

7

Lesson Exemplar for Music and Arts

Quarter 3

Lesson

1

Lesson Exemplar for Music and Arts Grade 7
Quarter 3: Lesson 1 (Weeks 1-2)
SY 2024-2025

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MUSIC AND ARTS / QUARTER 3 / GRADE 7 (WEEKS 1-2)

I. CURRICULUM CONTENT, STANDARDS, AND LESSON COMPETENCIES	
A. Content Standards	The learners demonstrate understanding of nationalistic Music and Arts common to the Philippines and selected Southeast Asian countries, including the subjects, themes, concepts, processes, techniques, mediums, and/or practices.
B. Performance Standards	The learners produce an integrative creative work using conventional, contemporary, and/or emerging concepts, processes, techniques, and/or practices in the Philippines and selected Southeast Asian Nationalistic (Post-war) Music and Arts.
C. Learning Competencies and Objectives	<p><i>Learning Competencies</i></p> <p>A. Explain how their nationalism, including the issues surrounding this concept, influences the performing and visual arts of the Philippines and selected Southeast Asian countries.</p> <p><i>Learning Objectives</i></p> <p>In particular, the students should be able to:</p> <p>A. Discuss post-war nationalism in the Philippines and Indonesia in relation to the figuration of each country's respective performing arts.</p> <p>B. Explain the similarities and differences in nationalistic Music and Visual Arts common to the Philippines and Indonesia.</p>
C. Content	<p>Theme: “Nationalistic Music and Arts in the Post-war Philippines and Southeast Asia”</p> <p>PERFORMING ARTS</p> <p>A. Music</p> <p>A. Philippine National Anthem</p> <p>B. Nationalistic Music (Vocal Music/Instrumental Music)</p> <p><i>Musical Behaviors:</i> Active Listening; Describing; Interpreting; Composing; Finding Relations; Performing</p> <p><i>Materials:</i> Any available local (natural and synthetic) material. 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>
D. Integration	Global Citizenship - Through two weeks of learning nationalistic Music and Arts common to the Philippines and selected Southeast Asian countries, students are expected to develop a deep appreciation of nationalism in the country and nearby Southeast Asian neighbors, inculcate a sense of care and empathy for others and the environment, and at the same time, nurture respect for diversity.

II. LEARNING RESOURCES

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III. TEACHING AND LEARNING PROCEDURE		NOTES TO TEACHERS
A. Activating Prior Knowledge	<p>WEEK 1: DAY 1</p> <p>1. Short Review</p> <p>A1. The teacher will open the class with two video clips related to last quarter's lessons on conventional traditional local folk Music and Arts (pre-war) common to the Philippines and Malaysia, one of the three Southeast Asian countries selected last quarter to put things in perspective.</p> <p>A1.1 The first video clip features a cinematic translation of some parts of the Suguidanon epic of the Panay Bukidnons, highlighted in the award-</p>	<p>Video clips may already be downloaded ahead of time for a smoother lesson flow and no-glitch viewing. With this, the teacher can share the video clippings for students to view on their own time/pace. Unless indicated through video time</p>

	<ul style="list-style-type: none"> • Serve as events that unite people and connect them to their roots. • Foster a sense of cultural awareness and identity. • Pushes for a collective action to safeguard and enrich one's culture. <p>C1. Furthermore, the teacher may then ask the students' collective experiences putting up a group creative presentation based on the relevant concepts, processes, techniques, and/or practices of conventional traditional or local folk music and arts (Pre-war) common to the Philippines & selected Southeast Asian countries (Thailand or Indonesia) last quarter. Sample questions may include:</p> <p><i>C1.1</i> What were your inspirations in coming up with such presentations?</p> <p><i>C1.2</i> What were your best takeaways from those experiences that you think will be helpful as we move forward with our class lessons?</p> <p>D1. The teacher may thank the students for their sharing, thoughts, and insights. The teacher will then ask the students to go back to their respective seat assignments for the continuation of the lesson.</p>	<ul style="list-style-type: none"> • Both suguidanon & wayang kulit may also be prone to and used as romanticized nationalist concepts • Shared expressive culture can be seen to contribute to a sense of national unity • Both forms of art may stand as living legacies of resistance to colonial domination and imperial intrusion
B. Establishing Lesson Purpose	<p>1. Lesson Purpose</p> <p>A1. Using a prepared slide deck, the teacher will open the lesson by asking the question "Why is the appreciation and understanding of pre-war music and arts in the Philippines and selected Southeast Asian countries needed as we proceed with our new lesson focused on post-war Music and Arts in the country and that of our nearby Southeast Asian neighbors?"</p> <p>One's understanding and appreciation of pre-war music and arts in the country and in selected Southeast Asian countries will position students to:</p> <ul style="list-style-type: none"> • Gain a better understanding of how nationalism after the war influenced the development of performing and visual arts in the Philippines and selected Southeast Asian countries. • Use their experiences in learning pre-war music, theater, dance, and visual arts in the Philippines and nearby Thailand, Laos, and Indonesia in delving into the characteristics of nationalistic creative works common to the Philippines and Indonesia. • Harmonize nationalistic music and the arts from the Philippines and its selected Southeast Asian neighboring countries. <p>A2. To get a better grasp of post-war Philippines, the teacher will share a video clip showcasing post-war rehabilitation of the Philippines in cooperation with the</p>	<p>The teacher may run the next two weeks with flexibility in terms of implementing student-engagement activities and breaking down the music and the arts aspect of the quarter to efficiently use the lesson exemplar and maximize opportunities for collaborative learning.</p> <p>The teacher may also interchange, merge, or bracket the topics as necessary.</p>

	<p>United States of America and the Filipino public: https://www.youtube.com/watch?v=aAAQTSR3jzs Another video may be played as supplementary material: https://www.youtube.com/watch?v=v9T9vllg-Wk The teacher may discuss the students' understanding of the video clips they have just watched before proceeding to unlocking vocabularies involved in the discussion of the lessons.</p> <p>2. Unlocking Content Area Vocabulary</p> <p>B1. The teacher will then proceed to unlocking terms that the students may find helpful in understanding the lessons for Week 1 and 2. Using the next set of slides, the teacher may present the following terms:</p> <p>B1.1 Kundiman- a classic form of Filipino love song—or so it seemed to colonialist forces in the Philippines. In Kundiman, the singer who expresses undying love for his beloved is actually singing for love of country (Kundiman, 2023).</p> <p>B1.2 Nationalism- ideology based on the premise that the individual's loyalty and devotion to the nation-state surpass other individual or group interests (Britannica, 2023).</p> <p>B1.3 Post-War Philippines- many scholars consider the beginning of post-war Philippines as the period when the country gained full independence from its American colonizers in 1946 until the 1970s (Jose, 2021).</p>	
C. Developing and Deepening Understanding	<p>WEEK 1: DAY 2</p> <p>SUB-TOPIC 1: Philippine National Anthem (<i>Lupang Hinirang</i>) [Marcha Nacional Filipina], Composer: Julián Felipe), Part 1 of 2</p> <p>Learning Objective: Discuss post-war nationalism in the Philippines and Indonesia in relation to the figuration of each country's respective performing arts.</p> <p>1. Explicitation</p> <p>A1. The teacher will open the lesson by guiding the students to watch, listen, and practice a significant post-war song learned by Filipinos in the country and abroad. The Philippine National Anthem of our country, also known as <i>Lupang Hinirang</i>, was also known as <i>Marcha Nacional Filipina</i>.</p> <p><i>Lupang Hinirang</i> was composed by Julián Felipe in 1898. The lyrics were adopted from the Spanish poem "Filipinas", written by José Palma in 1899. The national anthem's last revision was made in 1962.</p>	

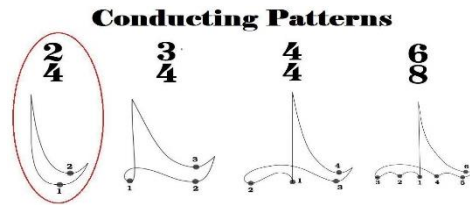
	<p>A2. Activity 2: Note Me</p> <p>The teacher will then tell the students that the Philippines had various historical anthems before and along the process of finalizing the present national anthem of the Philippines.</p> <p>A3. The teacher will then discuss that the national anthem of the Philippines is played or sung during flag ceremonies in various government and non-government offices and different occasions, from the local to the international level. <i>Lupang Hinirang</i> is sung with pride, dignity, utmost respect, and allegiance to the country.</p> <p>The singing and playing of the Philippine national anthem is governed by the law, specifically R.A. 8491 or the “Flag and Heraldic Code of the Philippines.” As stipulated in Section 37, “The rendition of the National Anthem, whether played or sung, shall be in accordance with the musical arrangement and composition of Julian Felipe” (Filipinas Heritage Library, 2018).</p> <p>Moreover, according to Section 38, the attending public shall sing the anthem whenever it is played at a public gathering. While doing so, the public shall stand at attention facing the Philippine flag as a sign of respect. The other provisions on the national anthem are detailed in Chapter II, Sections 35 to 39 of R.A. 8491 (Filipinas Heritage Library, 2018).</p> <p>The development of the Philippine national anthem into what it is today took several years. It began in 1898 with Julian Felipe’s composition titled <i>Marcha Nacional Filipina</i> (also known as <i>Himno Nacional Filipino</i>). In 1899, Jose Palma’s poem <i>Filipinas</i> was used as lyrics which were later translated into English in the 1920s. It was translated into Filipino in 1956 and the version which is now sung publicly is a product of revisions made in 1962 (Filipinas Heritage Library, 2018).</p> <p>2. Worked Example</p> <p>B1. Activity 3: Sing It</p> <p><i>Level 1:</i> The teacher will lead the class in singing <i>Lupang Hinirang</i> in acapella, with an upright (standing) position, and with the right palm placed near the heart.</p> <p><i>Level 2:</i> Using the teacher’s desk (tap for downbeat) and clapping their hands (upbeat) to introduce the $\frac{2}{4}$ time signature, the teacher will sing with the students using movement to establish rhythmic pattern. The teacher will then ask the students to follow through (with a tap & clap rhythmic pattern) while they sing</p>	<p>See worksheet for the activity which students will accomplish.</p> <p>If time permits, the students may also listen to the national anthem of Cambodia: https://www.youtube.com/watch?v=oBk64xStymM&ab_channel=JakeCardoza.</p> <p>The teacher will then distribute a worksheet entitled Note Me. Students will individually fill up their worksheets with important points they would reflect on by watching and listening to this video clip: https://www.youtube.com/watch?v=jDgJvU_nIyk.</p> <p>The teacher may then ask the students what they think about the video clip they watched regarding the Philippine historical anthems using their worksheets as cue cards to reference their responses.</p>
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	<p>the Philippine national anthem. Another variation may include tapping their hands on their legs followed by a clapping motion (establishing the downbeat and upbeat part of the rhythmic pattern).</p> <p>B2. The teacher will also emphasize that after the American regime and Japanese occupation of the country, the heightened experimentation of Filipino composers with European styles during the American period continued. From the American period onwards, there was a production of nationalistic Filipino composers who used their formal training and expertise in music by incorporating ethnic elements in their works. One of these composers is Francisco Santiago, regarded as the “father of nationalism in music,” who transformed the kundiman from folk song to art song, a song that “requires advanced vocal technique and musical maturity for its performance, usually on the concert stage”.</p> <p>In the 1930s to 1940s, Antonino Buenaventura also used nationalist themes in his compositions like <i>Pandanggo sa Ilaw</i> and <i>Mindanao Sketches</i> which was based on Manobo themes. Other composers who made use of indigenous themes were Juan Hernandez in <i>Mga Katutubong Tanawin</i> and Lucio San Pedro in the <i>Malakas at Maganda Overture</i>.</p> <p>B3. Activity 4: Tune In</p> <p>The teacher will play Antonino R. Buenaventura’s <i>Mindanao Sketches</i> that he composed in 1947 as performed by the Royal Philharmonic Orchestra, a British symphony orchestra based in London, conducted by Redentor Romero: https://www.youtube.com/watch?v=y6NC5Q8J_kA.</p> <p>It was first performed by the Municipal Symphony Orchestra of Manila on May 15, 1948 at the UST Gymnasium. The world premiere performance of <i>Mindanao Sketches</i> was on Aug. 19, 1948 in Honolulu, Hawaii. It was also performed in USA, Europe and Soviet Russia. A recording was cut by London Symphony Orchestra under conductor Redentor Romero. The <i>Mindanao Sketches</i> is based on rhythm of the dances and songs of the Manobo tribe who dwell in the hinterland of Bukidnon.</p> <p>The use of native gongs, clapping of hands, human voices and other percussion instruments make the two movements "Offering to the Gods" and "A Village Festival Dance" depicts its original form in a most enjoyable experience.</p>	<p>Timestamp: 0:00 I. Offering to the Gods 3:52 II. A Village Festival Dance</p> <p>If time permits, the teacher may also ask the students on what they think about <i>Mindanao Sketches</i>. The teacher may ask what instruments stood out to the students while listening to Buenaventura’s work.</p>
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3. Lesson Activity

C1. Activity 5: Watch and Learn

For the next iteration, the teacher will play a video clip showing an example of the step-by-step process in conducting the Philippine National Anthem: <https://www.youtube.com/watch?v=7nflORsr-Q>. After which, the teacher will assist the students in doing the same. The Philippine national anthem may be sung twice or thrice with everybody conducting all at the same.



Source: Conducting Patterns, <https://brainly.ph/question/5259101>

C2. Activity 6: Pair/Trio and Share

For this activity, the teacher will ask the students to find a partner.

For the first round, student A will do the tap and clap approach (rhythmic pattern) while student B will do the conducting approach while singing the Philippine national anthem.

The students will exchange roles for the next round. Student A will do the conducting approach and Student B will do the tap and clap approach.

In the third iteration of this activity, group the students into 3. Student A will sing the national anthem, Student B will do the conducting, while Student C will do the rhythmic pattern (tap and clap approach).

WEEK 2: DAY 1

SUB-TOPIC 1: Indonesia National Anthem (*Indonesia Raya*; Wage Rudolf Supratman (writer) and Jos Cleber (composer), Part 2 of 2

Learning Objective: Discuss post-war nationalism in the Philippines and Indonesia in relation to the figuration of each country's respective performing arts.

1. Explicitation

A1. The teacher will introduce the national anthem of Indonesia, *Indonesia Raya*: <https://www.youtube.com/watch?v=KWlSgtyUpsw>.

	<p>Written by Wage Rudolf Supratman in 1928, “Indonesia Raya” was first recorded in 1950, in a performance by Dutch composer Jos Cleber and the resident symphony orchestra of Republic of Indonesia Radio (RRI). It became the official recording, used by RRI and the government for almost 50 years (Agato, 2021). It was adopted by Indonesia since the Proclamation of Indonesian Independence on August 17, 1945.</p> <p>Indonesia Raya, as a national anthem is full of optimism. Indonesia’s founding president, Soekarno, was involved in the musical arrangement of “Indonesia Raya”. “During the pre-chorus or bridge, it turns soft. While the previous part is tutti [all instruments playing], Soekarno wanted the bridge to be calmer and more textured, less monotonous so that when it hits the chorus, it soars (Agato, 2021).</p> <p>For legendary composer and conductor Addie Muljadi Sumaatmadja, better known as Addie M.S., the Indonesian national anthem is uniquely memorable for its directness.</p> <p>2. Worked Example</p> <p>B1. To contextualize how <i>Indonesia Raya</i> came to be, a look at Indonesia’s history is vital: https://www.youtube.com/watch?v=PA7gFnYfBqo.</p> <p>B2. Activity 7: Sing It</p> <p>The teacher will then lead the class in singing <i>Indonesia Raya</i> (Great Indonesia) with music, on upright (standing) position, feet together, arms on the side. During the rendition or singing of the national anthem, everyone should stand, face toward the music, and pay respect. Those who are members of the Armed Forces, and other persons in uniform must render the military salute.</p> <p>3. Lesson Activity</p> <p>C1. Activity 8: Compare & Contrast</p> <p>The teacher will ask the students to use the given worksheet to compare and contrast <i>Lupang Hinirang</i> and <i>Indonesia Raya</i>. The teacher will give time for the students to figure out their responses on the worksheet. After 10-15 minutes, the teacher will ask the students to find a partner to discuss their answers. After which, the students’ responses may be discussed in the class (as a whole).</p> <p>WEEK 2: DAY 2</p>	<p>The class will try to sing in the Indonesian language using this video clip as a guide: https://www.youtube.com/watch?v=Rc2dG7uMlhA. This activity may be repeated as necessary.</p> <p>See worksheet for the activity which students will accomplish.</p>
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	<p>SUB-TOPIC 2: Vocal and Instrumental Music: <i>Bayan Ko</i> (Music by: Constancio de Guzmán, Lyrics: José Corazón de Jesús <i>aka</i> Huseng Batute) as performed by Arturo Navera (Baritone) and Julie Mendoza (Piano)</p> <p>Learning Objective: Explain the similarities and differences in nationalistic Music and Arts common to the Philippines and Indonesia.</p> <p>1. Explication</p> <p>A1. Activity 9: What If?</p> <p>The teacher will benchmark from the students' experiences on the previous day's discussion and emphasize how <i>Lupang Hinirang</i> is an example of nationalistic music. The teacher will then show a video clip, showcasing former music committee chair of the National Commission for Culture and the Arts and singer-songwriter, Joey Ayala's take on <i>Lupang Hinirang</i> and see what students think: https://www.youtube.com/watch?v=41guxaNk9FY.</p> <p>Using a worksheet, students will individually answer the following guide questions jumping off from a "What If" perspective (if the students are given the chance to change/critique parts of the <i>Lupang Hinirang</i>, as Joey Ayala constructively suggests)</p> <p>2. Worked Example</p> <p>B1. The teacher will then segue in discussing nationalism in post-war Philippines (Li et al., 2021) and how it influenced the performing and visual arts of the Philippines.</p> <p>The Philippines is one country whose history is paved with the challenges of transition and transformation. A colony of Spain for 400 years, its music is in tune with its historical landmarks of colonization, oppression and liberation.</p> <p>The music of its culture is very much influenced by its traditions and nationalistic overtones. The indigenous music in the country is very popular among masses. Influenced primarily by Spanish and American colonizers, Filipino music has been a fusion of its rich culture, heritage and foreign influence.</p> <p>Nevertheless, there are no more beautiful words in a song than those written by Filipinos whose passions rise amidst the ebb and flow of interests that drive the national consciousness of a people in a country seeking transformation from the bonds of political and social oppression. Innate among Filipinos is their love of country and identity. In the subconscious mind of every Filipino, there lies a dormant desire for independence and freedom from all forms of oppression and</p>	<p>See worksheet for the activity which students will accomplish.</p>
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	<p>this subconscious domain is easily reached by messages imbedded in lyrics and musical form that ignites the emotions within the heart of each Filipino.</p> <p>To this end, musical composers of the past and the present write songs and music that evoke and convey nationalistic sentiments which have enabled music to play a large role in reawakening national identity among Filipinos.</p> <p>B.2 Activity 10: Music and Lyrics</p> <p>The teacher will play a recording of a nationalistic vocal music and its accompanying musical instrument (piano) entitled <i>Bayan Ko</i> (Version 1): https://www.youtube.com/watch?v=5jWtwdzJcns.</p> <p>Constancio de Guzmán (music) and José Corazón de Jesús [Huseng Batute] (lyrics) were the men responsible behind this <i>kundiman</i>. This version was performed by Arturo Navera (Baritone) and Julie Mendoza (Piano).</p> <p>Prior to providing more information, the teacher will ask the students to characterize the song <i>Bayan Ko</i>. The students will write their responses using their worksheet.</p> <p>The Spanish lyrics of <i>Bayan Ko</i> were originally written for the Severino Reyes' zarzuela, <i>Walang Sugat</i> ("no wound"). Attributed to the propagandista, General José Alejandrino, the song expressed opposition to the ongoing American Occupation (Araneta, 2007). The popular and mainly used 1929 Tagalog version is attributed to José Corazón de Jesús, and the music to Constancio de Guzmán. While the popular <i>Bayan Ko</i> was mainly used during the American colonization, it continued to be sung during the Philippine post-war period.</p> <p><i>Bayan Ko</i>, as a <i>kundiman</i>, is about the Philippines' struggle for independence during the American regime. Because of this nationalistic sentiment, the song was also performed to convey the same desire for freedom during the Japanese occupation (and even after the war), including the protest marches against the Marcos government in the early '80s (Gil, 2017).</p> <p>The <i>kundiman</i>, known to be songs of admiration and longing for a woman's love, became translatable to declarations of love to the mother country. It influenced the composers to branching out <i>kundiman</i> out from love songs to nationalistic songs, albeit done incognito. The <i>kundiman</i> served to hide its true nature – a secret battle cry with strong anti-colonialist sentiment. It allowed Spain (and even Americans) to continue thinking that Filipinos were just singing their miserable love songs. Some claim that there were guerilla battle codes and instructions embedded in the lyrics of the <i>kundiman</i> songs (Aguilar, 2023).</p>	<p>See worksheet for the activity which students will accomplish.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Smooth, flowing, and gentle rhythm • Dramatic interval • Usually a love song, that may translate to love for the nation • Sentimental • Affectionate lyrics • Brings out untold emotions • Expression of intense longing for loved one or the motherland • Deep feelings of emotional love • Soulful and lofty • Tells a story
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3. Lesson Activity

C1. Using a slide deck, the teacher will then emphasize that composer Francisco Santiago (1889-1947) is sometimes called the “Father of Kundiman Art Song.” While his masterpiece is considered to be his Concerto in B flat minor for pianoforte and orchestra, one of his most significant pieces is his song “Kundiman, (Anak Dalita)”, the first Kundiman art song. Santiago regarded the Kundiman art song as something “that expresses the lofty sentiment of love, and even heroism in a melancholy mood.” Given the cross-fertilization of Spanish and Filipino cultures in the 19th century, Kundiman art songs were typically a blend of melodic material from native folksong and European music traditions. The result is a song characterized by smooth flowing lines and beautiful melodies.

The teacher will also point out the use of piano in *kundiman*. The piano accompaniments are typically full in texture, sometimes containing countermelodies, sometimes merely harmonizing with the vocal line in thirds and sixths. For Filipino composer Nicanor Abelardo, the piano accompaniment generally follows the contour of the melody. The inner voices of harmony run in contrary motion to the melody. Abelardo set the text to music, making the piano accompaniment match the declamation of the text and creating text painting. His subsequent song compositions showed a more mature technique of text painting with more interplay between text and music. He also used various ranges in the piano to achieve tone colors that match the text (Santos, 2005).

C2. Activity 11: Plenary Analysis

The teacher will play two more video clip recordings of *Bayan Ko* for the students to listen to. The students will also be asked to compare the first version they heard to the next two versions that the teacher will share with them:

Version 2: Bayan Ko, (arranged by Redentor Romero for Violin and Piano); Bronte Ficek (Violin): <https://www.youtube.com/watch?v=HJioWQWEw28>.

Version 3: Bayan Ko by Freddie Aguilar (on guitar): <https://www.youtube.com/watch?v=7sIJUdrp9vs>.

In the 1930s, there was a massive cultural movement of "Filipinism" among several Filipino artists. The movement purported to forward nationalism to Filipinos and as a response to the cultural integration imposed by the United States. Being affected by the said movement, Felipe De Leon, along with his fellow composer Lucio San Pedro, continued the nationalist tradition of Antonio Molina,

Guide questions:

- Which of the three versions of Bayan Ko resonated with you the most and why?
- What musical qualities did each rendition share in common?
- How did the rendered performances contrast from each other?
- How is nationalism evoked in each rendition of Bayan Ko?

	<p>Francisco Santiago, and Nicanor Abelardo by using the material from Filipino folk songs as the basis of their own created compositions. De Leon also wrote articles and publications highlighting the importance of music as an expression of nationalism.</p> <p><i>Bayan Ko</i> has renditions of by different composers and singers, notably by Lucio D. San Pedro (National Artist for music), Asin, and Freddie Aguilar. Aguilar's cover is one of the most famous renditions of the song; an often-overlooked detail is that the instrumental section of this version is <i>Pilipinas Kong Mahal</i>, another Filipino patriotic song.</p> <p>The Filipino struggle for freedom identity and dignity has a long and continuous history since the 16th century when Spanish colonization began. The Filipinos were the very first Asian peoples to wage and win a war in 1898 against Western colonialism in Asia.</p> <p>We were also the first Constitutional Republic in Asia. A commitment to one's country and pride in being Filipino, though only discernible among a minority (thus, a subculture), is as alive today as it was in the past, and this devotion has always been well-served by the musical expressions of the nation, particularly the kundiman, a song of devotion to a selfless and noble cause. It is the kundiman that has always embodied the Filipinos' intense and lofty patriotism, as in the songs <i>Bayan Ko</i>, <i>Jocelynang Baliwag</i>, and <i>Sariling Bayan</i> (De Leon, 2018).</p> <p>The kundiman is a tenderly lyrical song in moderately slow triple meter with melodic phrases often ending in quarter and half note values. It is mainly a song of selfless devotion to a loved one, the motherland, a spiritual figure, an infant, a lofty cause or an object of compassion (De Leon, 2018)</p>	<p>If time permits, the teacher may also ask the students about <i>Bayan Ko</i>'s relevance to the youth nowadays. The teacher may also ask in what other ways does the <i>kundiman</i> resonate with them or the situation that our country is in now.</p>
<p>D. Making Generalizations</p>	<p>1. Learners' Takeaways</p> <p>The teacher may group the class into three and give them time to share their responses with their group mates for the following questions:</p> <ol style="list-style-type: none"> 1. What have you noticed thus far with the creative works (music) of post-war Philippines and selected Southeast Asian countries? 2. Why is nationalism a common theme with the creative works (music) we have tackled in the last two weeks? <p>2. Reflection on Learning</p> <p>From groups of three, the teacher will merge sub-groups to form four big groups. The teacher will then give each big group time to make a collage showcasing their reflections of the lessons they have encountered in class.</p>	

	The second part, if time permits, should be a performance response in relation to the topic they have been assigned as a group. The performance may come in the form of explaining their output (collage), responding to the collage with a dance, an original song composition, or a poem.	
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IV. EVALUATING LEARNING: FORMATIVE ASSESSMENT AND TEACHER'S REFLECTION				NOTES TO TEACHERS
A. Evaluating Learning	1. Formative Assessment The teacher will post themes on the board regarding the major topics discussed in the class and allow students to elaborate their thoughts. Themes may include: <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> Lupang Hinirang Bodabil </div> <div style="text-align: center;"> Indonesia Raya Bayan Ko </div> </div>			
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.