

7

Lesson Exemplar for Music and Arts

Quarter 4
Lesson

1

Lesson Exemplar for Music and Arts Grade 7
Quarter 4: Lesson 1 (Weeks 1-2)
SY 2024-2025

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MUSIC AND ARTS / QUARTER 4 / GRADE 7 (WEEKS 1-2)

I. CURRICULUM CONTENT, STANDARDS, AND LESSON COMPETENCIES	
A. Content Standards	The learners demonstrate understanding of the interrelationships among integrative Music and Arts of the Philippines and selected Southeast Asian countries.
B. Performance Standards	The learners integrate their informed understanding of the customs and traditions of the Philippines and selected Southeast Asian countries using relevant conventional, contemporary, and/or emerging concepts, processes, and/or practices in Music and Arts.
C. Learning Competencies and Objectives	<p>Learning Competencies</p> <p>A. Explain how relevant customs, principles, beliefs, traditions, and/or ideas from the different countries in Southeast Asia influenced the concepts, processes, techniques, and/or practices used in the integrative arts of Southeast Asian countries</p> <p>Learning Objectives</p> <p>In particular, the students should be able to:</p> <ol style="list-style-type: none"> 1. Identify and name specific examples of integrative arts from various Southeast Asian countries. 2. Describe the key features and characteristics of integrative art, including: <ul style="list-style-type: none"> • Medium and materials used (e.g., puppetry, textiles, music, dance) • Performance styles and techniques (e.g., storytelling, rituals, competitions) • Visual elements and symbolism (e.g., colors, patterns, motifs) • Cultural and historical context (e.g., religious beliefs, social customs, historical events)
D. Content	<p>Theme: “Integrative Creative Works of Selected Philippine/ Southeast Asian Music and Arts”</p> <p>PERFORMING ARTS /VISUAL ARTS</p> <p>Southeast Asian Performing and Visual Art Forms/Festivals</p> <ul style="list-style-type: none"> • Musical Plays: Komedya (Philippines) and Hát Bội (Vietnam) • Traditional Epics: Biag Ni Lam Ang (Philippines) and Ramakien (Thailand) • Shadow Puppetry: Carillo (Philippines) and Wayang Kulit (Indonesia) • Festivals: Sinulog Festival (Philippines) and Thingyan Festival (Myanmar) <p>Musical Behaviors: <i>Active Listening; Performing (singing, playing improvised instruments); Synthesizing; Evaluating</i></p> <p>Arts Processes: <i>Describing; Dramatizing; Performing; Creating; Conceptualizing; Directing; Synthesizing; Reflecting; Valuing</i></p> <p>Materials: <i>Any available local (natural and synthetic) materials</i></p> <p><i>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.</i></p>
E. Integration	Philippine and Southeast Asian Literature and Tradition

II. LEARNING RESOURCES

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- GMA Network. (2019, December 1). Where is arn-arn, the famous puppet of unang hirit? <https://www.gmanetwork.com/news/showbiz/chikamminute/717451/where-is-arn-arn-the-famous-puppet-of-unang-hirit/story/>
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- ICLINQ. (n.d.). Hát bội. ICLINQ: <https://www.ichlinks.com/>
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- Mathes, L. (2016). Traditional theatre in Southeast Asia [Abstract]. ResearchGate, 274501016. <https://www.researchgate.net/publication/274501016> Traditional Theatre in Southeast Asia
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III. TEACHING AND LEARNING PROCEDURE		NOTES TO TEACHERS
A. Activating Prior Knowledge	1. Short Review WEEK 1: DAY 1 Activity: Flash Card Review (10 minutes) <ul style="list-style-type: none"> • Use flashcards of different important terminologies from 3rd quarter Lesson on Nationalistic Music and Arts in the Post-war Philippines and Southeast Asia. • Review flashcards with prominent figures associated with nationalistic music and arts in the Philippines and Southeast Asia. • Recall their contributions to the movement and their works. WEEK 1: DAY 2 Activity: Across the SEA (Southeast Asia) (3-5 minutes) <div style="display: flex; align-items: center; justify-content: center;">  <div style="margin-left: 20px;"> <p>Figure 1. Blank map of Southeast Asia. http://www2.harpercollege.edu/mhealy/mapquiz/seasia/secoufr.htm</p> </div> </div>	<ul style="list-style-type: none"> • Start by sharing the objective of the review activity. • This could include composers, musicians, artists, writers, and cultural activists. • Ensure that there is active recall before you continue the lesson per day. • Show a blank map of Southeast Asia. • Ask the students to identify the different countries belonging to Southeast Asia by allowing the students to stick a small image of their flag on the map. • Briefly discuss the diversity of cultures in Southeast Asia. • If any homework was given the day before, check it before you continue the lesson.
	2. Checking Homework (Optional)	
B. Establishing Lesson Purpose	1. Lesson Purpose WEEK 1: DAY 1 Picture Analysis (3-5 minutes)	<ul style="list-style-type: none"> • The teacher may use other similar photos. (Picture of Asian Theater Example)



Figure 2. A formal court scene from khon dance-theatre of Thailand. <https://disco.teak.fi/asia/the-origins-of-asian-theatrical-traditions/>

- Start with close observation. Allow students to describe the picture in detail, including colors, shapes, figures, objects, and any other notable elements and principles of the arts.
- End with the question: *What is an integrative art?*

2. Unlocking Content Vocabulary

WEEK 1: DAY 1

Movement Charades (8-10 minutes)

1. Briefly explain the objective of the activity.
Objective: Define key terms related to integrative arts
2. Whisper a term related to integrative arts (see list below) to one student in each group.
3. This student will act out the term without speaking, while their group tries to guess the word.
4. Rotate terms and students act them out.
5. Discuss the terms guessed correctly and introduce any that weren't. You may refer to the given definition below for the discussion.
 - a. **Dance** – to move your body in a way that goes with the rhythm and style of music that is being played. (Britannica, 2023).
 - b. **Ensemble** – a group of people or things that make up a complete unit (such as a musical group, a group of actors or dancers, or a set of clothes). (Britannica, 2023)
 - c. **Festival** - a special time or event when people gather to celebrate something. (Britannica, 2023).
 - d. **Musical Play** – Also called musical comedy, musical theatre, or musical.) A play in which *music, usually in the form of songs, is essential to the narrative. (Oxford reference, 2023).
 - e. **Puppetry** – the skill or activity of using puppets in performances. (Britannica, 2023).

- The teacher may connect the picture to the music/art form:
- *How does the picture visually represent the sounds, emotions, or themes of the music or art form?*
- The teacher may modify the activity (instructions, terms, groups) depending on the class.
- They may also choose a different activity.
- Ensure that by the end of the activity, the definitions of the terms are clear.

	<p>f. Theater - a collaborative form of fine art that uses live performers before a live audience in a specific place. (Music & Arts - Learner's Manual DepEd Valenzuela Learning Packets)</p> <p>WEEK 1: DAY 2</p> <p>Matching Type (3 - 5 minutes)</p> <p>1. Briefly explain the objective of the activity. <i>Objective: Define key terms related to features and characteristics of integrative arts.</i></p> <p>2. Match the words in column A with the definition in column B.</p> <table><tr><td>Column A</td><td>Column B</td></tr><tr><td>__1. medium</td><td>a. These are the building blocks of communication, such as line, shape, color, texture, space, and light.</td></tr><tr><td>__2. performance styles</td><td>b. It refers to the social, historical, and political environment in which a work of art or performance is created and experienced.</td></tr><tr><td>__3. visual elements</td><td>c. the material or channel through which an artist or performer communicates their ideas and expression</td></tr><tr><td>__4. cultural context</td><td>d. It is a particular way of performing that is characterized by specific techniques, conventions, and aesthetics.</td></tr></table>	Column A	Column B	__1. medium	a. These are the building blocks of communication, such as line, shape, color, texture, space, and light.	__2. performance styles	b. It refers to the social, historical, and political environment in which a work of art or performance is created and experienced.	__3. visual elements	c. the material or channel through which an artist or performer communicates their ideas and expression	__4. cultural context	d. It is a particular way of performing that is characterized by specific techniques, conventions, and aesthetics.	<p>Key to Correction:</p> <p>1. c 2. d 3. a 4. b</p> <p>● The teacher should also get the ideas for the definition from the students, but make sure that the class has a common understanding.</p>
Column A	Column B											
__1. medium	a. These are the building blocks of communication, such as line, shape, color, texture, space, and light.											
__2. performance styles	b. It refers to the social, historical, and political environment in which a work of art or performance is created and experienced.											
__3. visual elements	c. the material or channel through which an artist or performer communicates their ideas and expression											
__4. cultural context	d. It is a particular way of performing that is characterized by specific techniques, conventions, and aesthetics.											
<p>C. Developing and Deepening Understanding</p>	<p>WEEK 2: DAY 1</p> <p>SUB-TOPIC 1: Exploring Performing Arts and Visual Arts of Selected Southeast Asian Countries</p> <p>1. Explicitation (20 minutes, 5 minutes per integrative art)</p> <p><i>Define integrative art:</i></p> <p>Integrative art, also referred to as interdisciplinary art, is a form of artistic expression that blends two or more traditionally separate art forms to create a unified whole. This can involve combining mediums like painting, sculpture, and architecture, or performance art forms like dance, music, and theater. For instance, an environmental art installation might incorporate elements of sculpture, sound design, and lighting to create an immersive experience for viewers.</p> <p><i>Introduce each type of integrative art:</i></p> <p>a. Musical plays</p> <p>i. Ask:</p>	<p>● In this part of the lesson, the teachers will introduce the lesson based on what the students know.</p> <p>● Teacher may add questions to ask more about the student’s experiences.</p>										

	<ul style="list-style-type: none"> • Have you watched a show where it combined music, singing, dancing, and acting? • What was the title of the show? What was the story of the show? • Where did you watch it? Who are you with? • What did you feel after watching the show? <p>ii. Synthesis: Musical plays are seen as a fun and engaging way to tell a story, combining music, singing, dancing, and acting.</p> <p>iii. Provide other examples (better if with pictures of the actual play)</p> <ul style="list-style-type: none"> • "Miss Saigon" - a Filipino adaptation of the international musical with a local twist. • "Ang Huling El Bimbo" (The Last El Bimbo) - a rock opera based on the Eraserheads' music. • Contemporary productions of Broadway musicals like "Les Misérables" or "The Lion King" <p>b. Traditional epics</p> <p>i. Ask:</p> <ul style="list-style-type: none"> • Have you read stories about heroes? Myths about creation? Stories about cultural values? • What was the title of the story? What was the story about? • Who shared the story to you? • What did you feel after reading the story? <p>ii. Synthesis: Filipinos have a rich tradition of oral epics passed down through generations. These epics often tell stories of heroes, creation myths, and cultural values.</p> <p>iii. Provide other examples (better if with pictures of the book)</p> <ul style="list-style-type: none"> • "Biag ni Lam-Ang" (The Life of Lam-Ang) - an Ilocano epic about a young hero with extraordinary powers. • "Hudhud ni Aliguyon" (The Chant of Aliguyon) - an Ifugao epic about a conflict between two tribes. • "Darangen" (The Maranao Epic) - a Maranao epic about a series of adventures of a royal family. <p>c. Puppetry</p> <p>i. Ask:</p> <ul style="list-style-type: none"> • Are you familiar with this? What is the name of this form of puppetry? 	
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Image Source:

<https://www.istockphoto.com/photo/finger-puppets-on-white-background-gm1194076857-339869269?searchscope=image%2Cfilm>

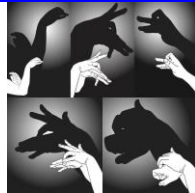


Image Source: <https://www.cbc.ca/life/culture/cool-trick-how-to-get-into-making-shadow-puppets-1.6129577>



Image Source:

<https://www.royalacademy.org.uk/article/family-how-to-shadow-puppets>



Image Source:

<https://www.gmanetwork.com/news/showbiz/chikaminate/717451/where-is-arn-arn-the-famous-puppet-of-unang-hirit/story/>

- What do you think is the purpose of puppetry?
- ii. Synthesis: Puppetry is a beloved folk art form in the Philippines. It's seen as a way to entertain and educate audiences of all ages.

d. Festivals

i. Ask:

- Are you familiar with the word 'fiesta'?
- What do you usually experience during a 'fiesta'?
- Can you give me an example of a fiesta?
- (If the class has a misconception between fiesta and festival)

Fiestas and festivals are different.

- Fiesta is a religious celebration, particularly honoring a patron saint of a town or city. It usually involves a religious procession, a festive mass, and social gatherings.
- Festival can either be religious or secular, and it celebrates a wider range of themes like culture, harvest, or the arts. It tends to be a larger-scale event attracting broader participation and sometimes even international tourism. It may involve parades, competitions, exhibits, and a more diverse range of activities.

- ii. Provide other examples (better if to distinguish a fiesta and a festival)

- Sinulog Festival (Cebu) - a colorful celebration honoring the Santo Niño (Child Jesus).
- Ati-Atihan Festival (Kalibo) - a vibrant festival with vibrant costumes and dances honoring Santo Niño and indigenous traditions.
- Dinagyang Festival (Iloilo) - a lively festival with elaborate street dancing competitions honoring Santo Niño.
- Panagbenga Flower Festival (Baguio) - a visual feast with flower floats, displays, and a vibrant atmosphere.

2. Worked Example (30 – 40 minutes)

Activity: Article Analysis WEEK 1: DAY 2

Divide the class into four groups (to represent one of each performance or visual arts).

1. Provide each student with a copy of the article assigned for each group.
2. Give them 5-7 minutes to read the article, and 3-5 minutes to complete the worksheet. (See *Worksheet 1.1*)
3. The answers should be checked as the discussion goes along.

Musical play: Komedya of The Philippines

Reference: <http://116.50.242.167/nlpdl/CC01/NLP00VM052mcd/v7/v3.pdf>

Name of Performance Art/Visual Art and Country:		Komedya of The Philippines	
Key features and characteristics			
Medium and materials used	Performance styles and techniques	Visual elements and symbolism	Cultural and historical context
Medium: Theatrical performance (play)	Storytelling: The core element is presenting stories through verse dialogues and acting.	Colors: Costume colors hold symbolic meaning (dark = Christian, red = Moor).	Religious Beliefs: Komedya reinforces Christian superiority and societal hierarchy. Stories sometimes focus on Christian saints and miracles.
Costumes: Colorful outfits signifying characters' religion (dark for Christians, red for Moors) and social	Rituals: Not explicitly mentioned, but the performances are often held during religious festivals.	Movement: Specific marches and dances accompany entrances, battles, and other scenes.	Social Customs: Deeply tied to community celebrations, particularly religious festivals honoring patron saints.

- At this part, each performance or visual art will be represented by one example.
- The class will analyze the article individually.
- Ensure that for the group activity, all students will have a role to play.
- For each table, some of the answers are already given.
- The following are guides to possible answers:

Media:

- Performance arts: dance, theater, music, opera
- Visual art: puppets

Performance Styles

- Theater: realism, absurdism, minimalism, expressionism
- Dance: ballet, modern dance, hip hop, tap dance
- Music: classical, jazz, rock, pop, electronic

status (crowns, hats).			
Props: Possibly minimal set representing a European castle.	<i>Competitions: The article doesn't mention competitions.</i>		Historical Events: The art form emerged in the 16th century, influenced by Spanish plays (comedia) during colonization. It later incorporated local stories and themes.
Music: Brass band accompaniment.			

Points for Discussion:

Southeast Asia boasts a rich tapestry of traditional musical plays, each with unique characteristics reflecting the region's diverse cultures, histories, and beliefs. Here are some common features:

Themes & Stories: Many plays draw inspiration from ancient myths, legends, and epics, often intertwined with religious beliefs and cultural values. Some plays depict historical events or social issues, offering insights into the past and sparking conversations about the present. Many plays explore themes of good versus evil, justice, love, and loss, serving as moral guides and reinforcing social values.

Musicality: Music and dance are integral parts of the performance, often intertwined with storytelling and character development. The use of traditional instruments like gongs, drums, and flutes creates a unique soundscape.

a. Traditional epic: Biag ni Lam Ang of Philippines

Reference: <https://drcilearn.com/wp-content/uploads/2020/09/ENGLISH-7-FOR-pdf.pdf>

Name of Performance Art/Visual Art and Country:		Biag ni Lam Ang of Philippines	
Key features and characteristics			
Medium and materials used	Performance styles and techniques	Visual elements and symbolism	Cultural and historical context

Cultural Context

- The artist's or performer's background and beliefs
- The prevailing social and political climate
- The audience's expectations and assumptions

See worksheet for the activity which students will accomplish.

- The teacher may use the points for discussion to add more about the lesson.
- The teacher may use other examples for illustration.

Medium: Epic poem (written text)	Storytelling: The core element is the narrative poem recounting the extraordinary life of Lam-ang.	<i>The article itself doesn't mention specific visual elements, but being an epic poem, it might have been recited with gestures or accompanied by illustrations in certain traditions.</i>	Religious Beliefs: Though the epic pre-dates Christianity, the written version by Bukaneg incorporated some Christian elements.
Materials: Though a written work, the epic likely originated from an oral tradition of storytelling.	<i>Rituals: Not explicitly mentioned.</i>	<i>Symbolic elements might be present within the story itself. For example, the white rooster and the dog could have symbolic meanings.</i>	Social Customs: The story reflects societal values like bravery, courtship practices, and social hierarchy (wealth as a factor for marriage).
	<i>Competitions: Not mentioned in the article.</i>		Historical Events: The exact origins are unclear ("pre-historic"), but the written version dates back to the 17th century.
			Geographical Location: The epic centers on Nalbuan (La Union) and Kalanutian in the Ilocos region.

Points for Discussion:

Southeast Asia boasts a rich tapestry of traditional epics, passed down through generations orally or in written form. Here are some common characteristics:

Themes & Stories: Many epics explain the origins of the universe, creation of mankind, and establishment of social order. Epics often feature legendary heroes with superhuman abilities who embody cultural values and overcome challenges. Epics convey moral messages and reinforce social norms, teaching lessons about courage, loyalty, justice, and the importance of upholding tradition. Gods, spirits, and mythical creatures

- The teacher may use the points for discussion to add more about the lesson.
- The teacher may use other examples for illustration.
- Reference for the image: <https://www.vecteezy.com/vector-art/13267137-set-of-gamelan-traditional-music-instrumental-hand-drawn-illustration>

often play significant roles, reflecting the animistic beliefs prevalent in many Southeast Asian cultures.

Narrative & Style: Many epics were originally passed down orally, with singers, chanters, or storytellers performing them from memory. This led to variations and regional adaptations over time. Epics often use elevated language, metaphors, and similes, adding beauty and depth to the storytelling. Epics are typically divided into episodes, each focusing on a specific event or challenge faced by the hero. This allows for flexibility in performance length and audience engagement.



Singing or chanting are often incorporated, with specific melodies or rhythms associated with different characters or scenes. Examples include the *gamelan* in Indonesia and the *kundiman* in the Philippines.

b. Puppetry: Wayang Kulit of Indonesia

Reference:

<https://www.thejakartapost.com/multimedia/2019/07/15/wayang-kulit-a-story-of-shadows.html>

Name of Performance Art/Visual Art and Country:		Wayang Kulit of Indonesia	
Key features and characteristics			
Medium and materials used	Performance styles and techniques	Visual elements and symbolism	Cultural and historical context
Medium: Shadow puppetry (puppet theatre)	Storytelling: Central to Wayang Kulit, using shadow puppets to	Shadow play: The core visual element is the interplay of light	Religious Beliefs: The stories often come from epics like Mahabharata, which might have religious undertones.

		narrate epics like Mahabharata.	and shadow cast by the puppets.		
	Materials: 1. Leather puppets (intricately designed, usually comes from cow) 2. Banana tree trunk (screen for shadows) 3. Light source (possibly oil lamp or candle, not explicitly mentioned) 4. Textiles: The cempala (wooden chest) might be decorated with textiles.	<i>Rituals: Not explicitly mentioned, but the performance might hold cultural significance.</i>	Puppet design: The intricate designs on the leather puppets likely hold symbolic meaning related to the characters and stories.	Social Customs: Wayang Kulit is deeply embedded in Javanese culture, with performances serving as social commentary and reflecting community values.	
		<i>Competitions: The article doesn't mention competitions.</i>	Colors: The passage mentions murals with colors, suggesting colors might be symbolic in the wider Wayang Kulit culture.	Historical Events: The article doesn't mention specific historical events, but the use of epics like Mahabharata suggests a connection to the Hindu cultural influence in Southeast Asia.	
				Geographical Location: The passage emphasizes Wayang Kulit's prevalence in Yogyakarta, Indonesia.	
	<p>Points for Discussion:</p> <p>Shadow puppetry, a captivating art form where intricate figures create mesmerizing stories on a screen, is deeply ingrained in the cultural fabric of Southeast Asia, including the Philippines. Here are some key characteristics:</p> <p><u>Storytelling:</u> Many plays draw inspiration from ancient myths, legends, and epics, often intertwined with religious beliefs and cultural values. Traditional stories, fables, and folklore also find expression, often infused with humor and social commentary. Many plays incorporate themes of good versus evil, justice, and societal issues, offering moral lessons and sparking conversations.</p> <p><u>Visual & Performance Elements:</u> Shadow puppets are crafted from various materials like leather, parchment, or even leaves, with intricate designs and often vibrant colors. The</p>				<ul style="list-style-type: none"> • The teacher may use the points for discussion to add more about the lesson. • The teacher may use other examples for illustration.

manipulation of these figures against the light screen creates a captivating visual experience. Traditional instruments like gongs, drums, and flutes accompany the performance, creating a unique soundscape. Live singing adds another layer of depth and emotion to the storytelling.

The puppeteer, known as the *dalang*, plays a crucial role in narrating the story, voicing characters, and manipulating the puppets. Their skill and artistry bring the characters to life. The interplay of light and shadow on the screen adds another dimension to the performance, creating illusions and emphasizing key moments in the narrative.

Cultural Significance: Shadow puppetry performances often serve as community gatherings, bringing people together to celebrate, share stories, and reaffirm cultural identities. Some traditions incorporate ritualistic elements, connecting shadow puppetry to religious beliefs and practices. Offerings, prayers, and blessings might be part of the performance. Shadow puppetry traditions continue to evolve, incorporating contemporary themes and adapting to new technologies while preserving their cultural essence.

c. Festival: Thingyan Water Festival of Myanmar

Reference: <https://www.mylcalpassion.com/posts/thingyan-water-festival-of-myanmar#:~:text=yanmar's%20Thingyan%20Water%20Festival%20is,year%20with%20joy%20and%20excitement>.

Name of Performance Art/Visual Art and Country:		Thingyan Water Festival of Myanmar	
Key features and characteristics			
Medium and materials used	Performance styles and techniques	Visual elements and symbolism	Cultural and historical context
Medium: Public celebration (not a specific performance art form)	Storytelling: The festival might involve sharing stories and legends associated with Thingyan's origins.	Colors: The article describes Thingyan as a "colorful" festival, but doesn't specify colors or their symbolism.	Religious Beliefs: The origins are explained through both Hindu mythology and Buddhist beliefs.
Water: The central element used for throwing	Rituals: Water throwing symbolizes cleansing and a fresh start for the New Year.	Possibly traditional clothing or decorations depending on	Social Customs: Thingyan is a major social event, celebrating New Year and washing away past sins.

and splashing.		individual celebrations.	
	<i>Competitions: The article doesn't mention competitions.</i>		Historical Events: The festival has been celebrated for centuries, with evidence dating back to the Bagan period (13th century). It's an important tradition deeply cherished by Burmese society.

Points for Discussion:

Southeast Asia is known for its vibrant and diverse water festivals, each celebrating different traditions and beliefs. Here are some common characteristics:

Themes & Significance: Many water festivals mark the start of a new year or significant religious occasions, symbolizing cleansing, purification, and renewal. Some water festivals celebrate bountiful harvests and fertility, praying for good crops and prosperity. Water festivals are often joyous occasions, with people playfully drenching each other and engaging in various activities. They serve as important community gatherings, strengthening social bonds and cultural identity.

Water Activities & Traditions: The most common feature is the playful throwing and splashing of water, using buckets, hoses, or even water guns. This can be a friendly exchange or more intense, depending on the festival.

Religious processions with statues of deities or offerings to spirits are often part of the celebrations. Various traditional games and activities might be associated with the festival, such as boat races, fish catching, or tug-of-war. This adds to the festive atmosphere and encourages community participation.

Regional Variations: The duration and intensity of water activities vary across regions. Some festivals, like Thingyan, last for several days with continuous water play, while others are shorter and more symbolic. Each festival reflects the unique cultural elements of its region. For example, Thingyan incorporates Buddhist rituals and merit-making, while Songkran has a focus on respect for elders and washing away bad luck. Some festivals have specific traditions like using scented water, offering blessings, or releasing boats carrying wishes. This adds to the cultural richness and diversity of Southeast Asian water festivals.

- The teacher may use the points for discussion to add more about the lesson.
- The teacher may use other examples for illustration.

WEEK 2: DAY 1**3. Lesson Activity**

Activity: Group Exploration (Preparation Time: 1 week; Presentation Time: 5 – 8 minutes each group)

1. Present this activity after completing the worked examples.
2. Use the same four groups from the previous activity.
3. Assign each group with a new performance art or visual art to study. But this time, they will be the ones to search for resources, and the teacher must ensure that the category studied by the group is not of the same type as what they worked on last time. (Example: Group 1 analyzed musical play in the previous activity. This time, they should receive either traditional epic, puppetry, or festival)
 - Hat Boi from Vietnam
 - Ramakien from Thailand
 - Carillo from Philippines
 - Sinulog Festival from Philippines
4. Give them a week to search for resources, analyze, and synthesize. They will present their answers in front of the class by writing on Manila paper or cartolina. Their outputs may have the following template:

Type of Performance Art/Visual Art:			
Name of Performance Art/Visual Art and Country:			
Key features and characteristics			
Medium and materials used	Performance styles and techniques	Visual elements and symbolism	Cultural and historical context

5. The students may have as many rows as they want, provided that each feature is on a separate row.
6. If the class struggles with resources, the teacher may search for articles and provide them a copy of it.

- Allow them to use images, videos, or props to enhance their presentations.
- Encourage questions and discussion from other groups.

D. Making Generalizations	<p>WEEK 2: DAY 1</p> <p>1. Learners' Takeaways (5 – 7 minutes)</p> <ol style="list-style-type: none"> 1. Explain the objective of the activity. <i>Objective: The students should be able to describe their understanding on how different art forms contribute to the uniqueness of specific integrative arts in Southeast Asia.</i> 2. In their notebook, ask the students to choose one specific integrative arts in Southeast Asia. 3. Then, ask them to draw colored boxes representing specific art forms that make up their chosen integrative arts. <ul style="list-style-type: none"> • Red for dance • Blue for music • Green for visual arts 4. Finally, let them write in each box a short description on how that art form contributes to the overall meaning and experience of the chosen integrative arts. <p>WEEK 2: DAY 1</p> <p>2. Reflection on Learning (Week 2 Day 1) (5 – 7 minutes) K-W-L Chart: Unveiling the Performing Arts and Festivals of Southeast Asia</p>	<p>See worksheet for the activity which students will accomplish.</p>
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IV. EVALUATING LEARNING: FORMATIVE ASSESSMENT AND TEACHER'S REFLECTION		NOTES TO TEACHERS
A. Evaluating Learning	<p>1. Formative Assessment (Week 2 Day 1) (5 – 7 minutes)</p> <ol style="list-style-type: none"> 1. Explain the objective of the short quiz. <i>Objective: To check if the students understand the lesson.</i> 1. What is an integrative art in the context of Southeast Asian countries? <ol style="list-style-type: none"> a. It is a form of artistic expression that blends two or more traditionally separate art forms to create a unified whole. b. It involves combining mediums like painting, sculpture, and architecture, or performance art forms like dance, music, and theater. c. Both a and b. d. None of the above 2. Which integrative arts often tell stories of heroes, creation myths, and cultural values? <ol style="list-style-type: none"> a. musical play b. traditional epics c. shadow puppetry d. festival 3. Which integrative arts involves manipulation of figures against the light screen to create a captivating visual experience? <ol style="list-style-type: none"> a. musical play c. shadow puppetry 	<p>Key to correction:</p> <ol style="list-style-type: none"> 1. a 2. b 3. c 4. a 5. a

	b. traditional epics 4. Which specific integrative arts reinforces Christian superiority and societal hierarchy? a. Komedyas b. hát bội 5. Which pair of integrative arts and country are incorrectly paired? a. Hat Boi (Indonesia) b. Ramakien (Thailand)			d. festival c. Sinulog d. Thingyan c. Carillo (Philippines) d. Sinulog (Philippines)	
	2. Homework (Optional)				
B. Teacher's Remarks	<i>Note observations on any of the following areas:</i>	Effective Practices	Problems Encountered		
	strategies explored				
	materials used				
	learner engagement/ interaction				
	others				
C. Teacher's Reflection	Reflection guide or prompt can be on: <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? 				