet for the activity which students will accomplish.  <b>Answer Key:</b> 1. Technique 2. Costume 3. Symbolism 4. Movements 5. Themes
<b>C. Developing and Deepening Understanding</b>	<b>SESSION 1</b> <b>SUB-TOPIC 1: MUSIC and DANCE</b> <b>1. Explicitation</b> <b>A. Mongolian Khöömei (Throat Singing)</b> Mongolian Khöömei, a form of throat singing, is characterized by its unique technique of producing multiple pitches simultaneously through controlled manipulation of the vocal folds. It encompasses various styles such as Kharkhiraa, Sygyt, and Kargyraa, each distinguished by different vocal timbres and overtones. Khöömei often accompanies traditional Mongolian music, reflecting the nomadic lifestyle and spiritual connection to the vast landscapes of Mongolia. <b>B. Indonesian Gamelan</b> Indonesian Gamelan is a traditional ensemble music consisting primarily of percussive instruments such as metallophones, gongs, drums, and bamboo flutes. It features intricate interlocking rhythms and melodies, often guided by cyclic structures called gong cycles. Gamelan music is deeply intertwined with Indonesian culture and is used in various ceremonial, religious, and artistic contexts across the Indonesian archipelago.	

III. TEACHING AND LEARNING PROCEDURE		NOTES TO TEACHERS					
<p><b>C. Thai Khon Dance Drama</b> Thai Khon Dance Drama is a classical dance form in Thailand characterized by elaborate costumes, stylized movements, and intricate hand gestures known as mudras. It often depicts stories from Thai mythology, history, and literature, with performers portraying various characters, including gods, heroes, and mythical creatures. Khon is traditionally performed as part of royal ceremonies and festivals, embodying the rich cultural heritage and royal traditions of Thailand.</p> <p><b>D. Korean Fan Dance</b> The Korean fan dance is a traditional folk dance characterized by graceful movements and the use of fans made of bamboo or silk. Performers create fluid, flowing patterns with the fans, symbolizing elements of nature, harmony, and feminine grace. Originating from Korean folk traditions, the fan dance is often performed during celebrations, festivals, and cultural events, reflecting the cultural pride and artistic heritage of Korea.</p> <p><b>2. Worked Example</b> To keep the students engaged and interested in the lesson, let them watch the following music and dance productions from different Asian regions.</p> <p><b>A. Traditional Mongolian Song “Four Mountains” by Throat Singer Zagd-Ochir</b> <a href="https://www.youtube.com/watch?v=PHyVBskZvEg">https://www.youtube.com/watch?v=PHyVBskZvEg</a></p> <p><b>B. Gamelan recorded in Peliatan Bali Indonesia in 1985</b> <a href="https://www.youtube.com/watch?v=nGCSrC8RN6c">https://www.youtube.com/watch?v=nGCSrC8RN6c</a></p> <p><b>C. Khon – The Beautiful and Mesmerizing Masked Dance Drama of Thailand</b> <a href="https://www.youtube.com/watch?v=1AFj-vdaxmk">https://www.youtube.com/watch?v=1AFj-vdaxmk</a></p> <p><b>D. Korean Fan Dance Fairies: Journey into Asia 2012 (Rebirth)</b> <a href="https://www.youtube.com/watch?v=G7C3zR1wiXE">https://www.youtube.com/watch?v=G7C3zR1wiXE</a></p> <p><b>3. Lesson Activity</b> <b>PERFORMANCE ASSESSMENT</b></p> <p style="text-align: center;"><a href="https://www.youtube.com/watch?v=YBtLfFAKMSg">https://www.youtube.com/watch?v=YBtLfFAKMSg</a></p> <p>Assess the artistic effectiveness and impact of the representative creative work represented by the video link above. The rubric for the performance assessment is presented below.</p> <p style="text-align: center;"><b>Rubric for Performance Assessment</b></p> <table><tr><td>Criteria</td><td>Excellent</td><td>Good</td><td>Fair</td><td>Needs Assessment</td></tr></table>		Criteria	Excellent	Good	Fair	Needs Assessment	
Criteria	Excellent	Good	Fair	Needs Assessment			

























III. TEACHING AND LEARNING PROCEDURE						NOTES TO TEACHERS
	<b>Technical Skill (10 pts.)</b>	<b>10</b> Exhibits exceptional mastery and precision in fan movements, with smooth transitions and precise execution	<b>8 – 9</b> Displays proficient mastery and precision in fan movements, with occasional minor errors.	<b>6 – 7</b> Shows some skill and consistency in executing fan techniques, but with noticeable errors or hesitations	<b>0 – 5</b> Demonstrates limited control and proficiency in executing fan movements & choreography, with frequent errors or inconsistencies	
	<b>Expression and Interpretation (10 pts.)</b>	<b>10</b> Displays a profound and nuanced expression, conveying emotions and narratives with authenticity and depth, captivating the audience throughout.	<b>8 – 9</b> Expresses emotions and narratives effectively, captivating the audience with compelling storytelling and interpretation	<b>6 – 7</b> Exhibits some expression and interpretation of the music and choreography, but lacks consistency or depth	<b>0 – 5</b> Conveys minimal emotion or expression throughout the performance, lacking engagement or connection with the audience.	
	<b>Choreography and Creativity (10 pts.)</b>	<b>10</b> Choreography is inventive and imaginative, seamlessly integrating traditional elements with innovative twists, creating a visually stunning and memorable performance.	<b>8 – 9</b> Demonstrates innovative choreography, incorporating unique movements and formations that enhance the overall performance.	<b>6 – 7</b> Shows some creativity in choreography, with varied movements and formations, but lacks innovation.	<b>0–5</b> Choreography lacks creativity and originality, with repetitive or uninspired movements.	
	<b>Costume and Stage Presence (5 pts.)</b>	<b>5</b> Costume is impeccably crafted and complements the performance perfectly, while stage presence is commanding and captivating.	<b>4</b> Costume is authentic and visually appealing, and performer demonstrates strong stage presence and engagement with the audience.	<b>2 – 3</b> Costume is suitable and enhances the performance, but stage presence is inconsistent or lacks confidence.	<b>0 – 1</b> Costume is inappropriate or detracts from the performance, and stage presence is lacking.	

III. TEACHING AND LEARNING PROCEDURE					NOTES TO TEACHERS
	<b>Overall Impact (5 pts.)</b>	<b>5</b> Performance captivates and mesmerizes the audience, leaving a profound and lasting impression, and receiving enthusiastic acclaim from viewers.	<b>4</b> Performance captivates the audience, leaving a positive and memorable impression, but may have minor areas for improvement.	<b>2 – 3</b> Performance is moderately engaging but lacks a strong impact, leaving the audience somewhat indifferent.	<b>0 – 1</b> Performance fails to engage or leave a lasting impression on the audience.
	<b>Scoring:</b> Excellent: 36 – 40 points Good: 25 – 35 points Fair: 18 – 24 points Needs Improvement: 17 points and below				
	<b>SESSION 2</b> <b>SUB-TOPIC 2: THEATER AND VISUAL ARTS</b> <b>1. Explication</b> <b>A. Chinese Brush Painting</b> Chinese brush painting is characterized by its use of brushstrokes, ink, and paper to create harmonious compositions that emphasize simplicity, spontaneity, and symbolism. Key elements include controlled brushwork, expressive use of ink washes, and incorporation of traditional motifs such as landscapes, flowers, birds, and calligraphy, often reflecting themes of nature, philosophy, and spirituality. <b>B. Japanese Woodblock Painting</b> Japanese woodblock painting, or ukiyo-e, is known for its intricate woodblock printing technique, vibrant colors, and detailed compositions. Key elements include precise carving of wooden blocks to create multiple layers of color and texture, capturing scenes of everyday life, landscapes, kabuki actors, and courtesans. Ukiyo-e artists often employ bold lines and rich pigments to convey mood and emotion, with prints showcasing a balance of realism and stylization unique to Japanese art. <b>C. Indonesian Wayang Kulit</b> Indonesian Wayang Kulit, or shadow puppetry, is characterized by intricately cut leather puppets, manipulated behind a backlit screen to create dynamic and vivid shadow play. Key elements include traditional stories drawn from Hindu epics like the Ramayana and Mahabharata, accompanied by gamelan music and narrated by a skilled puppeteer known as a dalang. Performances often blend humor, drama, and				

Image sources:  
[Chinese Brush Painting Books - Jackson's Art Blog](#)  
[Online Chinese Brush Painting for Adults: Autumn Persimmons](#)

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III. TEACHING AND LEARNING PROCEDURE		NOTES TO TEACHERS								
	<p>moral lessons, serving as a means of entertainment, education, and cultural preservation in Indonesian society.</p> <p><b>D. Chinese Shadow Puppetry</b> Chinese shadow puppetry is a traditional form of puppet theater characterized by intricately crafted leather puppets, manipulated behind a translucent screen to cast shadows. Key elements include the use of specialized puppets depicting characters from mythology, folklore, and historical tales, accompanied by music, narration, and sound effects. Performances often convey moral lessons, cultural values, and historical narratives, serving as a significant cultural and artistic heritage in Chinese society.</p> <p><b>E. Japanese Noh Theater</b> Japanese Noh Theater is characterized by its minimalist stage design, poetic language, and stylized movements. Key elements include the use of masks to portray characters, slow, deliberate movements reflecting the aesthetics of yūgen (profound grace and subtlety), and a blend of music, chant, and dance to evoke a timeless and otherworldly atmosphere. Performances often explore themes of spirituality, nature, and the human condition, with stories drawn from Japanese folklore, history, and literature, making Noh Theater a profound and enduring cultural tradition in Japan.</p> <p><b>2. Worked Example</b> The teacher will show pictures of outputs from Chinese Brush Painting, Japanese Woodblock Painting, and Indonesian Wayang Kulit.</p> <p><b>A. Chinese Brush Paintings</b></p> <table><tr><td></td><td></td><td></td><td></td></tr></table> <p><b>B. Japanese Woodblock Paintings</b></p> <table><tr><td></td><td></td><td></td><td></td></tr></table>									<p><a href="#">with Branches — Pao Arts Center</a> <a href="#">Online Chinese Brush Painting for Adults: Scenes of Spring with Goldfish and Grass — Pao Arts Center</a> <a href="https://www.freepik.com/free-vector/watercolor-chinese-style-background_31757250.htm">https://www.freepik.com/free-vector/watercolor-chinese-style-background_31757250.htm</a></p> <p><a href="#">About the Picture • Japanese Woodblock Print • MyLearning Japanese Print "The Hota Coast in Awa Province" by Utagawa Hiroshige</a> <a href="#">File:Ichikawa Danjuro in the Kabuki Play Shibaraku LACMA M.2003.168.1.jpg - Wikimedia Commons</a> <a href="#">Japanese Print "A Top Courtesan Applying Makeup in Her Boudoir (Meikun keichū no yosooi)" by Kitagawa Utamaro</a></p> <p><a href="#">WAYANG KULIT – SHADOW THEATRE - Asian Art Newspaper</a> <a href="#">Fusion Wayang Kulit puppets – Research Ecomakery</a> <a href="#">Shadow Puppet - 29-91-6   Collections - Penn Museum</a></p>
										
										

### III. TEACHING AND LEARNING PROCEDURE

### NOTES TO TEACHERS

#### C. Indonesian Wayang Kulit



Then, the students will answer the guide questions presented below:

#### Guide Questions:

1. What themes or cultural motifs are evident in the artworks?
2. How do the artists utilize their respective mediums (brush, woodblock, leather) to convey emotion and narrative?
3. What techniques or stylistic elements are unique to each art form?
4. What cultural or historical contexts can be inferred from the artworks?
5. How does each artwork reflect the artistic traditions and values of its respective culture?

#### 3. Lesson Activity

##### PERFORMANCE ASSESSMENT

Make an essay comparing the conventional and innovative elements present in the video about Chinese Shadow Puppetry below.

<https://www.youtube.com/watch?v=ZoMoZyX53UU>

#### Rubric for Performance Assessment

Criteria	Excellent	Good	Fair	Needs Assessment
<b>Understanding (30 pts.)</b>	<b>26 – 30</b> Understands both traditional and new things in Chinese Shadow Puppetry really well, and explains why they're important.	<b>21 – 25</b> Understands most things about Chinese Shadow Puppetry, but may miss some details or not explain them fully.	<b>16 – 20</b> Understands some things about Chinese Shadow Puppetry, but doesn't explain them very clearly.	<b>0 – 15</b> Doesn't understand much about Chinese Shadow Puppetry or explain it very well.

III. TEACHING AND LEARNING PROCEDURE						NOTES TO TEACHERS
	<b>Comparison (30 pts.)</b>	<b>26 – 30</b> Compares the traditional and new things in Chinese Shadow Puppetry really well, showing how they're similar and different.	<b>21 – 25</b> Compares the traditional and new things, but may miss some details or not explain them fully.	<b>16 – 20</b> Compares some things about Chinese Shadow Puppetry, but doesn't explain them very clearly.	<b>0 – 15</b> Doesn't compare the traditional and new things in Chinese Shadow Puppetry very well.	
	<b>Making Points (20 pts.)</b>	<b>18 – 20</b> Makes clear and strong points, with good reasons and examples to back them up.	<b>14 – 17</b> Makes points that are pretty clear, but could use more explanation or examples.	<b>10 – 13</b> Makes some points, but they're not always clear or well explained.	<b>0 – 9</b> Doesn't make clear points or back them up with good reasons or examples.	
	<b>Writing Clarity (20 pts.)</b>	<b>18 – 20</b> Writing is clear and easy to understand, with good use of words.	<b>14 – 17</b> Writing is mostly clear, but may have a few confusing parts or mistakes.	<b>10 – 13</b> Writing is sometimes hard to understand or has a lot of mistakes.	<b>0 – 9</b> Writing is hard to understand and has many mistakes.	
	<b>Scoring:</b>					
	Excellent: 91 – 100 points		Good: 71 – 90 points			
	Fair: 51 – 70 points		Needs Improvement: 50 points and below			
<b>D. Making Generalizations</b>	<p><b>1. Learners' Takeaways:</b> <b>Activity: Framework Completion</b> Interpret the conventional concepts, techniques, and processes employed in selected Asian folk performing and visual arts by answering the guide questions presented in the diagram. You may choose one among the Asian folk arts discussed previously.</p> <p><b>2. Reflection on Learning</b> <b>Activity: ACROSTICS</b> The students will evaluate representative creative works of selected Asian communities based on relevant conventional and emerging concepts, techniques, processes, and/or practices in folk performing and visual arts by choosing an Asian folk art and making an acrostics about it. They may do it on an oslo paper and may design their work. An example is presented below:</p> <p>Example:</p> <p>Wonderful tradition, steeped in history, Artistic puppetry, crafted meticulously. Yarns of legends, folklore, and lore,</p>					See worksheet for the activities (for Learners’s Takeaways and Reflection on Learning) which students will accomplish.

III. TEACHING AND LEARNING PROCEDURE		NOTES TO TEACHERS
	<p>An ancient form, rich and pure.  Narrated tales, with shadows alive,  Glowing behind screens, where stories thrive.</p> <p>Knowledge passed down through generations,  Unique sounds and music, a sensory celebration.  Life and culture, reflected in each play,  Immersive and magical, in every way.  Timeless art, preserved with devotion.</p>	

IV. EVALUATING LEARNING: FORMATIVE ASSESSMENT AND TEACHER'S REFLECTION				NOTES TO TEACHERS
<b>A. Evaluating Learning</b>	<b>1. Summative Assessment:</b> <b>Identification.</b> Read and identify each statement carefully. Write your answer on your answer sheet. (See worksheet for the activity which students will accomplish.)			<b>Answers:</b> 1. b. Mongolian Khöömey (Throat Singing) 2. a. Thai Khon Dance Drama 3. b. Japanese Woodblock Painting 4. a. Chinese Shadow Puppetry 5. b. Indonesian Wayang Kulit
<b>B. Teacher's Remarks</b>	<i>Note observations on any of the following areas:</i>	<b>Effective Practices</b>	<b>Problems Encountered</b>	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.
	<b>strategies explored</b>			
	<b>materials used</b>			
	<b>learner engagement/ interaction</b>			
	<b>others</b>			

<b>C. Teacher's Reflection</b>	<p><i>Reflection guide or prompt can be on:</i></p> <ul style="list-style-type: none"> <li>▪ <u>principles behind the teaching</u>  <i>What principles and beliefs informed my lesson?</i>  <i>Why did I teach the lesson the way I did?</i></li> <li>▪ <u>students</u>  <i>What roles did my students play in my lesson?</i>  <i>What did my students learn? How did they learn?</i></li> <li>▪ <u>ways forward</u>  <i>What could I have done differently?</i>  <i>What can I explore in the next lesson?</i></li> </ul>	<p>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.</p>
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