

7

# Lesson Exemplar for Music and Arts

Quarter 3

Lesson

4

**Lesson Exemplar for Music and Arts Grade 7**  
**Quarter 3: Lesson 4 (Weeks 6-8)**  
**SY 2024-2025**

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**MUSIC AND ARTS / QUARTER 3 / GRADE 7 (WEEKS 6-8)**

<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 Competency</i></b>  A. Produce creative work using techniques and processes employed in the production of nationalistic performing and visual arts inspired by nationalistic themes.</p> <p><b><i>Learning Objectives</i></b>  In particular, the students should be able to:</p> <p>A. Perform/exhibit the creative work with at least a satisfactory rating.</p> <p>B. Show enthusiasm and cooperation in producing creative work.</p>
<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>  <b>A. Feldman’s Model of Art Criticism</b></p> <p><b>PERFORMING ARTS</b>  <b>A. Music</b>  1. Philippine National Anthem  2. Nationalistic Music (Vocal Music/Instrumental Music)  <b><i>Musical Behaviors:</i></b> Active Listening; Describing; Interpreting; Composing; Finding Relations; Performing</p>

	<p><b>B. Theater</b> 1. Relevant Theater Forms (Street Plays, Advocacy Performances / Theater for Development)</p> <p><b>C. Dance</b> 1. Relevant Dance Forms</p> <p><b>VISUAL ARTS</b></p> <p><b>A. Visual Art</b> 1. Textile, Prints, Painting, Sculpture, Installation, Architecture 2. Films <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>	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

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 6: DAY 1</b></p> <p>Learning Objectives:</p> <ul style="list-style-type: none"> <li>A. Perform/exhibit the creative work with at least a satisfactory rating.</li> <li>B. Show enthusiasm and cooperation in producing creative work.</li> </ul> <p><b>1. Short Review</b></p> <ul style="list-style-type: none"> <li>A1. The teacher will review the steps in art critiquing using the DAIJ method.</li> </ul>	<p>Description</p> <p>Analysis</p> <p>Interpretation</p> <p>Judgment (Evaluation)</p> <p><b>(DAIJ method)</b></p>
<b>B. Establishing Lesson Purpose</b>	<p><b>1. Lesson Purpose</b></p> <p>The teacher will guide the students in working on their original pieces. The teacher may let the groups know that they can reach out to the teacher at any point in the process (or during rehearsals).</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 6. Using the next set of slides, the teacher may present the following terms:</p> <p style="padding-left: 40px;">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 objects (still-life), the natural world (landscape), and abstractions (non-objective). (New Mexico Museum of Art, 2024).</p> <p style="padding-left: 40px;">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>	
<b>C. Developing and Deepening Understanding</b>	<p><b>SUB-TOPIC 1: Creative Work Production</b></p> <p><b>1. Explicitation</b></p> <ul style="list-style-type: none"> <li>A. The teacher may roam around per group to see what they are planning for their production of creative work inspired by the artworks they have critiqued.</li> </ul>	

	<p><b>2. Worked Example</b>  A. The teacher may ask the students to share to the plenary the artworks they critiqued using the DAIJ method and explore what the groups can learn from their art critiquing process.  The teacher may also ask the groups on what learnings can they integrate as they create a work of art.</p> <p><b>3. Lesson Activity</b>  A. Students may be asked to submit a draft of their plan or give time for each group to share their initial plans to the plenary through a Gantt Chart.  This sharing process may also include a sharing of techniques and processes involved in the production of a creative work (whether it is dance, music, theatre, or visual art).</p> <p><b>WEEK 6: DAY 2 – WEEK 7: DAY 2:</b> Rehearsals or creation of artwork  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>	See worksheet for the activity which students will accomplish.
<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>We chose to do this artwork because...</i></li> <li>• <i>The things we have considered in producing this creative is/are...</i></li> </ul>	

<b>IV. EVALUATING LEARNING: FORMATIVE ASSESSMENT AND TEACHER'S REFLECTION</b>		<b>NOTES TO TEACHERS</b>
<b>A. Evaluating Learning</b>	<p><b>1. Formative Assessment</b>  Using Feldman's Model of Art Criticism, students will then critique each other's work through direct feedbacking as guided by the teacher.</p>	

<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>	<p><i>Reflection guide or prompt can be on:</i></p> <ul style="list-style-type: none"> <li>• <u>principles behind the teaching</u> What principles and beliefs informed my lesson? Why did I teach the lesson the way I did?</li> <li>• <u>students</u> What roles did my students play in my lesson? What did my students learn? How did they learn?</li> <li>• <u>ways forward</u> What could I have done differently? What can I explore in the next lesson?</li> </ul>			