

Lesson Exemplar for Music and Arts

Quarter 4

Lesson

2

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

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Development Team

Writers:

- Cynthia Soledad S. Aspe (Valenzuela City School of Mathematics & Science)
- Andres Kalikasan S. Sara (Nicolas L. Galvez Memorial Integrated National High School)

Validator:

- Mary Leigh Ann C. Perez (Philippine Normal University – Manila)

Management Team

Philippine Normal University
Research Institute for Teacher Quality
SiMERR National Research Centre

Every care has been taken to ensure the accuracy of the information provided in this material. For inquiries or feedback, please write or call the Office of the Director of the Bureau of Learning Resources via telephone numbers (02) 8634-1072 and 8631-6922 or by email at blr.od@deped.gov.ph.

MUSIC AND ARTS / QUARTER 4 / GRADE 7 (WEEK 3)

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. Discuss the influence of traditional concepts, principles, beliefs, traditions, and/or ideas on contemporary performing and visual art forms.</p> <p>Learning Objectives</p> <p>In particular, the students should be able to:</p> <ul style="list-style-type: none"> • Compare and contrast different art forms/festivals across Southeast Asia based on their characteristics. • Explain how these art forms/festivals reflect the values, beliefs, and traditions of Southeast Asian societies.
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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- FINNS Beach Club. (2024). Wayang Kulit: Traditional Shadow Puppetry in Indonesia & Bali. <https://finnsbeachclub.com/guides/wayang-kulit-shadow-puppet-play-bali-indonesia/>
- Foley, J. (1986). *Orality and language: Discourse in the epic traditions of Southeast Asia*. Berkeley: University of California Press.
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- ICLINQ. (n.d.). Hát bội. ICLINQ: <https://www.ichlinks.com/>
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- Miettinen, J. O. (2018). The origins of Asian theatrical traditions. [Theatre Academy Helsinki.] Sri 17. <https://disco.teak.fi/asia/>
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- National Geographic. (n.d.). Water Festivals in Southeast Asia. Retrieved from National Geographic: <https://www.nationalgeographic.com/>
- Nhà Hát Nghệ Thuật Hát Bội Thành Phố Hồ Chí Minh. (2022, January 12). Trích Đoạn Hát Bội: CHUNG VÕ DIỆM. *Youtube*. <https://www.youtube.com/watch?v=a6oja1dGW9s>
- Oxford Reference. (n.d.). Epic. In Oxford Art Online. <https://www.oxfordreference.com/>
- Poets.org. (n.d.). Epic. Retrieved from <https://poets.org/glossary/epic>
- Sinaunang Panahon. (2021, January 28). Unraveling the epic tale of Biag ni Lam-Ang. Sinaunang Panahon: <https://sinaunangpanahon.com/unravelling-the-epic-tale-of-biag-ni-lam-ang/>
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Verocil, J. (2020, August 7). Biag ni Lam-ang. *Good info net*. <https://www.goodinfony.com/goodnews/biag-ni-lamang>

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III. TEACHING AND LEARNING PROCEDURE		NOTES TO TEACHERS
A. Activating Prior Knowledge	DAY 1 1. Short Review Activity: Where in the SEA? (Southeast Asia) (3-5 minutes) <ul style="list-style-type: none"> Post the accomplished map of Southeast Asia from Activity 1.2: Across the SEA on the board. Prepare photos of labeled performing arts and festivals introduced in Week 1 Day 2. 	<ul style="list-style-type: none"> The teacher may choose other pictures of their preference.
	<div style="display: flex; justify-content: space-around; align-items: flex-end;"> <div style="text-align: center;">  <p>Image Source: https://tanghal-kultura.org/2019/08/10/throwback-komedia-fiesta-2008-at-the-university-of-the-philippines-diliman/</p> </div> <div style="text-align: center;">  <p>Image Source: https://en.vietnamplus.vn/hat-boi-performance-introduced-to-international-friends/219589.vnp</p> </div> </div>	

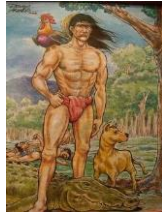


Image Source:
<https://www.goodfonet.com/goodnews/biag-ni-lamang>



Image Source:
<https://bharatideology.com/the-ramakien-thailands-national-epic-and-the-thai-adaptation-of-the-ramayana/>



Image Source:
<https://www.clickthecity.com/arts/article/4466/an-exhibit-of-shadows-marc-cosicos-carillo-cart-project/>



Image Source:
<https://finnsbeachclub.com/guides/wayang-kulit-shadow-puppet-play-bali-indonesia/>



Image Source:
<https://guidetothephilippines.ph/articles/history-culture/sinulog-festival-cebu-guide>



Image Source:
<https://www.bestpricetravel.com/travel-guide/thingyan-festival-2461.html>

- Ask students to paste the labeled performing arts and festivals and place them on the map in the correct locations.

Activity: Hand-tastic Activity (5–7 minutes)

- The teacher will share the objective of the activity.

Objective: *To review the similarities and differences of two*

	<ul style="list-style-type: none"> The teacher will show a question, a description, or an image and two possible answers at the bottom. The teacher will instruct the students to: <ul style="list-style-type: none"> raise their left hand if they think the answer in the bottom left is correct, raise their right hand if the answer in the bottom right is correct, both hands if both answers in the bottom is correct, and no hands if none of the answers in the bottom is correct. The questions, descriptions, or images could be the following: <ol style="list-style-type: none"> Operatic with technological musical instruments. Image of Ramayana (Biag ni Lam-ang, Ramakien). Captivating audiences with shadow puppet storytelling and cultural symbolism (Carillo, Wayang Kulit). It is a festival to honor a Catholic religious figure. (Sinulog, Thingyan). <p>2. Checking Homework (Optional)</p>	<p><i>examples of each integrative art form</i></p> <p>Key to Correction:</p> <ol style="list-style-type: none"> No hands raised. Right hand raised. Both hands raised. Left hand raised. <ul style="list-style-type: none"> If any homework was given the day prior, check it before you continue the lesson. After the activity, the teacher should assess the class and transition to the next part.
B. Establishing Lesson Purpose	<p>1. Lesson Purpose (2-3 minutes) Use this as a transition to the new lesson. The teacher may say: <i>“Now that we have learned the features and characteristics and the similarities and differences of the different integrative art forms, we are now going to compare them and discuss how they were influenced by their country’s traditions, principles, beliefs, ideas or values.”</i></p> <p>2. Unlocking Content Vocabulary (Optional)</p> <p>A. Ask the students to unscramble the following words related to the lesson.</p> <p>B. If they got it right, ask them to read it aloud and ask what their ideas about the words are.</p> <ol style="list-style-type: none"> TIADIONSTR - things people do over and over because they connect to their culture or history. LESPRIPINC- basic rules that help create something awesome. FLISBE - personal opinions on what sounds or looks best. SVUEAL - what's important to a person. <ul style="list-style-type: none"> Provide a conceptual definition of these words to clarify the ideas of the students. 	<ul style="list-style-type: none"> Inform the students of the lesson objective and link it to their previous learning. At this part, no new or unclear words related to the lesson will be introduced. But if in the teacher’s discussion new words will surface, the teacher may unlock them here. <p>Key to Correction:</p> <p>C. Traditions D. Principles E. Beliefs F. Values</p>

<p>G. Developing and Deepening Understanding</p>	<p>DAY 1</p> <p>1. Explicitation</p> <p>Listening Activity (5 – 7 minutes)</p> <ul style="list-style-type: none"> Begin by playing two short clips (30 seconds to 1 minute) of musical plays. Komedy de Baler (0:00 – 1:00) https://www.youtube.com/watch?v=PL1FxtQUOTA Trích Đoạn Hát Bội: CHUNG VÔ DIỆM (4:50 – 5:50) https://www.youtube.com/watch?v=a6oja1dGW9s Ask students to share their thoughts and feelings about the music. <p>Art Appreciation: Viewing activity</p> <ol style="list-style-type: none"> The teacher will allow students to watch short video of two examples of festivals in Southeast Asia <ul style="list-style-type: none"> Video 1: (0:00 – 1:23) https://www.youtube.com/watch?v=5hYbfDsnzD8 Video 2: (2:20–4:20) https://www.youtube.com/watch?v=WLP RCP0Y CQ8 Ask the students to identify the integrative art shown in each video. <i>Answers: Video 1 = Sinulog Festival, Video 2 = Thingyan Festival</i> Use the following questions to facilitate a whole-class discussion about after the viewing activity: <ul style="list-style-type: none"> Traditions: <i>How does this festival connect to the traditions of the region?</i> Principles: <i>How does this festival reflect the basic rules of the country?</i> Values: <i>What values are reflected in this festival (e.g., community, religious beliefs, historical events)?</i> Beliefs: <i>What does this festival tell us about the beliefs of the people who created it?</i> <p>2. Worked Example</p> <p>Venn Diagram (7 – 10 minutes)</p> <ul style="list-style-type: none"> Explain the objective of the activity. <i>Objective: To compare two musical plays Komedy de Baler (Philippines) and Hát Bội (Vietnam).</i> 	<p>Possible questions:</p> <ul style="list-style-type: none"> <i>How did the music make you feel? Describe the emotions you experienced while listening. (This question is open ended and allows for a variety of responses.)</i> <i>What imagery or scenes did the music conjure in your mind? Were there any specific parts of the music that evoked a stronger visual response?</i> <i>Are there any similarities or differences?</i> <i>What integrative arts was shown/heard in the video? (Ensure that there are no clues shown.)</i> Answer: Both are musical plays. <p>Make sure to show the questions to process the video clips before playing them.</p> <p>Use guiding questions to help students analyze the connections between the art forms/festivals and the values, beliefs, and traditions of Southeast Asia.</p> <ul style="list-style-type: none"> The teacher may ask the students to draw the Venn diagram on their notebook so that they can follow the example.
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- Prepare a Venn Diagram (using presentation software or a board chart) and explain how to use it.

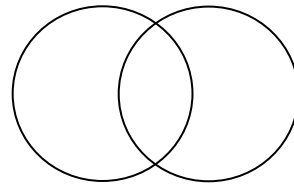
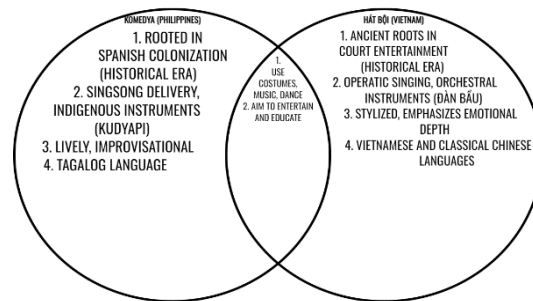


Figure X. A blank Venn diagram.

- Using the completed worked example in Week 1 Day 2 and the group's output in Week 2 Day 1, fill in the similarities and differences of musical plays Komedia (Philippines) and Hát Bội (Vietnam).
- Make sure that the teacher first provides the examples, then ask the students to give their answers.



A sample Venn diagram of Komedia and Hát Bội.

Points for discussion:

A Duet of Dramas: Komedia and Hát Bội

Southeast Asia's vibrant stage boasts two captivating musical plays: Komedia (Philippines) and Hát Bội (Vietnam). Though born from different eras and purposes, they share the stage as cultural gems.

Komedia, rooted in Spanish colonization, served as religious propaganda. It **evolved** into a platform for local myths and resistance narratives. *Hát Bội*, with ancient roots in court entertainment, presented stories steeped in Confucian values and history.

Komedia is lively, with actors using a singsong delivery and indigenous instruments like the kudyapi. *Hát Bội* is more stylized, featuring operatic singing and orchestral instruments like the đàn bầu.

See worksheet for the activity which students will accomplish.

- The teacher may form other questions to compare the two distinct integrative art forms.

- The teacher may play videos to show the students examples of how the two examples differ.
- Ensure that the videos are both no longer than 5 minutes.

- Komedia de Baler
<https://www.youtube.com/watch?v=PL1FxtQUQTA>
- Trích Đoạn Hát Bội: CHUNG VÔ DIỆM
<https://www.youtube.com/watch?v=a6oja1dGW9s>

Both utilize costumes, music, dance, and aim to entertain and educate. *Komedya* is dynamic and improvisational, while *Hát Bội* is stricter and emphasizes emotional depth. Language also differs, with *Komedya* using Tagalog and *Hát Bội* using Vietnamese and classical Chinese.

Komedya and *Hát Bội*, despite their differences, showcase the rich tapestry of Southeast Asian theatre. They offer unique storytelling experiences, reminding us of the power of theatre to transcend cultures.

3. Lesson Activity

Activity: My Pair Share

- Discuss the objective of the activity.
Objective: Identify similarities and differences between two examples of integrative arts.
- Ask the students to form pairs. Allow them to sit together.
- Make them choose between 1, 2 and 3. Reveal what they are going to work on based on their chosen number:
If 1, Traditional Epics: Biag Ni Lam Ang (Philippines) and Ramakien (Thailand)
If 2, Shadow Puppetry: Carillo (Philippines) and Wayang Kulit (Indonesia)
If 3, Festivals: Sinulog (Philippines) and Thingyan (Myanmar)
- Give the students the worksheet.
- Ask them to compare the two integrative arts assigned to them using a Venn diagram.
- Ask one representative for each category to present their work by writing their answers on the board or a pre-made Venn diagram.
- Ensure discussion after each presentation to deepen their understanding and correct misconceptions.

Points for discussion:

A. Echoes of Heroism: A Comparative Look at Biag Ni Lam-Ang and Ramakien

Southeast Asia boasts a rich tapestry of oral traditions, with epics forming a cornerstone of cultural identity. Two such epics, Biag ni Lam-Ang from the Philippines and Ramakien from Thailand, share remarkable similarities while retaining distinct flavors. This essay delves

- Ramakien
https://www.youtube.com/watch?v=pECpM-028B0&fbclid=IwAR3nlYqTwRDSd9ChfVd9JRTO04Plmhznj3MPhSry7ex3gUE069i3ew_SOk

into their descriptions, explores common themes, and highlights contrasting elements.

Biag ni Lam-Ang, an Ilocano epic poem, narrates the extraordinary life of Lam-Ang, a hero endowed with superhuman strength and cunning. Born with magical teeth and umbilical cord wrapped around his ankle, Lam-Ang embarks on a series of adventures, including facing mythical creatures, wooing the beautiful Ines Kannyan, and defending his village.

Ramakien, Thailand's national epic, draws inspiration from the Hindu Ramayana. It chronicles the journey of Prince Rama, his wife Sita, and his loyal monkey companion Hanuman as they battle the demon king Ravana. The epic is rife with themes of duty, sacrifice, and the triumph of good over evil.

Biag ni Lam-Ang and *Ramakien*, despite their geographical and cultural distance, share a deep connection, echoing universal themes of heroism, love, and the struggle against adversity. While their origins, tones, and romantic elements differ, they both serve as powerful testaments to the enduring power of storytelling and the shared cultural heritage of Southeast Asia.

B. Dancing Shadows: Exploring Carillo and Wayang Kulit, the Captivating Shadow Puppetry of Southeast Asia

Across the vibrant tapestry of Southeast Asian art forms, shadow puppetry weaves a mesmerizing spell. In the Philippines, the art is known as Carillo, while in Indonesia, it takes the name Wayang Kulit. Both traditions share a deep-rooted history and cultural significance, yet their nuances and styles offer unique windows into the diverse artistic expressions of their respective regions.

Carillo: Hailing from the Ilocos region, Carillo features intricately carved puppets made from translucent animal horn, usually carabao (water buffalo) horns. The figures are painted with vibrant colors and intricate designs, often depicting epic tales like the "Biag ni Lam-ang" (Life of Lam-ang). Performances take place behind a white cloth screen, illuminated

- Carillo
<https://www.youtube.com/watch?v=njRk9BV02qc>

by an oil lamp or candlelight, casting the puppets' magnified shadows onto the screen. This creates a mesmerizing interplay of light and darkness, where the puppets seem to come alive with dramatic gestures and narration by the "magdalita" (manipulator).

Wayang Kulit: In Indonesia, Wayang Kulit encompasses diverse regional styles, each with its own distinct characteristics. The puppets are typically crafted from buffalo hide, intricately cut and painted with elaborate patterns and ornaments. Performances involve a "dalang" (puppeteer) manipulating the figures behind a white screen, accompanied by musical instruments like the gamelan orchestra. Stories range from Hindu epics like the Ramayana and Mahabharata to local folktales and legends, captivating audiences with their intricate narratives and cultural symbolism.

C. A Tale of Two Waters: Sinulog & Thingyan

Southeast Asia erupts in joyous chaos each spring with water festivals. While both the Philippines' Sinulog and Myanmar's Thingyan involve water, music, and renewal, their expressions differ.

Sinulog, held in Cebu City, Philippines, honoring the Santo Niño. The word "sulog" means river current, which pertains to the dance steps being similar to a river's push and pull current. The week-long celebration features a grand parade showcasing colorful costumes, rhythmic drumbeats, and vibrant cultural performances. On the last day of the Sinulog festival, a water parade called "Fluvial Procession" is held. The fluvial procession is an annual tradition that marks the start of the official Sinulog festival. It's a Catholic celebration of cleansing and new beginnings.

Thingyan, Myanmar's New Year, is a secular water fight. Streets become vibrant battlegrounds, washing away the past. Joyous revelry marks the start of a fresh year. Though both celebrate with water, Sinulog is more controlled, while Thingyan is spontaneous and community driven. Both, however, showcase the rich cultural tapestry of Southeast Asia. These festivals, though distinct, are testaments to the shared cultural spirit of

- Sinulog Festival
<https://www.youtube.com/watch?v=5hYbfDsnzD8>
- Thingyan Festival
<https://www.youtube.com/watch?v=WLP RCP0Y CQ8>

	<p>Southeast Asia, where water washes away the old, and celebration welcomes the new.</p> <p>Brochure making (30 minutes)</p> <ol style="list-style-type: none"> 1. Share the objective of the activity. Objective: <i>Create a brochure to promote and celebrate the values, beliefs, and traditions of Southeast Asian societies.</i> 2. Ask the students to bring out their materials. 3. Ask them to form 8 groups and assign one integrative art per group. 4. Remind the students that the activity will be done individually. 5. Explain the instructions clearly. 	<p>Please see attach worksheet/activity no. 3.1</p>
<p>H. Making Generalizations</p>	<p>1. Learners' Takeaways</p> <p>A Comparison Carousel! (3 – 5 minutes)</p> <ul style="list-style-type: none"> • Divide the classroom into two designated areas: "Similarities" and "Differences." Mark these areas clearly on the board or with signs. • Give each student 2 pieces of sticky notes. • Instruct learners to brainstorm independently and write down on their paper strips 2-3 things that they consider similarities between Southeast Asian integrative art forms. • Once everyone has finished writing, instruct them to move to the "Similarities" area of the classroom. • At the "Similarities" station, learners will have a minute or two to stick their paper strips onto a designated chart or board. Encourage them to read what others have written and add similar ideas if they haven't been listed yet. • After some time at the "Similarities" station, instruct learners to rotate to the "Differences" area. They will repeat the brainstorming process, writing down 2-3 things they consider to be differences between Southeast Asian integrative arts (e.g., focus on specific instruments, regional variations in storytelling). • Choose some of the entries and share it with the class. <p>2. Reflection on Learning</p>	<p>On their notebook, have students write a short reflection (2 – 3 sentences) on the activity, summarizing their key takeaways about the influence of traditions, principles, beliefs, and ideas on integrative arts in Southeast Asia.</p>

	<ul style="list-style-type: none"> Ask the students to reflect by answering on their notebooks any of the following suggested questions in 2-3 sentences. Pick only one. <ul style="list-style-type: none"> <i>What surprised me the most about Southeast Asian integrative arts?</i> <i>What is something I still find confusing or would like to learn more about?</i> 	
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IV. EVALUATING LEARNING: FORMATIVE ASSESSMENT AND TEACHER'S REFLECTION		NOTES TO TEACHERS
A. Evaluating Learning	1. Formative Assessment <ol style="list-style-type: none"> What is the main difference between the origins of Komedia and Hát Bội? <ol style="list-style-type: none"> Komedia is a folk tradition, while Hát Bội is religious. Komedia is a product of Spanish colonization, while Hát Bội has ancient roots. Komedia originated in Vietnam, while Hát Bội came from the Philippines. Komedia is a recent invention, while Hát Bội has a long history. Which of the following statements about the performance styles of Komedia and Hát Bội is true? <ol style="list-style-type: none"> Both use a singsong delivery and indigenous instruments. Komedia is more operatic, while Hát Bội uses a lively singing style. They share similar costumes but have different musical instruments. Hát Bội is known for improvisation, while Komedia is strictly scripted. What is a common theme explored in both Biag ni Lam-Ang and Ramakien? <ol style="list-style-type: none"> The importance of following religious teachings The challenges of everyday life in Southeast Asia The dangers of mythical creatures in the natural world The superiority of royalty over commoners What is the main difference in the materials used for the puppets in Carillo and Wayang Kulit? <ol style="list-style-type: none"> Carillo uses animal skin, while Wayang Kulit uses colorful fabric. Wayang Kulit puppets are larger and more elaborate than Carillo puppets. Carillo puppets are made from translucent animal horn, while Wayang Kulit uses buffalo hide. 	Key to correction: <ol style="list-style-type: none"> B A B C B

	<p>D. Both traditions use similar materials for their puppets.</p> <p>5. Despite their differences, both Sinulog and Thingyan highlight the significance of water in Southeast Asian cultures as a symbol of:</p> <ul style="list-style-type: none"> A. National pride and competition between countries B. Religious significance and spiritual cleansing C. Abundance and prosperity for the coming year D. A playful way to cool down during the hot spring season <p>2. Homework (Optional)</p> <ul style="list-style-type: none"> A. Ask students to bring their art materials for the brochure making. B. You may also ask them to bring printed materials or magazines that contain images about the integrative arts forms. 			
C. 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			
D. Teacher's Reflection	<p><i>Reflection guide or prompt can be on:</i></p> <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? 			