

7

# Lesson Exemplar for Music and Arts

Quarter 4

Lesson

5

**Lesson Exemplar for Music and Arts Grade 7**  
**Quarter 4: Lesson 5 (Weeks 6-8)**  
**SY 2024-2025**

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**MUSIC AND ARTS / QUARTER 4 / GRADE 7 (WEEKS 6-8)**

<b>I. CURRICULUM CONTENT, STANDARDS, AND LESSON COMPETENCIES</b>	
<b>A. Content Standards</b>	The learners demonstrate understanding of the interrelationships among integrative Music and Arts of the Philippines and selected Southeast Asian countries.
<b>B. Performance Standards</b>	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.
<b>C. Learning Competencies and Objectives</b>	<p><b>Learning Competencies</b></p> <ol style="list-style-type: none"> <li>1. Produce an integrative creative work showing their informed understanding of the customs and traditions of the Philippines and selected Southeast Asian countries, using appropriate relevant concepts, processes, techniques and/or practices in performing and visual arts.</li> </ol> <p><b>Learning Objectives</b></p> <p>In particular, the students should be able to:</p> <ol style="list-style-type: none"> <li>1. Perform/exhibit the integrative creative work plan from last session with at least a satisfactory rating</li> <li>2. Evaluate others and their own integrative creative works</li> </ol>
<b>D. Content</b>	<p><b>Theme: “Integrative Creative Works of Selected Philippine/ Southeast Asian Music and Arts”</b></p> <p><b>PERFORMING ARTS /VISUAL ARTS</b></p> <p>Southeast Asian Performing and Visual Art Forms/Festivals</p> <ul style="list-style-type: none"> <li>• Musical Plays: Komedya (Philippines) and Hát Bội (Vietnam)</li> <li>• Traditional Epics: Biag Ni Lam Ang (Philippines) and Ramakien (Thailand)</li> <li>• Shadow Puppetry: Carillo (Philippines) and Wayang Kulit (Indonesia)</li> <li>• Festivals: Sinulog Festival (Philippines) and Thingyan Festival (Myanmar)</li> </ul> <p><b>Musical Behaviors:</b> <i>Active Listening; Performing (singing, playing improvised instruments); Synthesizing; Evaluating</i></p> <p><b>Arts Processes:</b> <i>Describing; Dramatizing; Performing; Creating; Conceptualizing; Directing; Synthesizing; Reflecting; Valuing</i></p> <p><b>Materials:</b> <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>
<b>E. Integration</b>	Cultural Appreciation Philippine and Southeast Asian Traditions

## II. LEARNING RESOURCES

- Francis De Dios Llego. (2021, June 17). Carillo Shadow Play - Saan nagmula ang Pilipinas? | Literature 1 - Performance Task [Video]. YouTube. <https://www.youtube.com/watch?v=enwgc9oYL-URobles>
- Hetayothin, C. (n.d.). Transcoding Nang Talung: An Animated Adaptation of Thai Shadow Play. ISEA Symposium Archives. [https://isea-archives.siggraph.org/wp-content/uploads/2019/06/2016\\_Hetayothin\\_Transcoding\\_Nang\\_Talung.pdf](https://isea-archives.siggraph.org/wp-content/uploads/2019/06/2016_Hetayothin_Transcoding_Nang_Talung.pdf)
- Human Kinetics. (n.d.). Feldman model of criticism. <https://us.humankinetics.com/blogs/excerpt/feldman-model-of-criticism>
- J.L. (2023, May 15). TORNEO Komedia ng San Dionisio. Youtube. <https://www.youtube.com/watch?v=bFCRnfMdl8w>
- Matthew. (2011). *Shadow Puppet*. Phuket News and Scoop. <https://phuketnews.phuketindex.com/art-entertainment/shadow-puppet-shows-188120.html>
- Subramaniam, M., Hanafi, J., & Putih, A. T. (2016). Teaching for Art Criticism: Incorporating Feldman's Critical Analysis Learning Model in Students' Studio Practice. *Malaysian Online Journal of Educational Technology*, 4(1), 57-67.
- The Feldman Method of Art/Visual Criticism*. (n.d.). [https://professor.lalehmehran.com/wp-content/uploads/2016/09/Feldman\\_method\\_visual\\_criticism-1.pdf](https://professor.lalehmehran.com/wp-content/uploads/2016/09/Feldman_method_visual_criticism-1.pdf)
- What are the 4 steps of the Feldman model of art criticism?*. (2021). Wise-Answer. <https://wise-answer.com/what-are-the-4-steps-of-the-feldman-model-of-art-criticism/>
- What is the Feldman method of art criticism?*. (2021). TheNewsIndependent. <https://www.thenewsindependent.com/what-is-the-feldman-method-of-art-criticism/>

III. TEACHING AND LEARNING PROCEDURE		NOTES TO TEACHERS
<b>A. Activating Prior Knowledge</b>	<p><b>WEEK 6: DAY 1</b></p> <p><b>1. Short Review</b></p> <p><b>ART-RADES</b></p> <p>The teacher will ask one student to pick one paper from the box which contains the different component of Feldman's Model for Art Criticism which will then be acted out by the one who picked it. After the other learners guess the correct component, the teacher will then proceed with the review of each and discuss its relevance.</p> <ol style="list-style-type: none"> <li>Description</li> <li>Analysis</li> <li>Interpretation</li> <li>Judgment</li> </ol> <p><b>2. Feedback</b></p>	<p><b>Answer Key:</b></p> <ol style="list-style-type: none"> <li>1. Introduction selection</li> <li>2. Media and materials</li> <li>3. Sketches and Drafts</li> <li>4. Concept Development</li> <li>5. Techniques and Processes</li> <li>6. Research Notes</li> <li>7. Project Timeline</li> <li>8. Theme Selection</li> </ol> <p>This is the art version of charades. If there are no boxes to use, any container will do. Make use of examples which might be suitable in each</p>

	Collect the creative work plan of the students. Return with feedback before they execute the plan. (Return in Day 2)	component so that the learners will easily understand them.
<b>B. Establishing Lesson Purpose</b>	<p><b>WEEK 6: DAY 1</b></p> <p><b>1. Lesson Purpose</b></p> <p>The teacher may share the objective of the lesson through a statement. Here is a sample.</p> <p><i>"Today, we are going to identify the components of evaluating integrative creative works of Philippines and selected Southeast Asian countries."</i></p> <p><b>WEEK 6: DAY 2</b></p> <p>The teacher may share the objective of the lesson through a statement. Here is a sample.</p> <p><i>"Today, we are going to understand the relevance of the use of integrative creative work from the Philippines and selected Southeast Asian countries."</i></p> <p><b>WEEK 8: DAY 1 and/or Day 2</b></p> <p>The teacher may share the objective of the lesson through a statement. Here is a sample.</p> <p><i>"Today, we are going to perform the integrative creative work plan from last session with at least a satisfactory rating and evaluate others and their own integrative creative work."</i></p> <p><b>WEEK 6: DAY 1</b></p> <p><b>2. Unlocking Content Vocabulary</b></p> <p><b>REARRANGE (5 minutes)</b></p> <p>The teacher will ask learners to rearrange the jumbled letters to get the correct answer. Then, the teacher will ask the students to give their meaning of the word. The teacher will then facilitate a short discussion to set the operational meaning of the words.</p> <ol style="list-style-type: none"> <li>1. ISNCDOTREPI</li> <li>2. SLANIYAS</li> <li>3. ATETNRHIOENPTR</li> <li>4. UJMGEETND</li> </ol>	<p>The definitions here are suggestions. The teacher may search for a more contextualized meaning.</p> <p>Answer Key:</p> <ol style="list-style-type: none"> <li>1. DESCRIPTION: Describe the work without using valuable words such as "beautiful" or "ugly".</li> <li>2. ANALYSIS: Describe how the work is organized as a complete composition.</li> <li>3. INTERPRETATION: Describe how the work makes you think or feel.</li> <li>4. JUDGEMENT: Present your opinion of the work's success or failure.</li> </ol>

<p><b>C. Developing and Deepening Understanding</b></p>	<p><b>SUB-TOPIC 1: The use of Feldman’s Model in evaluating an integrative creative work</b></p> <p><b>1. Explicitation (5-10 minutes)</b>  The teacher may ask the students to recall their experience when their artwork or performance was evaluated or judged by someone other than their teacher.</p> <ol style="list-style-type: none"> <li><i>How did you feel when you received feedback on your artwork/performance?</i></li> <li><i>What was the most constructive piece of feedback you received? Why did you find it useful?</i></li> <li><i>Was there any feedback that you disagreed with? Can you explain why?</i></li> <li><i>In what ways has the evaluation process influenced your future work or performance?</i></li> </ol> <p><b>Feldman’s Model for Art Criticism</b> is a method of examining and discussing art. It was developed by Edmund Burke Feldman, a renowned art educator. The model consists of four steps:</p> <ol style="list-style-type: none"> <li><b>1) Description:</b> This step involves making a list of the visual qualities of the work that are obvious and immediately perceived. You describe exactly what you see, in enough detail that your audience can visualize the work from your words.</li> <li><b>2) Analysis:</b> In this step, you examine the formal aspects of elements of art, principles of design, and other formal considerations. You mentally separate the parts or elements, thinking in terms of textures, shapes/forms, light/dark or bright/dull colors, types of lines, and sensory qualities.</li> <li><b>3) Interpretation:</b> This step seeks to explain the meaning of the work. Viewers project their emotions/feelings/intentions onto the work. You propose ideas for possible meaning based on evidence.</li> <li><b>4) Judgment:</b> This final step involves determining the overall strengths, meanings, and intentions of the work. You use research, description, and analysis to support your interpretation.</li> </ol> <p>This method is widely used in art education and criticism to enhance understanding and appreciation of artworks (Subramaniam et. al., 2016).</p> <p><b>WEEK 6: DAY 1</b></p> <p><b>2. Worked Example</b>  <b>ART-PRECIATION EXERCISE (20 minutes)</b></p>	<p>The teacher may ask other questions to gather the ideas of students about the time their artwork or performance was evaluated.</p> <p>Transition by introducing <b>Feldman’s Model for Art Criticism.</b></p>
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The teacher may use a famous or familiar art piece for an example. Then, the teacher will gather ideas from the class and provide feedback. Below is an example on how to use Feldman's Model, using Vincent van Gogh's painting "The Starry Night".



Image source: <https://www.britannica.com/topic/The-Starry-Night>

<b>Description</b>	<ul style="list-style-type: none"> <li>• "The Starry Night" is a painting by Vincent van Gogh. It depicts a night sky filled with swirling clouds, bright stars, and a glowing crescent moon.</li> <li>• Below the rolling hills of the horizon lies a small town, there is a peaceful essence flowing from the structures.</li> <li>• There is also a large dark structure that appears to be a tree to the left of the painting.</li> </ul>
<b>Analysis</b>	<ul style="list-style-type: none"> <li>• Van Gogh uses a lot of bright, contrasting colors, such as the bright yellow for the stars against the deep blue of the sky.</li> <li>• The swirling patterns of the stars and clouds create a sense of movement and flow.</li> <li>• The dark figure and town below contrast with the bright sky. The painting is dominated by the use of lines – both straight and curved.</li> </ul>
<b>Interpretation</b>	<ul style="list-style-type: none"> <li>• The painting could be a representation of van Gogh's inner turmoil and his longing for tranquility.</li> <li>• The bright stars and peaceful town might represent a longing for calm and serenity, while the swirling sky and dark figure might represent the chaos and darkness within.</li> </ul>
<b>Judgment</b>	<ul style="list-style-type: none"> <li>• "The Starry Night" is a powerful piece of work.</li> </ul>

Suggested example may be replaced with those that are within the locality or those that he/she thinks the learners are familiar with.

Guide the learners in identifying what needs to be identified.

	<table><tr><td></td><td><ul style="list-style-type: none"><li>• Van Gogh's use of color and line work creates a stunning contrast between peace and turmoil.</li><li>• The painting is a beautiful representation of the human psyche and the eternal struggle between chaos and calm.</li></ul></td></tr></table> <p>Remember, art criticism is subjective, and different people might have different interpretations and judgments.</p> <p><b>WEEK 6: DAY 2</b></p> <p><b>3. Lesson Activity</b></p> <p><b>Using Feldman's Model (35 minutes)</b></p> <ul style="list-style-type: none"><li>• Divide the class into four groups. Two groups will evaluate theater play, and the other two group will evaluate shadow puppet theatre.</li><li>• Then, the teacher will provide the worksheet to the students.</li><li>• The students will work individually for 5 – 7 minutes.</li><li>• Then, the students will gather as a group to discuss how they will present their output. (6 – 8 minutes)</li><li>• Manila paper, cartolina, or simple writing on the board may be used for the presentation.</li><li>• The students will present their outputs. (3-5 minutes each)</li></ul> <p><b>Theater Play</b></p> <p>The teacher will let the learners analyze either an image or video of theater play (Komedyá) or shadow puppetry (Carillo). Below is a sample evaluation of a screengrab of the video of Komedyá using Feldman's model. If a video was used, elements of the music and dance must be included in the evaluation. The teacher may add their evaluation.</p>		<ul style="list-style-type: none"><li>• Van Gogh's use of color and line work creates a stunning contrast between peace and turmoil.</li><li>• The painting is a beautiful representation of the human psyche and the eternal struggle between chaos and calm.</li></ul>	<p>Questions may be rephrased and added.</p> <p>Announce that the performances should have an integration of Philippine or Southeast Asian customs and traditions which will be showcased on a show for the Filipino Food Month. (Day 4)</p>
	<ul style="list-style-type: none"><li>• Van Gogh's use of color and line work creates a stunning contrast between peace and turmoil.</li><li>• The painting is a beautiful representation of the human psyche and the eternal struggle between chaos and calm.</li></ul>			





Image source: Screenshot from <https://www.youtube.com/watch?v=bFCRnfMdl8w>

<b>Description</b>	<ul style="list-style-type: none"> <li>• The image depicts a vibrant stage performance with performers in elaborate costumes against a backdrop of a grand, castle-like structure.</li> <li>• The stage is illuminated with lights casting a pinkish hue, and colorful flags or banners hang above, contributing to the festive atmosphere.</li> <li>• The audience's silhouettes are visible in the foreground.</li> </ul>
<b>Analysis</b>	<ul style="list-style-type: none"> <li>• The use of bright colors and elaborate costumes suggests a celebratory or significant event.</li> <li>• The lighting and castle backdrop give the performance a grandiose and possibly historical or fantastical setting.</li> <li>• The composition directs the viewer's attention to the stage, where the action is centralized.</li> </ul>
<b>Interpretation</b>	<ul style="list-style-type: none"> <li>• The performance could be a theatrical representation of a historical or cultural narrative, given the grand setting and costumes.</li> <li>• The festive atmosphere might symbolize a communal celebration or a portrayal of a specific story or tradition.</li> </ul>
<b>Judgment</b>	<ul style="list-style-type: none"> <li>• The image captures the essence of live performance art—dynamic, engaging, and visually stimulating.</li> <li>• It conveys a sense of community and celebration, inviting the viewer to appreciate the spectacle and the performers' efforts.</li> </ul>

	<p><b>SUB-TOPIC 2: Producing and Evaluating Integrative Creative Works</b></p> <p><b>WEEK 7: DAY 1</b></p> <p><b>1. Explicitation</b>  Ask the following questions:</p> <ol style="list-style-type: none"> <li>1. What are the different stages in producing an integrative creative work based on critique?</li> <li>2. Describe the relevance of each phase.</li> </ol> <p><b>WEEK 7: DAY 1-2</b></p> <p><b>2. Worked Example</b>  The teacher will let the groups review their plans for integrative creative work for revisions.</p> <p><b>WEEK 8: DAY 1 and/or 2</b></p> <p><b>3. Lesson Activity</b>  <b>IT'S SHOWTIME</b></p> <ol style="list-style-type: none"> <li>1. The month of April celebrates the Filipino Food Month. In line with this, the school will organize a one-day concert where learners from elementary schools will be visiting to witness the program.</li> <li>2. Each group will perform one integrative creative work of their choice which they planned a few weeks ago which will help establish cultural appreciation among its audience.</li> <li>3. Learners will also have to collaborate with representatives from other sections for the 60-second trailer which will be posted on the school's Facebook page for advertisement, flow of the program, and list of performances that will be featured in the said event.</li> <li>4. Performances will be graded based on the component of Feldman's Model for Art Criticism. Both the teacher and representatives of each group must evaluate. The teacher should decide with the class how the performance will be graded.</li> </ol>	
<b>D. Making Generalizations</b>	<p><b>WEEK 6: DAY 2</b></p> <p><b>1. Learners' Takeaways</b></p> <ol style="list-style-type: none"> <li>1. In groups of five, the teacher will then give each group time to make a collage of metacards which will showcase the reflections of all members from their group.</li> </ol>	

	<p>2. The metacards include a word or phrase of their most significant learning from the lesson in class. Each collage will then be presented in front.</p> <p><b>2. Reflection on Learning</b>          Let the learners complete the following statements in their notebook.  <i>I learned that....</i>  <i>I realized that...</i>  <i>I was challenged with....</i></p>	
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IV. EVALUATING LEARNING: FORMATIVE ASSESSMENT AND TEACHER'S REFLECTION		NOTES TO TEACHERS
<b>A. Evaluating Learning</b>	<p><b>WEEK 6: DAY 2</b></p> <p><b>1. Formative Assessment</b></p> <ol style="list-style-type: none"> <li>1) What are the four stages of Feldman's Model for Art Criticism?             <ol style="list-style-type: none"> <li>A. Description, Analysis, Interpretation, Judgment</li> <li>B. Observation, Analysis, Interpretation, Evaluation</li> <li>C. Observation, Understanding, Interpretation, Evaluation</li> <li>D. Description, Understanding, Interpretation, Judgment</li> </ol> </li> <li>2) In which stage of Feldman's Model do you make a list of the visual qualities of the work that are obvious and immediately perceived?             <ol style="list-style-type: none"> <li>A. Description</li> <li>B. Analysis</li> <li>C. Interpretation</li> <li>D. Judgment</li> </ol> </li> <li>3) In the Analysis stage of Feldman's Model, what do you examine?             <ol style="list-style-type: none"> <li>A. The formal aspects of elements of art, principles of design, and other formal considerations.</li> <li>B. The meaning of the work.</li> <li>C. The visual qualities of the work.</li> <li>D. The overall strengths, meanings, and intentions of the work.</li> </ol> </li> <li>4) In the Interpretation stage of Feldman's Model, what do you seek to explain?             <ol style="list-style-type: none"> <li>A. The visual qualities of the work.</li> </ol> </li> </ol>	<p><b>Answer Key:</b></p> <ol style="list-style-type: none"> <li>1. A</li> <li>2. A</li> <li>3. A</li> <li>4. B</li> <li>5. D</li> </ol>

- B. The meaning of the work.
- C. The formal aspects of elements of art, principles of design, and other formal considerations.
- D. The overall strengths, meanings, and intentions of the work.

- 5) In the Judgment stage of Feldman's Model, what do you determine?
- A. The visual qualities of the work.
  - B. The meaning of the work.
  - C. The formal aspects of elements of art, principles of design, and other formal considerations.
  - D. The overall strengths, meanings, and intentions of the work.

## 2. Homework (Optional)

Use the Feldman's Model to analyze this image of Biag ni Lam-ang.

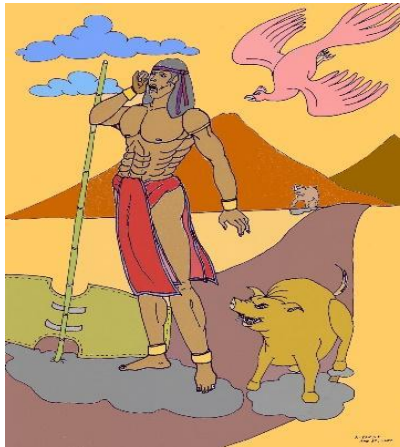


Image source: [https://upload.wikimedia.org/wikipedia/commons/thumb/5/58/Lam-Ang\\_Philippine\\_folklore\\_hero.JPG/800px-Lam-Ang\\_Philippine\\_folklore\\_hero.JPG](https://upload.wikimedia.org/wikipedia/commons/thumb/5/58/Lam-Ang_Philippine_folklore_hero.JPG/800px-Lam-Ang_Philippine_folklore_hero.JPG)

Possible answers to Homework:

**Description:** The image depicts a muscular figure with a staff, a small animal, and a large bird in a desert-like setting with pyramidal structures in the background.

**Analysis:** The use of vibrant colors and dynamic composition suggests a scene of adventure or a journey. The figure's pose indicates they are looking towards the distance, perhaps signaling a quest or discovery.

**Interpretation:** This could represent a mythical story or epic, where the central figure is a hero accompanied by animal companions, embarking on a significant journey or challenge.

**Judgment:** The artwork may be evaluated as a successful representation of a narrative, with effective use of visual elements to convey a sense of action and anticipation.

<b>B. Teacher's Remarks</b>	<i>Note observations on any of the following areas:</i>	<b>Effective Practices</b>	<b>Problems Encountered</b>	<p>Record relevant observations and/or critical teaching events that he/she can reflect on to assess the achievement of objectives.</p> <p>The documenting of experiences is guided by possible areas for observation including teaching strategies employed, instructional materials used, learners' engagement in the tasks, and other notable instructional areas.</p> <p>Notes here can also be on tasks that will be continued the next day or additional activities needed.</p>
	<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>			<p>Entries on this component will serve as inputs for the LAC sessions, which can center on sharing best practice; discussing problems encountered and actions to be taken; and identifying anticipated challenges and intended solutions.</p> <p>Guide questions or prompts may be provided. Some examples are given here.</p>