

7

Lesson Exemplar for Music and Arts

Quarter 2

Lesson

3

Lesson Exemplar for Music and Arts 7
Quarter 2: Lesson 3 (Weeks 3-4)
SY 2024-2025

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MUSIC AND ART / QUARTER 2 / GRADE 7 (WEEKS 3-4)

I. CURRICULUM CONTENT, STANDARDS, AND LESSON COMPETENCIES	
A. Content Standards	The learners demonstrate understanding of the conventional local folk Music and Arts common to the Philippines and selected Southeast Asian countries, including the subjects, themes, concepts, mediums, processes, techniques, and/or practices.
B. Performance Standards	The learners incorporate characteristics of selected Philippine and Southeast Asian traditional or folk music and art in their creative work, using conventional, contemporary, and emerging concepts, processes, techniques, and/or practices in Music and Arts.
C. Learning Competencies and Objectives	<p>Learning Competencies</p> <ul style="list-style-type: none"> a. Correlate the concepts, processes, and/or practices of contemporary and emerging creative works to conventional local folk performing and visual arts of the Philippines and selected Southeast Asian countries. <p>Learning Objectives</p> <p>In particular, the students should be able to:</p> <ul style="list-style-type: none"> a. Explain the similarities of Iloilo Panay Bukidnon's <i>binanog</i> (traditional dance) with Indonesia's <i>wayang kulit</i> (shadow puppet theater). b. Explore the intersecting themes, processes, and techniques between Iloilo Panay Bukidnon's <i>panubok</i> (embroidery) and <i>ikat</i> (dyeing technique). c. Examine the parallels in Iloilo Panay Bukidnons' and Indonesia's theater, dance and traditional art
D. Content	<p>Theme: Conventional Traditional or Local Folk Music & Arts (Pre-war) Common to the Philippines & Southeast Asia</p> <p>I. PERFORMING ARTS</p> <p>A. Theater (Puppetry) & Dance (Traditional Dance)</p> <p>A1. Indonesia's <i>wayang kulit</i> and Iloilo Panay Bukidnon's <i>binanog</i></p> <p>II. VISUAL ARTS</p> <p>A. Traditional or Folk Art</p> <p>A1. Embroidery: Iloilo Panay Bukidnon's <i>panubok</i> and Indonesia's <i>ikat</i></p> <p>Note: The selection of countries for this quarter depends on the extent of foreign influences and/or the presence of foreign (Southeast Asian) nationals dominant in one's locality/region.</p>

E. Integration

Global Citizenship- Through two weeks of learning conventional traditional or local folk music and arts (pre-war) common to the Philippines and Southeast Asia, students are expected to develop attitudes of care and empathy for others and the environment and respect for diversity.

II. LEARNING RESOURCES

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III. TEACHING AND LEARNING PROCEDURE		NOTES TO TEACHER
A. Activating Prior Knowledge	WEEK 3- DAY 1 OF 2	
	<p>1. The teacher will open the lesson by offering an overview about the Panay Bukidnon's <i>sugidanon</i>, their bamboo instruments, <i>panubok</i> and <i>binanog</i> dance (conventional local folk performing arts) in relation to the local festivity of Calinog, Iloilo known as the <i>Hirinugyaw Sugidanonay Festival</i>.</p> <p>Activity: Video Familiarization <i>Hirinugyaw Sugidanonay Festival</i> (documentary): https://www.facebook.com/watch/?ref=search&v=463264111969407&external_log_id=eb5acdd9-0a51-4553-a52c-d0ad8d661a76&q=hirinugyaw%20suguidanonay%20festival%20history</p> <p>Hirinugyaw-Suguidanonay Festival is an annual cultural, religious, and food festival in the municipality of Calinog, Iloilo, Philippines. It starts January 24 and ends February 2. The <i>Hirinugyaw</i> celebration is an expression of faith of the Holy Child among the people in Calinog. It is one of several festivals for Sto. Niño (holy child Jesus) in Panay Island that include Dinagyang Festival of Iloilo City and Ati-Atihan Festival in Kalibo, Aklan. Meanwhile, <i>Suguidanonay</i> is a tribute to the indigenous people called Sulod, Sulodnons, or Panay Bukidnons, and their rich traditions, expressive culture, and lifeways (festivalscape.com).</p>	

<p>B. Establishing Lesson Purpose</p>	<p>1. Lesson Purpose</p> <p>For Weeks 3 and 4, the students will engage with learning the intersections between Panay Bukidnon's <i>binanog</i> (traditional dance) with Indonesia's <i>wayang kulit</i> (shadow puppet theater) and the former's <i>panubok</i> (embroidery) and the latter's <i>ikat</i> (dyeing technique).</p> <p>The class will start looking at the intersecting points of two expressive cultural forms of the Philippines and Indonesia, the Panay Bukidnon's <i>binanog</i> (eagle/hawk dance) and Indonesia's <i>wayang kulit</i> (shadow puppet theater).</p> <p>Let us begin with the <i>binanog</i> of Calinog, Iloilo: https://www.facebook.com/IloiloPageantCamp/videos/190452235732159</p> <p>Another <i>binanog</i> dance, this time, from the Panay Bukidnons of Tapaz, Capiz: https://www.youtube.com/watch?v=6ypSQ8QcDh4&t=102s</p> <p>Let us have a glimpse of <i>wayang kulit</i> through this video presentation: https://www.youtube.com/watch?v=pfydro4X2t0&t=235s</p> <p>Guide Questions</p> <ol style="list-style-type: none"> 1. What are some of the things that struck you after watching the three video clips? 2. Why do you think understanding parts if <i>wayang kulit</i> and <i>binanog</i> is important? <p>2. Unlocking Content Vocabulary</p> <p>The teacher will then proceed to unlocking terms that the students may find helpful in understanding the lessons for the next two weeks. The teacher may present the following terms:</p> <ol style="list-style-type: none"> 1. Hirinugyaw-Suguidanonay Festival- Considered as a twin festival, the Hirinugyaw festivity started in 1989 and the Suguidanonay aspect was added in 2006. The name of the festival came from <i>hirinugyaw</i> which means jubilation and <i>suguidanonay</i> which means storytelling. The first part of the dance competition features the <i>suguidanonay</i> led by the municipality of Calinog, Iloilo's Panay Bukidnons which then culminates with the <i>hirinugyaw</i> part of the 	
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	<p>choreography that features Calinog people's devotion and thanksgiving to Señor Sto. Niño, the holy child Jesus (festivalscape.com).</p> <ol style="list-style-type: none"> 2. Ikat- A method of for coloring fabric in patterns by resist dyeing. The pattern is made to the threads before being constructed to a fabric. 3. Panubok- From the word "tubok," <i>panubok</i> is the traditional embroidery of the Panay Bukidnon with patterns and designs reflecting the shapes and objects from the environment, where the Panay Bukidnon draw their inspiration from (Marin, 2011). 4. Sugidanon- The term <i>sugidanon</i> may mean "epic-chanting" or "storytelling" depending on usage. The <i>sugidanon</i> are long narratives reflecting the existing customary laws, beliefs, practices, and values of the Panay Bukidnon ancestors (Caballero-Padernal, 2019). 5. Sulukan- Mood setting songs performed by a puppeteer (<i>dalang</i>) in Javanese <i>wayang</i> performances in Indonesia. 6. Wayang Kulit- It means "shadows from hide." As a form of traditional theater, <i>wayang kulit</i> (Indonesia) refers not only to the shadow play but has also become synonymous with the hide puppets used to create the shadows. 	
2. Developing and Deepening Understanding	<p><u>WEEK 3- DAY 2 OF 2</u></p> <p>SUB-TOPIC 3: <i>Binanog</i> & <i>Wayang Kulit</i></p> <p>Lesson Objective: Explain the similarities of Iloilo Panay Bukidnon's <i>binanog</i> (traditional dance) with Indonesia's <i>wayang kulit</i> (shadow puppet theater).</p> <p>1. Explicitation Guide Question: As you recall from the last three videos we watched in class, what processes are involved in <i>binanog</i> and <i>wayang kulit</i> that are in conversation with each other (similar, different, diverging, or converging)?</p> <p>2. Worked Example The Panay Bukidnons of Calinog, Iloilo and nearby provinces practice <i>binanog</i>, (Kinaray-a, meaning "way of the hawks/like the hawks"), considered as the Panay Bukidnon's courtship dance. On special occasions, they, especially the women wear colorful ingenuous costumes/personal adornments. Children also come to these schools to learn <i>binanog</i>, a courtship dance that mimics the flight of a mighty bird and that involves the use of scarves or a piece of cloth to catch or elude a partner (Gamosa, 2014).</p>	

Wayang Kulit, on the other hand, is an Indonesian form of shadow puppetry [that] holds the audience's attention with riveting storylines executed masterfully by the *dhalang* (also *dalang*), or puppeteer. The puppets are made of buffalo hide and intricately designed, down to the most minute detail of costume and color, to help the audience distinguish between the different characters. The *dhalang* tells the stories of kings, princesses, ogres, and knights, using deft hand movement and narration. While traditional performances used cotton sheets and oil lamps to create the play of light, electric bulbs or other sources of light are used today (Asia Society, 2023).



Photo Credit:
Binanog dance, Bombette Marin,
<https://mybeautifuliloilo.blogspot.com/2017/01/binanog-festival-promoting-cultural.html>



Photo Credit:
Wayang kulit, Asia Society,
<http://www.asiasociety.org/new-york/photos-and-video-javanese-wayang-kulit-shadow-puppetry>

Activity: Flip Coin (Similarities and Differences)

Using the table below, list down the similarities and differences of *binanog* and *wayang kulit* expressive cultures of the Philippines and Indonesia, respectively.

SIMILARITIES: <i>binanog</i> & <i>wayang kulit</i>	DIFFERENCES: <i>binanog</i> & <i>wayang kulit</i>
<ul style="list-style-type: none"> Forms of expressive culture May be used for storytelling Accompanied with music Integrates epic/poetry Intricately designed clothes (<i>binanog</i>) and costumes (<i>wayang kulit</i>) 	<ul style="list-style-type: none"> <i>Binanog</i> is performed through dance, <i>wayang kulit</i> is performed as a shadow puppet theater. <i>Binanog</i> involves interaction with partner while in <i>wayang kulit</i>, the <i>dalang</i> interacts with the shadow puppets.

To learn more about *wayang kulit*, check this article from the website *Wonderful Indonesia*:
<https://www.indonesia.travel/ph/en/trip-ideas/the-riveting-wayang-kulit-shadow-puppet-shows-of-java-and-bali>

Many of the plots draw from episodes seen in the Hindu epics *Ramayana* and *Maha bharata*. *Wayang Kulit* was declared a Masterpiece of Oral and Intangible Heritage of Humanity by UNESCO in 2003 (Asia Society, 2023).

See accompanying worksheet for this activity.

The teacher may add more similarities and differences between *binanog* and *wayang kulit* as they see fit.

Binanog dancers may use implements (props, ex.

	<p>3. Lesson Activity</p> <p>Activity: Watch, Learn & Move Watch an instructional version of the dance <i>binanog</i> by Ms. Brevish Franco and after which, create a 3-minute <i>binanog</i>-inspired performance with your groupmates (6-8 people in a group): https://www.youtube.com/watch?v=ZRYrJRZBf88.</p> <p>Watch a version of <i>wayang kulit</i> in Malaysia that uses “pop” characters. Then, with the help of your group, create a 3-minute <i>wayang kulit</i> inspired play on contemporary social issues of your generation: https://www.youtube.com/watch?v=7HGy2ncM010&t=10s.</p> <p><u>WEEK 4- DAY 1 OF 2</u></p> <p>SUB-TOPIC 4: Panubok & Ikat</p> <p>Lesson Objective: Explore the intersecting themes, processes, and techniques between Iloilo Panay Bukidnon’s <i>panubok</i> (embroidery) and <i>ikat</i> (dyeing technique).</p> <p>1. Explicitation From the <i>binanog</i> of the Philippines to the <i>wayang kulit</i> of Indonesia, the teacher will lead the class to learn about the <i>Panay Bukidnon’s panubok</i> embroidery which is what the <i>binanog</i> dancers wear in their performance and the <i>ikat</i> dyeing technique as one of the traditional/folk arts of Indonesia.</p> <ul style="list-style-type: none"> • <i>Panubok</i>: https://www.youtube.com/watch?v=dIsi3gctL0c • <i>Ikat</i> dyeing: https://www.youtube.com/watch?v=BFHUTYBbOeE <p>2. Worked Example The class will go over some of the basic patterns found in <i>panubok</i> embroidery. The information included in this section was taken from the official Facebook page of National Museum of the Philippines-Iloilo.</p>	<p>handkerchief) while in <i>wayang kulit</i>, the puppets are the main implements. <i>Binanog</i> is performed by a pair with musicians on the side while the <i>dalang</i> in <i>wayang kulit</i> is an individual (usually accompanied by a number of musicians and singers)</p> <p>Another reference video for the group’s short performance may be checked here: https://www.youtube.com/watch?v=SJ2L-CsSylg</p> <p>Running Time: 14:04 min Running Time: 06:13 min</p>
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Linantay is the basic panubok (embroidery) pattern. The *manugtubok* (embroiderer) can come up with different embroidery designs using the *linantay* (chain stitch).

Linantay

Photo Credit: *Linantay*, National Museum of the Philippines-Iloilo-
<https://www.facebook.com/photo/?fbid=553074285504732&set=a.584741369004690>

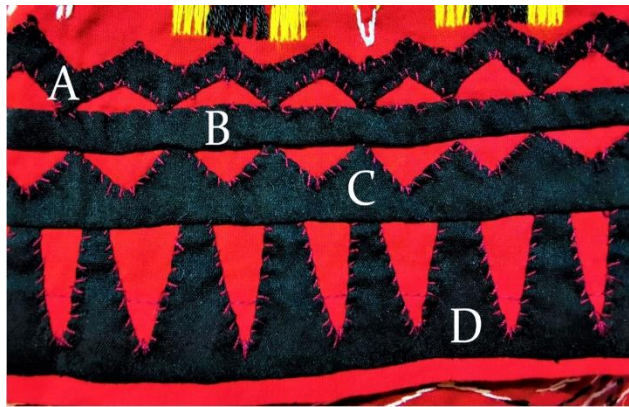


Linabog is a panubok design (*bulak*, meaning “flower”) patterned after the flower of the *labog* plant that grows abundantly in the forest.

Labog is very significant in the life of the Panay Bukidnon. The flowering season of *labog* signals the start of planting season for their *kaingin* and it also reminds them that it is already January.

Bulak sang Labog

Photo Credit: *Bulak sang Labog*, National Museum of the Philippines-Iloilo-
<https://www.facebook.com/photo/?fbid=553085745503586&set=a.584741369004690>



A - Togi-togi C - Girigiti
B - Binalagon D - Inagsam

Togi-togi is a panubok applique patched in the edges of the clothes. Its difference from *girigiti* is it is not as pointed, and it is copied from the *dalipe* or boulders in the mountains. *Girigiti*, a zigzag-shaped applique and embroidery, commonly used as edging on their blouses. *Binalagon* is a panubok design patterned after a vine (*balagon*) that is used to tie bamboos to create a raft. *Inagsam* is patterned after a trap-like thorny fern called *agsam* that is like a trap or a nesting place for snakes. Combined together, these designs are often found in the edges of female or male garments of Panay Bukidnon.

Photo Credit: *Bulak sang Labog*, National Museum of the Philippines-Iloilo-
<https://www.facebook.com/photo/?fbid=553092225502938&set=a.584741369004690>



Tuko-tuko

Photo Credit: *Tuko-tuko*, National Museum of the Philippines-Iloilo-
<https://www.facebook.com/photo/?fbid=553095748835919&set=a.584741369004690>

Tuko-tuko is patterned after the “*tuko*” or “*tukod*” made of “*kawayan*” or bamboo poles. This “*tuko*” also is used in making a “*karosa*” which the Panay Bukidnon farmers use in transferring their harvest from one *kaingin* to another. They would usually align these bamboo poles and tie them together using a *balagon* or a vine in order to make a *karosa* which is usually pulled by a carabao.

Matang punay is a *panubok* design patterned after the eyes of the lovely/loving bird and



Matangpunay

a pet of Humadapnon, the *punay*. Humadapnon is a character in the *sugidanon* or epics of Central Panay. According to F. Landa Jocano in *Sulod Society*, Punay (literally, dove) is also a powerful female deity of the mountains who is involved in the rituals for the dead: "as part of the *hamwat* (part of the after-death rites which takes place after the *patibara*, the ritual questioning of the dead during which the corpse is asked what or who caused its death). A platform is built in one of the corners of the house for Punay.

Photo Credit: *Matangpunay* National Museum of the Philippines-Iloilo-
<https://www.facebook.com/photo/?fbid=553095748835919&set=a.584741369004690>

On the other hand, *ikat* fabric is a dyeing technique used to create a distinct style of textile patterns. *Ikat* is done by resist dyeing sections of the yarns prior to weaving the fabric. *Ikat* is an Indonesian language word, which depending on context, can be the nouns: cord, thread, knot and the finished *ikat* fabric as well as the verbs "to tie" or "to bind". It has a direct etymological relation to Javanese language of the same word (The Craft Atlas, 2023).

Ikat is produced in many traditional textile centers around the world, from India to Central Asia, Southeast Asia, Japan (where it is called "kasuri"), Africa and Latin America. Double *ikats*—in which both the warp and weft yarns are tied and dyed before being woven into a single textile—are relatively rare because of the intensive skilled labour required to produce them. They are produced in Okinawa islands of Japan, the village of Tenganan in Indonesia, and the villages of Puttapaka and Bhoodan Pochampally in Telangana in India. In fact, many other parts of India have their indigenous *Ikat* weaving techniques (The Craft Atlas, 2023).

Thus, the name of the finished *ikat* woven fabric originates from the *tali* (threads, ropes) being *ikat* (tied, bound, knotted) before they are being put in *celupan* (dyed by way of dipping), then *berjalin* (woven, intertwined) resulting in a *berjalin ikat*-reduced to *ikat* (The Craft Atlas, 2023).

Some *ikat* traditions, such as Central Asia's, embrace a blurred aesthetic in the design. Other traditions favour a more precise and more difficult to achieve refinement in the placement of the *ikat* yarns. South American and Indonesian *ikat* are known for a high degree of warp alignment.

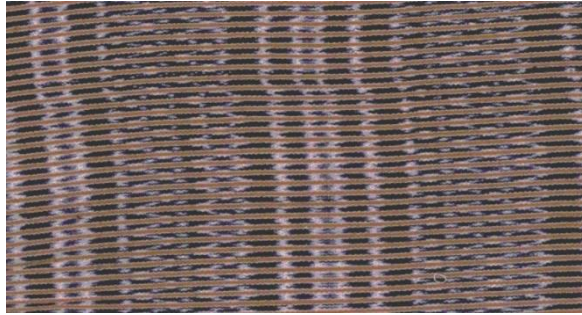


Photo Credit: *Warp ikat*, Brush Up by Creative Market
<https://creativemarket.com/blog/what-is-an-ikat-pattern>

The warp version is the easiest to create. Yarns like silk, cotton, wool, or other cloths get wound on a tying frame, where they are separated into bundles. Great care is taken to minimize the workload since the binding process can be quite intense. The thread bundles are folded, and a basic *ikat* motif is bound. This is then repeated, until the threads get unfolded for weaving right after the dyeing is finished. These bundles get folded over either a vertical or horizontal axis. Sometimes, these bundles are drenched in wax.

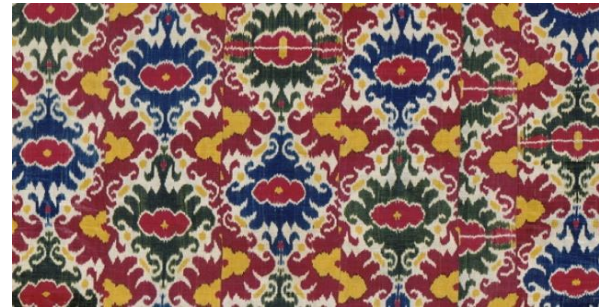


Photo Credit: *Weft ikat*, Brush Up by Creative Market
<https://creativemarket.com/blog/what-is-an-ikat-pattern>

The weft *ikat* approach utilizes resist dyeing for weft yarns. The way the weft yarns move in the weaving process is why intentionally established patterns are harder to achieve. To ensure the clarity of these *ikat* patterns, the weft yarn needs to be adjusted after each time the shuttle passes through the weave. It is possible for skilled craftsmen to create precise weft *ikat*, however. For example, Japanese weavers succeed in producing accurate white and indigo weft ikats that only have small design elements in the fabric (Brush Up by Creative Market, 2021).

Weavers must adjust the warp repeatedly to maintain pattern alignment (The Craft Atlas, 2023). Let us take a look on how *ikat* patterns are made.

Artisans then wrap these warp yarns tightly with thread or another form of dye-resistant material that has the intended pattern; this stops undesired dye penetration into other parts of the fabric. Artisans then repeat this process as many times as it takes (Brush Up by Creative Market, 2021).

In another case, weavers in India are able to replicate the Urdu alphabet in weft *ikats*. In Thailand, as well, artisans fashion silk sarongs showing complicated, geometric styles in multi-colored *ikats*. In these more precise weaving traditions, two people weave the fabric. The



Photo Credit: *Double ikat*, Brush Up by Creative Market <https://creativemarket.com/blog/what-is-an-ikat-pattern>

Activity: Photo Analysis

The teacher will ask the students to identify and define the *panubok* patterns present in the Panay Bukidnon attire worn by members of Parangal Dance Company, based in San Francisco, California who have collaborated with the Panay Bukidnons of Calinog, Iloilo. After which, the teacher may ask the students to point out the similarities and differences between *panubok* and *ikat* design/patterns.

Photo Credit: Panay Bukidnon Attire, Parangal Dance Company, <https://www.facebook.com/photo/?fbid=2509398752647385&set=pcb.2509399675980626>

WEEK 4- DAY 2OF 2

3. Lesson Activity

Activity: Video Analysis

Watch the making of Balinese double *ikat* textiles and try to identify the process it takes to produce a double *ikat*: <https://www.youtube.com/watch?v=KECV0ceXWkc>



first passes the shuttle while the second controls the manner in which the yarn sits in the shed (Brush Up by Creative Market, 2021).

See accompanying worksheet for this activity.

Running Time: 06:59 min

	<p>Guide Question:</p> <p>What similarities in terms of process, patterns, or inspirations have you recognized between <i>ikat</i> and <i>panubok</i>?</p> <p>The Panay Bukidnons of Tapaz, Capiz also takes pride with their <i>panubok</i> tradition. See how <i>panubok</i> becomes central in the nurturance of the Panay Bukidnon's way of life. Point out in what aspects of the Panay Bukidnon's culture does <i>panubok</i> become functional: https://www.youtube.com/watch?v=QrDRA-gmjWU&t=339s</p> <p>Guide Question:</p> <p>In what ways do the <i>panubok</i> embroidery of Panay Bukidnons intersect with Indonesia's <i>ikat</i> dyeing?</p>	Running Time: 06:46 min
3. Making Generalizations	<p>Activity: Sketch Notes x Concept Maps (Learners' Takeaways)</p> <p>The teacher will divide the class into five groups. The students will then be given time to discuss amongst themselves their takeaways for each of the topics given to each group.</p> <ul style="list-style-type: none"> GROUP 1 & 2- <i>Binanog</i> (dance) & <i>Wayang Kulit</i> (shadow puppet theater) GROUP 3 & 4- <i>Panubok</i> (embroidery) & <i>Ikat</i> (dyeing technique) <p>Activity: Reflect and Share (Reflections on Learning)</p> <p>Using the output for their first activity, the students will then be asked to share their group responses to the class and display their sketch notes/concept maps on the board. Each member of the group may discuss a part of their output and offer their own reflection to allow the articulation of their learning process and what learning they have acquired in the duration of the lesson discussion.</p>	Their collective responses will be reflected in a manila paper or cartolina where images, concept maps, and sketches should be drawn or reflected to illustrate their individual and group takeaways.

IV. EVALUATING LEARNING: FORMATIVE ASSESSMENT AND TEACHER'S REFLECTION		NOTES TO TEACHERS
A. Evaluating Learning	<p>Activity: Compare and Contrast</p> <p>Using the table, compare, and the Panay Bukidnon's <i>Binanog</i>:</p>	The teacher may add more items for formative evaluation as necessary.

	Intersections	<i>Binanog</i>	<i>Wayang Kulit</i>	
	Purpose	<i>courtship, celebration</i>	<i>Form of storytelling</i>	
	Music	<i>Bamboo/brass instruments</i>	<i>Gamelan</i>	
	Dance	<i>Movements inspired by the flight of an eagle/hawk</i>	<i>Portrayal of the symbolisms involved in the stages and spiritual development of the story's hero</i>	
B. Teacher's Remarks	<i>Note observations on any of the following areas:</i>	Effective Practices	Problems Encountered	This lesson design component prompts the teacher to record relevant observations and/or critical teaching events that he/she can reflect on to assess the achievement of objectives. The documenting of experiences is guided by possible areas for observation including teaching strategies employed, materials used, learners' engagement in the tasks, and other notable instructional areas.
	<i>strategies explored</i>			
	<i>materials used</i>			
	<i>learner engagement/ interaction</i>			
	<i>others</i>			
C. Teacher's Reflection	<i>Reflection guide or prompt can be on:</i> <ul style="list-style-type: none"> <u><i>Principles behind the teaching</i></u> <i>What principles and beliefs informed my lesson?</i> <i>Why did I teach the lesson the way I did?</i> <u><i>Students</i></u> <i>What roles did my students play in my lesson?</i> <i>What did my students learn? How did they learn?</i> <u><i>Ways forward</i></u> <i>What could I have done differently?</i> <i>What can I explore in the next lesson?</i> 			This lesson design component guides the teacher in reflecting on and for practice. Entries on this component will serve as inputs for the LAC sessions, which can center on sharing best practice; discussing problems encountered and actions to be taken; and identifying anticipated challenges and intended solutions. Guide questions or prompts may be provided here.