

7

# Lesson Exemplar for Music and Arts

Quarter 3

Lesson

**3**

**Lesson Exemplar for Music and Arts Grade 7**  
**Quarter 3: Lesson 3 (Week 5)**  
**SY 2024-2025**

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**MUSIC AND ARTS / QUARTER 3 / GRADE 7 (WEEK 5)**

<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> <ul style="list-style-type: none"> <li>A. Evaluate representative pieces and their creative works based on the subjects, themes, concepts, mediums, processes, techniques, and/or practices used in the nationalistic music and arts of the Philippines and selected Southeast Asian countries.</li> <li>B. Produce creative work using techniques and processes employed in the production of nationalistic performing and visual arts inspired by nationalistic themes.</li> </ul> <p><b><i>Learning Objectives</i></b></p> <p>In particular, the students should be able to:</p> <ul style="list-style-type: none"> <li>A. Identify the subjects, themes, concepts, mediums, processes, techniques, and/or practices used in the nationalistic music and arts of the Philippines and Indonesia.</li> <li>B. make a critique of the representative art pieces in terms of subjects, themes, concepts, mediums, processes, techniques, and/or practices.</li> <li>C. Integrate the stages of the creative process in producing a creative work inspired by the critiques made on nationalistic representative pieces/creative works of the Philippines and Indonesia.</li> <li>D. Perform/exhibit the creative work with at least a satisfactory rating.</li> <li>E. Show enthusiasm and cooperation in producing creative work.</li> </ul>
<b>D. Content</b>	<p><b>Theme: “Nationalistic Music and Arts in the Post-war Philippines and Southeast Asia”</b></p> <p><b>ARTS CRITICISM</b></p> <p><b>A. Feldman’s Model of Art Criticism</b></p>

	<p><b>PERFORMING ARTS</b></p> <p><b>A. Music</b></p> <ol style="list-style-type: none"> <li>1. Philippine National Anthem</li> <li>2. Nationalistic Music (Vocal Music/Instrumental Music)</li> </ol> <p><b>Musical Behaviors:</b> Active Listening; Describing; Interpreting; Composing; Finding Relations; Performing</p> <p><b>B. Theater</b></p> <ol style="list-style-type: none"> <li>1. Relevant Theater Forms (Street Plays, Advocacy Performances / Theater for Development)</li> </ol> <p><b>C. Dance</b></p> <ol style="list-style-type: none"> <li>1. Relevant Dance Forms</li> </ol> <p><b>VISUAL ARTS</b></p> <p><b>A. Visual Art</b></p> <ol style="list-style-type: none"> <li>1. Textile, Prints, Painting, Sculpture, Installation, Architecture</li> <li>2. Films</li> </ol> <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>E. 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>

## II. LEARNING RESOURCES

Dinham, J. (2020). *Delivering Authentic Arts Education*. South Melbourne, Victoria Australia: Cengage Learning Australia.

Kennedy Center Digital Resource Library. (n.d.). *Art criticism: analyzing and critiquing art*. SCAD Libraries. <https://scad.libguides.com/arth702/analysis>

New Mexico Museum of Art. (n.d.). *Subjects of Art*. [https://www.nmartmuseum.org/discover/subjects-of-art-activity/#:~:text=In%20general%2C%20subject%20may%20be,abstractions%20\(non%2Dobjective\)](https://www.nmartmuseum.org/discover/subjects-of-art-activity/#:~:text=In%20general%2C%20subject%20may%20be,abstractions%20(non%2Dobjective)).

III. TEACHING AND LEARNING PROCEDURE		NOTES TO TEACHERS
<b>A. Activating Prior Knowledge</b>	<p><b>WEEK 5: DAY 1</b></p> <p><b>1. Short Review</b></p> <p>A1. The teacher will review the singing of the Philippine National Anthem and Bayan Ko, and show the Indonesia National Anthem through an audio-video presentation.</p> <p><b>B1. <i>Activity 1: Recall and Analyze</i></b></p> <p>The teacher will arrange the class into several groups and give them time to discuss their thoughts on the three questions given below. Their responses may be shared within their group mates, and if time allows, may be presented to the plenary (the whole class) afterward.</p> <p>B1.1 What are the similarities and differences of these pieces in terms of their characteristics?</p> <p>B1.2 What do you think inspired the artists to compose/produce these pieces?</p> <p>B1.3 What are your thoughts about the characteristics of these pieces?</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 stamps, all videos should be played in their entirety.</p>
<b>B. Establishing Lesson Purpose</b>	<p><b>1. Lesson Purpose</b></p> <p>A1. <b><i>Activity 2: The Art of Arts</i></b></p> <p>The teacher will show through slide decks some quotes to ponder and the students will try to elaborate through personal experiences and their analysis of the pieces in the preceding activity. Some quotes may be:</p> <p>A1.1 “Art does not reproduce what we see. It makes us see.” (Paul Klee)</p> <p>A1.2 “Art is to console those who are broken by life.” (Vincent van Gogh)</p> <p>A1.3 “The role of art as a creative work is to depict the world in a completely different light and perspective.” (Jean-Paul Sartre)</p> <p><b>2. Unlocking Content Area Vocabulary</b></p> <p>B1. The teacher will then proceed to unlock terms that the students may find helpful in understanding the lessons for Week 5 and Week 7. Using the next set of slides, the teacher may present the following terms:</p> <p>B1.1 <b>Subject</b> - the “what” in a piece of art: the topic, focus, or image. The most common subjects of art include people (portraiture), arrangements of</p>	<p>See worksheet for the activity which students will accomplish.</p> <p>The content can be arranged in this manner:</p> <p>Week 5, Day 1 - Music Week 5, Day 2 - Visual Arts Week 6, Day 1 - Dance Week 6, Day 2 - Theater</p> <p>The teacher may explore other means of implementing the <b>Lesson</b></p>

	<p>objects (still-life), the natural world (landscape), and abstractions (non-objective). (New Mexico Museum of Art, 2024).</p> <p>B1.2 <b>Theme</b> - the message that the artist wishes to convey through the artwork. The theme is not simply the subject matter of the piece of art; rather, it is the abstract idea being portrayed by both the artist's design and the subject matter that is created.</p> <p>B1.3 <b>Concept</b> - an abstract idea; a general notion. (Oxford Languages, 2024)</p> <p>B1.4 <b>Medium</b> - Mediums can include paint or inks, sculpting materials, fabric, glass, and even sound or living people in some cases. The medium that an artist chooses to work with contributes to both the style of the art and its meaning. It can also enhance the texture.</p> <p>B1.5 <b>Critique</b> - A critique is an oral or written discussion strategy used to analyze, describe, and interpret works of art. Critiques help students hone their persuasive oral and writing, information-gathering, and justification skills. (SCAD Libraries, 2023)</p>	<p><b>Purpose</b> part such as integrative arts-based activities.</p>
<p><b>C. Developing and Deepening Understanding</b></p>	<p><b>SUB-TOPIC 1: Feldman's Model of Art Criticism</b></p> <p>Learning Objectives:</p> <ol style="list-style-type: none"> <li>1. Identify the subjects, themes, concepts, mediums, processes, techniques, and/or practices used in the nationalistic music and arts of the Philippines and Indonesia.</li> <li>2. Make a critique of the representative art pieces in terms of subjects, themes, concepts, mediums, processes, techniques, and/or practices.</li> </ol> <p><b>1. Explicitation</b></p> <p>A1. Based on the discussion of students on various quotes about arts, the teacher will ask questions about how they view post-war art forms in terms of subject, theme, concept, processes, techniques, and practices with the following questions:</p> <p>A1.1 What now should be the subject, theme, and concept of post-war arts?</p> <p>A1.2 Do you think representative art pieces introduced in Week 1 and Week 3 have a common subject, theme, and concept? Why?</p> <p>B1. After the discussion above, the teacher will present Feldman's Model of Art Criticism as the framework to evaluate the representative art pieces.</p>	

	<p><b>What is a critique?</b>  A critique is an oral or written discussion strategy used to analyze, describe, and interpret works of art. Critiques help students hone their persuasive oral and writing, information-gathering, and justification skills.</p> <p><b>Description</b>  Describe the work without using value words such as "beautiful" or "ugly":</p> <ul style="list-style-type: none"> <li>• <i>What is the written description on the label about the work?</i></li> <li>• <i>What is the title and who is (are) the artist(s)?</i></li> <li>• <i>When and where was the work created?</i></li> <li>• <i>Describe the elements of the work (i.e., line movement, light, space).</i></li> <li>• <i>Describe the technical qualities of the work (i.e., tools, materials, instruments).</i></li> <li>• <i>Describe the subject matter. What is it all about? Are there recognizable images?</i></li> </ul> <p><b>Analysis</b>  Describe how the work is organized as a complete composition:</p> <ul style="list-style-type: none"> <li>• <i>How is the work constructed or planned (i.e., acts, movements, lines)?</i></li> <li>• <i>Identify some of the similarities throughout the work (i.e., repetition of lines, two songs in each act).</i></li> <li>• <i>Identify some of the points of emphasis in the work (i.e., specific scene, figure, movement).</i></li> <li>• <i>If the work has subjects or characters, what are the relationships between or among them?</i></li> </ul> <p><b>Interpretation</b>  Describe how the work makes you think or feel:</p> <ul style="list-style-type: none"> <li>• <i>Describe the expressive qualities you find in the work. What expressive language would you use to describe the qualities (i.e., tragic, ugly, funny)?</i></li> <li>• <i>Does the work remind you of other things you have experienced (i.e., analogy or metaphor)?</i></li> <li>• <i>How does the work relate to other ideas or events in the world and/or in your other studies?</i></li> </ul> <p><b>Judgment or Evaluation</b>  Present your opinion of the work's success or failure:</p> <ul style="list-style-type: none"> <li>• <i>What qualities of the work make you feel it is a success or failure?</i></li> <li>• <i>Compare it with similar works that you think are good or bad.</i></li> </ul>	<p>Additional discussion can be made on essential elements of critiquing like technical qualities, elements of work, etc.</p> <p>The teacher can devise ways on how students can practice critiquing a representative art piece</p>
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- *What criteria can you list to help others judge this work?*
- *How original is the work? Why do you feel this work is original or not original?*

(Philippine National Anthem).

Source: Kennedy Center Digital Resource Library

## **2. Worked Example**

### ***Activity 3: What can you say about Lupang Hinirang?***

Using Feldman's Model of Art Criticism, the students will make a critique of the Philippine National Anthem in terms of subject, theme, concept, processes, techniques, and practices by group. Let each group present their outputs when time permits.

## **WEEK 5: DAY 2**

## **3. Lesson Activity**

### ***Activity 4: Critiquing Artworks***

It's now time to critique other representative music pieces! Using the same framework, the students will be grouped by five members and will be assigned to evaluate local or national art pieces of their own choosing using the same

## **WEEK 6: DAY 1**

## **SUB-TOPIC 2: Producing Critique-inspired Creative Work**

### **1. Explicitation**

A1. The teacher will lead the discussion by asking the following questions:

- A1.1 What ideas for your output did your group formulate in the previous activity after critiquing art pieces?
- A1.2 Describe the interplay of subject, theme, concept, processes, techniques, and practices in each group of representative art pieces (i.e., music, visual arts, dance & theater).

### **2. Worked Example**

**PREPARATION PHASE.** In the creation phase, conducting a rigorous study about experience, knowledge, and subject are the points that should be underlined in the preparation phase, which is the first phase of the creative process.



- *Preparation (Research, gather ideas and resources) involves becoming acquainted with the challenge, gathering ideas, and hunting out information that may be useful.*
- *Human memory can create things in its own way. The necessity of the sketches (preliminary designs) and drafts for designers' inspiration for their design fields (machine, poetry, painting, building, fabric, etc.) should not be overlooked.*
- *When developing something new, working effectively with the hypothesis put forth in this context is incredibly necessary. The designer's mind should be filled with various elements such as themes, patterns, colors, motifs, compositions, figures, etc.*
- *Brainstorming is a typical type of preparation activity.*

**INCUBATION PHASE.** Incubation is the period of pondering on the problem.

- *This may involve thinking or daydreaming behavior, but it also involves active exploration of ideas, materials, or processes.*
- *A student is often engaged in 'what if' thinking during this stage: What if I put this movement after that one? If I stick these together, will they hold? What sound will I get if I use this stick with that drum?*
- *Incubation is a free-flowing exploration of possibilities coupled with an ongoing review of their potential.*
- *Incubation is a vitally important stage of an arts project and is often overlooked. The more attention given to this stage, the better the outcomes.*

**ILLUMINATION PHASE.** Illumination is the moment of revelation. This is when possibilities crystallize and you see the signs of a solution that meets all your requirements.

- *The idea incubated is considered to be completely formed at the illumination stage and felt internally via strong intuition.*
- *This stage, which can take place in any area such as poetry, painting, design, etc., is the moment when general points are determined, sketches or drafts are*

	<p><i>created. The description of the problem solution is provided for the first time, and it is the inspiration moment when the solution is determined initially.</i></p> <ul style="list-style-type: none"> <li>• <i>The rapid and sudden emergence of ideas is the clearest indicator of illumination.</i></li> </ul> <p><b>VERIFICATION PHASE.</b> Verification is the stage when you work on the production, refining the possibilities that emerge at the illumination stage.</p> <ul style="list-style-type: none"> <li>• <i>Verification results from your inquiries – the final artwork (dance, painting) – and the solution or response to the challenge. It is the resolution.</i></li> </ul> <p><b>3. Lesson Activity</b></p> <p>By group, students will brainstorm ideas for their 10-minute performance inspired by their group’s critique of representative art pieces. They have to integrate the stages of the creative process in producing their outputs.</p> <p>After they finalize their ideas, each group will start to work on their original pieces. They will showcase their outputs on Week 8, Day 1.</p> <p><b>WEEK 6: DAY 2 – WEEK 7: DAY 2:</b> Rehearsals Note: The students may consult the teacher from time to time as they work on their creative output.</p> <p><b>WEEK 8: DAY 1 – 2</b> Teachers may reserve Week 8- Day 1 for the presentation of the final output and Week 8-Day 2 for the evaluation and lesson/quarter wrap-up.</p>	
<b>D. Making Generalizations</b>	<p><b>1. Learners’ Takeaways</b></p> <p>Students will complete the following:</p> <ul style="list-style-type: none"> <li>• <i>Along the process of critiquing representative art pieces, I learned that...</i></li> <li>• <i>One thing I appreciated most about creating a creative work inspired by nationalistic art forms is...</i></li> <li>• <i>Our creative work has been a success/failure because...</i></li> </ul>	

IV. EVALUATING LEARNING: FORMATIVE ASSESSMENT AND TEACHER'S REFLECTION				NOTES TO TEACHERS
<b>A. Evaluating Learning</b>	<b>1. Formative Assessment</b> Using Feldman's Model of Art Criticism, students create a concept map as input for their critique of Lupang Hinirang as the subject. <b>2. Homework (Optional)</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>	Reflection guide or prompt can be on: <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>			