

# Lesson Exemplar for Music and Arts

Quarter 3

Lesson

**3**

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

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## MUSIC AND ARTS/ QUARTER 3/ GRADE 8

I. CURRICULUM CONTENT, STANDARDS, AND LESSON COMPETENCIES	
<b>A. Content Standards</b>	The learners demonstrate understanding of significant court Music and Arts through creative works using relevant conventional concepts, techniques, processes, and practices in selected Asian communities
<b>B. Performance Standards</b>	The learners produce creative works inspired by selected Asian court Music and Arts using relevant conventional and emerging concepts, techniques, processes, and practices.
<b>C. Learning Competencies and Objectives</b>	<p><b>Learning Competency</b> The learners assess their competency in the production of creative work based on concepts, processes, techniques, and/or practices used in selected Asian court performing and visual arts;</p> <p><b>Lesson Objectives</b></p> <ol style="list-style-type: none"> <li>1. Compare selected Asian court performing and visual arts concepts with creative works produced locally.</li> <li>2. Evaluate and reflect on the uniqueness found in the performances and visual arts of a selected Asian country and its significant role in our country.</li> </ol>
<b>D. Content</b>	Asian court performing and visual arts and its influences in the national/local performances.
<b>E. Integration</b>	<p>(Culture, Identity and Nationhood)</p> <p><b>Araling Panlipunan- Grade 8</b></p> <p>Reduce inequality within and among countries.</p> <p><b>(Sustainable Development Goals)</b></p>

II. LEARNING RESOURCES
<p>National Theatre Japan. (n.d.). <i>Types of kumadori makeup</i>. National Theatre Japan.  <a href="https://www2.ntj.jac.go.jp/dglib/contents/learn/edc25/en/kumadori-makeup/types.html">https://www2.ntj.jac.go.jp/dglib/contents/learn/edc25/en/kumadori-makeup/types.html</a></p> <p>Artelino. (n.d.). <i>Kabuki makeup - Kumadori</i>. Artelino. <a href="https://www.artelino.com/articles/kabuki-makeup.asp">https://www.artelino.com/articles/kabuki-makeup.asp</a></p> <p>China Culture. (2012, November 30). <i>Chinese traditional opera</i>. China Culture. <a href="https://en.chinaculture.org/classics/2012-11/30/content_447024_3.htm">https://en.chinaculture.org/classics/2012-11/30/content_447024_3.htm</a></p> <p>Ritsumeikan University Art Research Center. (2015, December 4). <i>Kabuki music - The most curiosity Kabuki world</i>. Ritsumeikan University Art Research Center. <a href="https://www.arc.ritsumeai.ac.jp/lib/vm/kabuki2015_e/2015/12/f01.html">https://www.arc.ritsumeai.ac.jp/lib/vm/kabuki2015_e/2015/12/f01.html</a></p> <p>State Council Information Office of the People's Republic of China. (2017, April 13). <i>China's cultural heritage</i>. State Council Information Office of the People's Republic of China. <a href="http://english.scio.gov.cn/chinafacts/2017-04/13/content_40612142.htm">http://english.scio.gov.cn/chinafacts/2017-04/13/content_40612142.htm</a></p>

III. TEACHING AND LEARNING PROCEDURE		NOTES TO TEACHERS
<b>A. Activating Prior Knowledge</b>	<p><b>DAY 1</b></p> <p><b>1. Short Review</b></p> <ol style="list-style-type: none"> <li>1. Famous court music performance in China _____.</li> <li>2. Famous court music performance in Japan _____.</li> <li>3. Famous court music performance in Indonesia _____.</li> <li>4. Famous court music performance in Korea _____.</li> </ol> <p><b>2. Feedback (Optional)</b></p>	<ol style="list-style-type: none"> <li>1. Peking Opera</li> <li>2. Kabuki</li> <li>3. Wayang Kulit</li> <li>4. Hyangak</li> </ol>
<b>B. Establishing Lesson Purpose</b>	<p><b>1. Lesson Purpose</b> Creative concepts, processes, techniques, and/or practices used in selected Asian court performing and visual arts;</p> <p><b>PEKING OPERA</b></p> <p><b>ACTORS</b> Peking opera is a theatrical art that incorporates singing, dancing, acting and acrobatics. It uses special imagery in the creation of characters. All roles are classified according to sex, personality, age, profession and social status. There are four types of roles in Peking opera- <b>sheng</b> ( male role), <b>dan</b> (female role), <b>jing</b> (painted face) and <b>chou</b> (clown). Based on the role types, a complete set of standards has been formed for aspects such as costumes and facial makeup.</p> <p><b>Guide Questions:</b></p> <ol style="list-style-type: none"> <li>1. What do most male actors do in a Peking Opera?</li> <li>2. Can actors perform their roles effectively without applying facial makeup? Why?</li> </ol> <p><b>COSTUMES</b> The costumes in Peking opera are based on Ming Dynasty fashions, also borrowing from the fashions of the Tang, Song, Yuan and Qing dynasties and modern times. They are as diverse as the roles: civil and military, male and female, and more. Traditional Peking opera plays are mainly based on historical events, reflecting life in each dynasty, with characters ranging from emperors, generals and ministers to the common people.</p>	

**Guide Questions:**

1. What costumes are commonly worn in a Peking opera?
2. How can costumes help define a character of the Peking opera?

**MAKEUP**

Facial makeup is another important means of character creation in Peking opera. A special form of make-up is applied and enhances the character's personalities and traits. One way to do this is how the face is painted in certain colors. For example, a red-faced character is valiant, loyal and positive, while yellow-faced and white-faced characters are sinister, treacherous and negative. Another way is how lines and patterns are drawn on the face. A distorted face, drawn with asymmetrical lines, generally represents a vicious villain or accomplice or someone whose face has been wounded.

**Questions:**

1. When makeup is applied to the face of the actor, what are important things to consider?

Cite at least three (3)

2. How can colors and geometric lines or patterns contribute to the creation of a character in Peking opera?

**MUSIC**

Instruments are divided into two main categories: wind and percussion. The primary melodic instruments are the two-stringed fiddles *jinghu* and *erhu*, and the *yuegin* 'moon guitar'. The *pipa* lute, *dizi* flute and double-reed *suona* are also used for specific sorts of dramatic scenes. The primary percussive instruments, used to accompany stage action and to punctuate spoken passages, are the gongs *xialou* and *dalou*, the cymbals *jingbo*, the frame drum *bangu*, and the wooden clappers *paiban* and the barrel drum *tangu*.

The Peking opera orchestra is generally called **changmian**, which originally means "facing the stage." In the early years, the stage was mostly square, and there were tables, chairs and musical instruments right in front of the curtain hanging over the rear half of the stage, where the musicians sat during the performance.

There are orchestra's for gentle shows (**Wenchang**) and shows with acrobatic fighting (**Wuchang**)

	<p><b>VOCAL MUSIC</b></p> <p>Vocal music (<b><i>changgiang</i></b>) in Peking opera comprises the tunes and the types of meters. The main musical styles of Peking opera are <b><i>xipi</i></b> and <b><i>erhuang</i></b>. Xipi features high-pitched, lively tunes, while erhuang features steady, deep tunes. Each style has various kinds of meters, which are called <b><i>banshi</i></b> which express different feelings and meet the needs of the different plots of different plays.</p> <p><b>Guide Questions:</b></p> <ol style="list-style-type: none"> <li>1. What are the two important groups of instruments in a Peking opera? _____ &amp; _____</li> <li>2. When a character demands to sing a high-pitched tune, it is usually given to the _____. But when the sound is in steady and deep tune it is also given to _____.</li> <li>3. What is the name of the orchestra in the Peking opera?</li> <li>4. How can the banshi affect the overall feeling of a certain plot in Peking opera?</li> <li>5. Describe the quality of sound produced in a Peking opera.</li> </ol> <p><b>PROPS</b></p> <p>Among the props of Peking opera are military weapons, such as swords, spears and hammers, and everyday objects such as horsewhips, writing brushes, ink, paper and inkstones. There are symbolic objects such as a white square banner with ripple patterns to represent waves, and a pair of yellow flags each with a painting of a wheel which the actor holds in his hands while moving as if he was pulling a chariot.</p> <p><b>Guide Questions:</b></p> <ol style="list-style-type: none"> <li>1. What are the common props used in Peking opera?</li> <li>2. How can these props contribute to the overall performance of a Peking opera?</li> </ol> <p><b>ACTIVITY: MAKING ala PEKING</b></p> <p>Students will collaborate with others to conceptualize a performance applying the same concepts and practices from the Peking Opera. Follow this To-DO list. Identify specific assignments and their roles and responsibilities.</p> <p><b>PRE-PRODUCTION</b></p> <ul style="list-style-type: none"> <li>• SCRIPT/CONCEPT</li> <li>• BUDGET</li> </ul>	<p><b>Answer key:</b></p> <ol style="list-style-type: none"> <li>1. Wind and Percussion</li> <li>2. Xipi, erhuang</li> <li>3. changmian</li> <li>4. Expresses different feelings as needed in a certain plot.</li> <li>5. Varies from high pitched and lively to steady and deep</li> </ol>
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- AUDITION ACTORS
- SCOUT LOCATION
- PREPARE PROPS & MAKEUP
- RECORD AND REHEARSE MUSICIANS & SINGERS

OBJECTIVE:	ROLES & RESPONSIBILITIES
ACTORS: 1. 2.	
COSTUMES: 1. 2.	
MAKEUP 1. 2	
PROPS 1. 2.	
MUSIC-VOCAL & INSTRUMENTAL 1. 2.	

Today, this century old art form is still being performed but directors and filmmakers are creating a new way where the old and the new are blended. By blending modern cinematography with the centuries-old art form to appeal to younger audiences. The director used advanced filming techniques, such as virtual cinematography, to combine traditional stage performance with special effects. In doing so, they brought to life the ancient tale, which also touches on themes of wartime. By using visual effects to fill in the gaps in the imagination, these Peking Opera movies will draw more attention to the settings and close-ups, adding another layer of significance.

**Proess Questions:**

1. Will Peking Opera retain its style if this will be adapted into films?
2. How can this art form be more interesting for the younger generation?
3. What could be the challenges of this endeavor?

## **KABUKI**

### **ACTORS**

There are three ways someone can become a Kabuki actor: (1) he can be the son of a member of a family of Kabuki actors; (2) he can study full time under an actor; or (3) he can gain admittance to Kabuki Actor Training Center.

Elements essential to any Kabuki performance include Japanese traditional dance, Nagauta (songs with shamisen music accompanying a dance), and shamisen playing. Several male Kabuki actors are specialists in playing female roles. Spectators will notice assistants dressed in black appearing on stage. They serve the purpose to hand the actors props or assist them in various other ways, in order to make the performance seamless. They are called “kurogo” and are to be regarded as non-existent.

### **Questions:**

1. Why do you think a Kabuki actor should also play female roles?
2. Besides acting, what are some essential skills needed for a Kabuki actor?

### **COSTUMES**

Kimono is mainly used as a costume for Kabuki. In addition to kimonos such as yukata and hanten that are worn even today as samurai costumes. A set of hakama and jacket called kamishimo is also worn sometimes to portray a fantasy existence. In addition, kabuki is divided into “Kyogen” that shows a play and “Dance” that shows a dance, depending on whether it plays a realistic story based on the culture of the time or expresses a fantastic dance or majesty. The costumes used are different.

Among the costumes used in Kabuki, the kimono worn by “Oiran” is especially popular. Gold and silver embroidery is applied to the **uchikake** used in the scenes of the Oiran journey.

One important element in Kabuki are the wigs being worn by the actors. They have four elements in applying the wig: **bin** (hair on both sides of the face), **tabo** (hair on the back of the head), **mage** (sections of hair bound into a topknot or bun) and **maegami** (forelocks). The characters and personalities of the roles in Kabuki plays are expressed through changing and combining these wig elements.



	<p><b>Questions:</b></p> <ol style="list-style-type: none"> <li>1. What is the main costume worn by Kabuki actors?</li> <li>2. Why do they need to wear wigs?</li> <li>3. How do they apply the wigs to the actor?</li> </ol> <p><b>PROPS</b></p> <p>Kabuki props are classified into two categories: <i>honmono</i> (everyday items), and <i>koshiraemono</i> items that are crafted to be shown and used effectively on stage. The objects that could be handled or worn were classified as props, while the heavier objects that were secured to the stage went with the scenery.</p> <p><b>MUSIC</b></p> <p>There are numerous instruments used in Kabuki productions. The ensemble of musicians can be fully visible on stage, tucked out of sight, or on the stage but behind the scenery. There are three typical categories of music in kabuki; <b>geza</b>, <b>shoso-ongaku</b>, and <b>ki/tsuke</b>. Geza music provides sound effects for the play like the sounds of waves stylized on a drum, or the rumbling of thunder. Shoso-ongaku is used as accompaniment to dancing and acting on stage. These musicians provide the voice of the actors. Finally, the ki and tsuke sound effects are standard in kabuki, a sound effect to demonstrate action.</p> <p><b>Questions:</b></p> <ol style="list-style-type: none"> <li>1. What are the performance practices of the musicians in Kabuki?</li> <li>2. Do actors play musical instruments while acting?</li> <li>3. Describe the ability of the actors as they sing in the Kabuki?</li> <li>4. How do Kabuki actors incorporate their role and the instrument they are playing?</li> </ol> <p><b>2. Unlocking Content Vocabulary</b></p>	
<b>C. Developing and Deepening Understanding</b>	<p><b>1. Explicitation</b></p> <p>Let us explore the colorful world of Peking Opera.</p> <p>Instructional Videos:</p> <p>Watch from 0:00 to 10:00 minutes only</p> <p><a href="https://www.youtube.com/watch?v=TDD3AnPmU7o">https://www.youtube.com/watch?v=TDD3AnPmU7o</a></p> <p><a href="https://www.youtube.com/watch?v=DK_27SRDcDs">https://www.youtube.com/watch?v=DK_27SRDcDs</a></p> <p>Guide Questions:</p>	<b>Answer key:</b>

	<ol style="list-style-type: none"> <li>1. What makes Peking Opera appealing to the audience?</li> <li>2. How do costumes in Peking Opera justify the character of the actors?</li> <li>3. Is it necessary to add acrobatic movements in their performance? Why?</li> </ol> <p><b>Lesson Activity</b> Refer to Learning Activity Sheet No. 1 for students to accomplish.</p> <p><b>Is this type of court performance found in your locality?</b> In the Philippines, there is performing art that applies some techniques of famous court performances in Asia. Senakulo or Passion Play is the dramatization of the life and death of Jesus Christ and is usually presented as a community activity during the Lenten season. The actors wear costumes related to the reenactment of the Passion of Christ. This still endures to the present, ranging from simple productions to more technically sophisticated and modernized versions. Certainly there are types of theatrical performance that entail ritual and magic, but theatre is far more rooted in attempts to structure and experience.</p>	<ol style="list-style-type: none"> <li>A. Clown</li> <li>B. military man</li> <li>C. female lead</li> <li>D. General</li> </ol> <p><b>Answer key:</b> A. Oiran B. Umeomaro C. Saito D. Sukebei</p>
<b>D. Making Generalizations</b>	<p><b>1. Learners' Takeaway</b> Inspired by the unique, exciting court performances of Asia, how can we apply their techniques, styles and/or process to our own theatrical performance?</p> <p><b>2. Reflection on Learning</b> How do our local theatrical performances apply the techniques and styles of famous Asian court performances? Try watching local theatrical performances in your locality or research on the internet how closely our performances are with these famous Asian court performances.</p> <p><b>Example:</b> DALAGANG BUKID WALANG SUGAT KOMEDYA DE SAN MIGUEL KAHAPON, NGAYON at BUKAS</p>	

IV. EVALUATING LEARNING: FORMATIVE ASSESSMENT AND TEACHER'S REFLECTION				NOTES TO TEACHERS
<b>A. Evaluating Learning</b>	<p><b>1. Formative Assessment: MODIFIED TRUE or FALSE.</b> If the statement is TRUE write T, if False, encircle the word that makes it incorrect.</p> <ol style="list-style-type: none"> <li>One important element in Kabuki are the wigs being worn by the actors.</li> <li>Kimono is mainly used as a costume for Kabuki.</li> <li>Essential to any Kabuki performance include Japanese traditional dance, Tagauta (songs with shamisen music accompanying a dance), and shamisen playing.</li> <li>The main musical styles of Peking opera are <b>xipi</b> and <b>erhuang</b>.</li> <li>The Peking opera orchestra is generally called <b>changmian</b>, which originally means "facing the stage."</li> </ol> <p><b>2. Homework (Optional)</b></p>			<p><b>Answer key:</b></p> <ol style="list-style-type: none"> <li>T</li> <li>T</li> <li>Essential to any Kabuki performance include Japanese traditional dance, <u>Tagauta</u> (songs with shamisen music accompanying a dance), and shamisen playing.</li> <li>T</li> <li>T</li> </ol>
<b>B. Teacher's Remarks</b>	<i>Note observations on any of the following areas:</i>	<b>Effective Practices</b>	<b>Problems Encountered</b>	<p>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.</p> <p>Teachers may also suggest ways to improve the different activities explored/ lesson exemplar.</p>
	<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> What principles and beliefs informed my lesson? Why did I teach the lesson the way I did?</li> <li><u>students</u> What roles did my students play in my lesson? What did my students learn? How did they learn?</li> <li><u>ways forward</u> What could I have done differently? What can I explore in the next lesson?</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>