

7

# Lesson Exemplar for Music and Arts

Quarter 3

Lesson

2

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

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**MUSIC AND ARTS / QUARTER 3 / GRADE 7 (WEEKS 3-4)**

<b>I. CURRICULUM CONTENT, STANDARDS, AND LESSON COMPETENCIES</b>	
<b>A. Content Standards</b>	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>B. Performance Standards</b>	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.
<b>C. Learning Competencies and Objectives</b>	<p><b><i>Learning Competencies</i></b></p> <p>A. Distinguish the characteristics of nationalistic creative works of the Philippines and selected Southeast Asian countries based on subjects, themes, concepts, mediums, processes, techniques, and/or practices.</p> <p><b><i>Learning Objectives</i></b></p> <p>In particular, the students should be able to:</p> <p>A. Elaborate the characteristics of nationalistic creative works common to the Philippines and Indonesia</p> <p>B. Identify the similarities and differences in nationalistic theater, dance, and visual arts common to the Philippines and Indonesia.</p>
<b>C. Content</b>	<p><b>Theme: “Nationalistic Music and Arts in the Post-war Philippines and Southeast Asia”</b></p> <p><b>PERFORMING ARTS</b></p> <p><b>A. Theater</b></p> <ol style="list-style-type: none"> <li>1. Bodabil</li> <li>2. Senakulo</li> <li>3. Philippine Street, Protest, and Contemporary Theater</li> </ol> <p>*with Indonesia Pusaka (Nationalistic Song)</p> <p><b>B. Dance</b></p> <ol style="list-style-type: none"> <li>1. Ati-Atihan, Sinulog, and Dinagyang Festival</li> </ol>

	<p><b>VISUAL ARTS</b></p> <p><b>A. Visual Art</b></p> <p>1. Film: Sisa (1951) and Habambuhay (Docuseries)</p> <p><b>Arts Processes:</b> Describing; Dramatizing; Producing; Creating; Finding Relations</p> <p><b>Materials:</b> 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>
<b>D. Integration</b>	<p>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.</p>

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III. TEACHING AND LEARNING PROCEDURE		NOTES TO TEACHERS
<b>A. Activating Prior Knowledge</b>	<p><b>WEEK 3: DAY 1</b></p> <p><b>1. Short Review</b></p> <p><b>A1.</b> The teacher will ask the class to recall their previous lesson on the vocal and instrumental music in the Philippines and Indonesia.</p> <p>Guide Questions:</p> <ol style="list-style-type: none"> <li>1. What was nationalism like in post-war Philippines?</li> <li>2. What role did the arts play in sustaining the idea of nation-building after the war (in the Philippines but also in Indonesia)?</li> </ol>	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 stamps, all videos should be played in its entirety.
<b>B. Establishing Lesson Purpose</b>	<p><b>1. Lesson Purpose</b></p> <p><b>A1.</b> Using a prepared slide deck, the teacher will open the lesson by asking the question “Why is the understanding of post-war music and arts in the Philippines and selected Southeast Asian countries needed as we proceed with our new lesson focused on nationalistic creative works in dance, theater, and visual arts in the Philippines and nearby country, Indonesia?” The teacher may divide the class into groups for students to share their insights regarding the question.</p> <p><b>2. Unlocking Content Area Vocabulary</b></p> <p><b>B1.</b> The teacher will then proceed to unlocking terms that the students may find helpful in understanding the lessons for Weeks 3 &amp; 4.</p> <p><b>B1.1 Post-War Philippines-</b> 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> <p><b>B1.2 Street Theater-</b> Performance in the streets or in public places inspired by the stories people get from their surroundings (Nanglihan et al., 2018).</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>
<b>C. Developing and Deepening Understanding</b>	<p><b>SUB-TOPIC 4: Performing Arts- Theater (Street Plays-Part 1)</b></p> <p><b>1. Explication</b></p> <p><b>A1.</b> The teacher will open the class by sharing a video clip of a nationalistic song from Indonesia called <i>Indonesia Pusaka</i> (Indonesia the Heritage): <a href="https://www.youtube.com/watch?v=2IbYDzgRKUE">https://www.youtube.com/watch?v=2IbYDzgRKUE</a></p>	Running Time: 4 min. & 3 sec.

In the YouTube posting, the video clip cited that *Indonesia Pusaka* is one of Indonesia's obligatory national songs, composed by a legendary composer and Indonesian National Hero, Ismail Marzuki. Created in 1949, the song *Indonesia Pusaka* has a story about admiration for the homeland. This song has also been re-arranged by musicians and composers, such as Rossa in the OST of the film 'Soekarno' in 2013.

## **2. Worked Example**

**B1.** While Japanese Imperial Forces occupied Manila from 1941 to 1945, their design to establish the Greater East Asia Co-Prosperity Sphere with Japan as its leader made Manila one of the most devastated cities in World War II. Ironically, this was also the same period when Philippine theater flourished. This period was described by Daisy Hontiveros-Avellana as “the Golden Age” of Philippine theater. Tagalog plays shown in theaters in Manila, especially at the Metropolitan Theater, enjoyed immense popularity and critical acclaim (Macapinlac, 2012).

During the Japanese occupation of the Philippines (1941–1945), the bodabil (vaudeville or staged show consisting of comic skits, music and dance numbers) became a very popular art form in the archipelago. The Japanese government shut down many theatre houses in fear of inciting hatred from the audiences as in the drama simbolico, but allowed the staging of the bodabil as they were convinced that it was only meant to entertain people (Terami-Wada 1992: 127).

Without the Japanese soldiers realizing it, bodabil performances featured anti-Japanese skits. For example, The Filipino Revue produced by Joe Climaco had a satirical skit starring Togo and Pugo, two well-loved comedians of the period. In an improvised skit, they called each other Pugito and Tugito as the latter mocked a Japanese general for having the same name (Lapeña-Bonifacio 1992: 145). Pugo and Tugo continued to mock Japanese soldiers, and this caused uproar amongst the audience. Direct verbal articulations using Filipino language effectively carried the messages of bodabil performers to the audience; messages of defiance, albeit quick and almost hidden from the Japanese



	<p>soldiers, kept the stage shows packed with responsive local audiences (Tiatco and Viray, 2019).</p> <p><b>B2.</b> The teacher will ask the students to watch a video clip on bodabil and ask what they think about it:  <a href="https://youtu.be/eZYj4Ar9cOo?si=5sMMIY1s_hnxEv5u">https://youtu.be/eZYj4Ar9cOo?si=5sMMIY1s_hnxEv5u</a>.</p> <p><b>3. Lesson Activity</b></p> <p><b>C1.</b> The teacher will then proceed to give an example of a street play through a glimpse of what transpires in a <i>senakulo</i>:  <a href="https://youtu.be/QAVER6uiIjw?si=nyBkCj3BZf6-1vi3">https://youtu.be/QAVER6uiIjw?si=nyBkCj3BZf6-1vi3</a>.</p> <p><b>Activity: In Focus- Senakulo</b></p> <p>The teacher may then process the video clip by asking the students about their understanding of the street performance captured through film. The teacher may also give the students another chance to watch a <i>senakulo</i> documentary: <a href="https://www.youtube.com/watch?v=YZBdEZAre0M">https://www.youtube.com/watch?v=YZBdEZAre0M</a> and through an essay writing activity, reflect upon what they have watched.</p> <p><i>Senakulo</i> is a nationwide event that helps devout locals relieve biblical events pertinent to the life, tribulations and ultimate sacrifice of Jesus Christ. It was named after the Upper Room (Cenacle), which is thought to be the place where the Last Supper was held. <i>Senakulo</i> is very important for the culture of the Filipino people, but it's not an event exclusive to their tradition. In fact, <i>Senakulo</i> is simply the Filipino version of this Catholic tradition, which is known as Passion Play around the world (Timbrook, 2021).</p> <p>Passion Play, also known as Eastern pageant, is a Catholic tradition that is present not only in the Philippines but in many other countries where Catholicism is the dominant religion – Canada, Australia, the Netherlands, Spain, the UK, and many other countries around the world. Of course, the event is adapted to suit the culture and tradition of that nation, but its core is the same – it is essentially a dramatic reenactment of the last period of Christ's life, namely his trial, suffering, and death (Timbrook, 2021).</p> <p>The reenactment of the crucifixion is perhaps the most important part of Passion Play since it remains one of the most important events in the history of Catholicism. Regardless of the version of play stages, Jesus is depicted as a humble man, taking up the ultimate sacrifice of death in his abounding</p>	<p>Running Time: 13 min. &amp; 30 sec.</p> <p>The teacher should offer a trigger warning for sensitive scenes of violence.</p> <p>See worksheet for the activity which students will accomplish.</p> <p>Running Time: 2 min. &amp; 14 sec.</p> <p>The teacher may also look into using theater for development or advocacy plays as examples instead of street theater.</p>
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	<p>According to what you have watched and read...</p> <ol style="list-style-type: none"> <li>1. How was theater used by Filipinos to create a “better world”?</li> <li>2. In what ways did Filipinos turn Western-influenced theater practices into their own?</li> <li>3. What other art forms are present in the short video clip on contemporary street theatre?</li> <li>4. How was “theater activism” made evident in street theatre?</li> </ol> <p><b>WEEK 4: DAY 1</b></p> <p><b>SUB-TOPIC 5: Performing Arts- Dance</b></p> <p><b>1. Explicitation</b></p> <p><b>A1.</b> Every January, Filipinos all over the world celebrate the Ati-atihan Festival, which is primarily devoted to the Santo Niño, or Child Jesus. On June 11, 1871, a testament was signed by the Kalibo priest with businessmen in town to institutionalize the holding of the annual Kalibo Santo Niño Ati-atihan Festival. Among those businessmen who signed the testament were Jose Gomez, Basilio Gomez and Pedro Fuentes. The testament was legalized by Ramon Barrios, who was the gobernadorcillo of Kalibo during that time. Witnessing were Jose Isturis and Lucas de la Concepcion (Aguirre, 2018).</p> <p>From the records of "The Chronicle of Black Beauty Boys in Kalibo Ati-Atihan" by Edwin Recabe, 1963 is the year when the contest for the tribal groups in the Ati-Atihan Festival in Kalibo was officially launched. There was no competition before that (Ro Akeanon, 2018).</p> <p>The teacher will then ask the students to watch a video clip explaining the origin of Ati-atihan Festival in Aklan: <a href="https://youtu.be/r-wfwq_aEBM?si=6-AhatQfsdIA1-AM">https://youtu.be/r-wfwq_aEBM?si=6-AhatQfsdIA1-AM</a>.</p> <p><b>2. Worked Example</b></p> <p><b>B1.</b> The teacher will then ask the students what other dance festivals have been inspired by the Ati-atihan Festival of Aklan or have the same practices with the devotion to Señor Sto. Niño through street dancing.</p> <p>The teacher may then divide the class into two groups to allow them some time to research and write information in a cartolina/manila paper about the dance festivals mentioned below:</p> <p>A. Sinulog Festival of Cebu City</p>	<p>Running Time: 5 min. &amp; 28 sec.</p>
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	<p>B. Dinagyang Festival of Iloilo City</p> <p><b>3. Lesson Activity</b></p> <p><b>C1.</b> The teacher will ask the students to watch a Sinulog video clip:  <a href="https://youtu.be/q6wwqbwSmX8?si=1CsymgG4JU6LNpo">https://youtu.be/q6wwqbwSmX8?si=1CsymgG4JU6LNpo</a>.</p> <p>The teacher will ask the students to cite some similarities and differences between the Ati-atihan Festival of Kalibo, Aklan and Sinulog Festival of Cebu City. The teacher may open a class discussion regarding this.</p> <p>After which, the teacher may also show this video clip showing the 1974 Ati-atihan Festival of Aklan:  <a href="https://web.facebook.com/watch/?v=2255967184466536">https://web.facebook.com/watch/?v=2255967184466536</a>.</p> <p><i>Note:</i> In 1974, there is no Sinulog Festival yet in Cebu (it was organized in 1980). Also, Dinagyang Festival was still known as Iloilo Ati-Atihan (it started as a spin-off of Aklan Ati-Atihan in 1968 and was repackaged to Dinagyang in 1977).</p> <p>Sinulog, Dinagyang and all other festivals in the country gained inspiration from the Ati-Atihan and this is the reason why it is called “the mother of all Philippine festivals” (<a href="http://www.kaliboaklan.gov.ph">www.kaliboaklan.gov.ph</a>).</p> <p><b>WEEK 4: DAY 2</b></p> <p><b>SUB-TOPIC 6: Visual Arts- Film</b></p> <p><b>1. Explicitation</b></p> <p><b>A1.</b> The 1950s were considered a time of “rebuilding and growth”. But remnants from the preceding decade of the 40s remained in the form of war-induced reality. This is seen in Lamberto Avellana’s <i>Anak Dalita</i> (The Ruins, 1956), the stark tragedy of post-WWII survival set in Intramuros.</p> <p>The decade saw frenetic activity in the film industry which yielded what might be regarded as the first harvest of distinguished films by Filipinos. Two studios before the war, namely Sampaguita Pictures and LVN, reestablished themselves. Bouncing back quickly, they churned out movie after movie to make up for the drought of films caused by the war. Another studio, Premiere Productions, was earning a reputation for “the vigor and the freshness” of some of its films.</p>	<p>Running Time: 19 min. &amp; 51 sec.</p> <p>Running Time: 10 min. &amp; 44 sec.</p>
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	<p>This was the period of the “Big Four” when the industry operated under the studio system. Each studio (Sampaguita, LVN, Premiere and Lebran) had its own set of stars, technicians and directors, all lined up for a sequence of movie after movie every year therefore maintaining a monopoly of the industry. The system assured moviegoers a variety of fare for a whole year and allowed stars and directors to improve their skills (Cabrera, 2024).</p> <p>The teacher may ask if the students know any film from the golden age of Philippine cinema and probe the following questions:</p> <ol style="list-style-type: none"> <li>1. What was Philippine cinema like in the 1950s-1960s?</li> <li>2. What were the theme of movies during that period?</li> <li>3. Why do you think that the 1950s was considered as the “the golden age of Philippine cinema”?</li> </ol> <p><b>2. Worked Example</b></p> <p><b>B1.</b> Before there was the <i>teleserye</i> “Maria Clara at Ibarra,” there was a 1951 film entitled “Sisa” by National Artist of the Philippines for film Gerardo “Gerry” de Leon. Winner of two Maria Clara Awards (Gerardo de Leon- Best Direction and Anita Linda- Best Actress), Sisa, based on a character from Jose Rizal's first novel, Noli Me Tangere tells of Sisa (played by Anita Linda), the mother of two boys, Basilio and Crispin who work as helpers in the church of San Diego town (KlasiksPinoy, 2010). The teacher will then share a glimpse of the film: <a href="https://youtu.be/GZBTIV6WOB4?si=TmOKHnQKV3qqnSdu">https://youtu.be/GZBTIV6WOB4?si=TmOKHnQKV3qqnSdu</a>.</p> <p>Critics now clarify that the 50s may be considered one “Golden Age” for the Filipino film not because film content had improved but because cinematic techniques achieved an artistic breakthrough in that decade. This new consciousness was further developed by local and international awards that were established in that decade (Cabrera, 2024).</p> <p>Awards were first instituted that decade. First, the Manila Times Publishing Co. set up the Maria Clara Awards. In 1952, the FAMAS (Filipino Academy of Movie Arts and Sciences) Awards were handed out. More so, Filipino films started garnering awards in international film festivals. One such honor was bestowed on Manuel Conde’s immortal movie Genghis Khan (1952) when it was accepted for screening at the Venice Film Festival. Other honors include awards for movies like Gerardo de Leon’s Ifugao (1954) and Lamberto Avellana’s Anak Dalita. This established the Philippines as a major filmmaking center in Asia.</p>	<p>Running Time: 9 min. &amp; 58 sec.</p>
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	<p>These awards also had the effect of finally garnering for Filipino films their share of attention from fellow Filipinos (Cabrera, 2024).</p> <p><b>3. Lesson Activity</b></p> <p><b>C1.</b> As the student's final activity, the teacher will show a video clip entitled <i>Habambuhay</i>: <a href="https://youtu.be/p15Kh0AGFs8?si=sKawoa5rAjIVv9-j">https://youtu.be/p15Kh0AGFs8?si=sKawoa5rAjIVv9-j</a>.</p> <p>This special docuseries opens with the omnibus episode, "Sandaan (100), Sangandaan (Crossroads) / Philippine Cinema at the Crossroads." Starting with pioneering filmmaker Jose Nepomuceno, whose zarzuela movie <i>Dalagang Bukid</i> marked the beginning of full-length moviemaking in the country back in 1919, this hour-long presentation evolves as a whirlwind journey through the past 100 years of Philippine Cinema.</p> <p>From the early films of the 20's through the 40's, to the masterworks of the great directors in the 50's and 60's (Gerry De Leon, Lamberto Avellana, Manuel Silos, to name a few), to the breakthrough films of Lino Brocka, Ishmael Bernal and Mike De Leon in the 70's and 80's, and through the rise of the independent filmmakers of the new millennium (including such auteurs as Brillante Mendoza and Lav Diaz) (TBA Studios, 2022).</p> <p>The students will have to answer the following questions individually:</p> <ol style="list-style-type: none"> <li>1. What breakthroughs were made during the golden age of Philippine cinema?</li> <li>2. How different were the post-war films of the 1950s-1960s as compared to the early Philippine films of the 1920s and the new millennium films?</li> </ol>	<p>Running Time: 1 hr. and 6 min.</p> <p>This activity may also be converted as an assignment if time is not enough for classroom instruction.</p>
<p><b>D. Making Generalizations</b></p>	<p><b>1. Learners' Takeaways</b></p> <p>The teacher may pair the students and give them time to share their takeaways in the class. After a few minutes, the teacher may randomly call students to share their thoughts about the lessons from Week 3 to 4.</p> <p><b>2. Reflection on Learning</b></p> <p>Students will be grouped into 5 and given the time to search online (YouTube) of another example of theater, dance, or film/documentary from other Southeast Asian countries that reflects the lessons they have learned in the class.</p> <p>The group should discuss how the selected performing or visual art speaks through the examples of performing or visual art from the Philippines presented in the class. The link to these videos should be shared to the teacher for screening and may be shared to the group chat for viewing after class.</p>	

IV. EVALUATING LEARNING: FORMATIVE ASSESSMENT AND TEACHER'S REFLECTION				NOTES TO TEACHERS
<b>A. Evaluating Learning</b>	<b>1. Formative Assessment</b> The teacher will flash the words below through a slide presentation with accompanying photo and allow students to elaborate their thoughts. Themes may include: <b>Habambuhay      Indonesia Pusaka      Sisa      Ati-atihan Festival</b> <b>Dinagyang      Street Theater      Protest Theater      Senakulo</b> <b>Festival</b>			
<b>B. Teacher's Remarks</b>	<i>Note observations on any of the following areas:</i>	<b>Effective Practices</b>	<b>Problems Encountered</b>	
	<b>strategies explored</b>			
	<b>materials used</b>			
	<b>learner engagement/ interaction</b>			
	<b>others</b>			
<b>C. Teacher's Reflection</b>	<i>Reflection guide or prompt can be on:</i> <ul style="list-style-type: none"> <li><i>principles behind the teaching</i> What principles and beliefs informed my lesson? Why did I teach the lesson the way I did?</li> <li><i>students</i> What roles did my students play in my lesson? What did my students learn? How did they learn?</li> <li><i>ways forward</i> What could I have done differently? What can I explore in the next lesson?</li> </ul>			