

USER ADVISORY

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The CMaps are aligned with the Revised K-10 Curriculum of DepEd, which is being implemented in phases nationwide starting SY 2024-2025. Teachers from both private and public schools may use these CMaps to support the implementation of the Revised K-10 Curriculum.

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Unit Curriculum Map

Q1

Music and Arts 7

Contemporary and Emerging Music and Arts of the Philippines and the Southeast Asia and their Cultural Influences



| TOPIC/QUARTER | CONTENT STANDARD | PERFORMANCE STANDARD | LEARNING COMPETENCIES | ASSESSMENTS | ACTIVITIES | RESOURCES | INSTITUTIONAL CORE VALUES |
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| QUARTER 1 THEME: <i>“Contemporary and Emerging Music and Arts of the Philippines and the Southeast Asia and their Cultural Influences”</i> A. I. PERFORMING ARTS A. Music 1. Popular Music <ul style="list-style-type: none"> • Vocal Music • Instrumental Music Musical Behaviors: <ul style="list-style-type: none"> ❖ Active Listening; ❖ Describing; ❖ Interpreting; ❖ Performing; ❖ Improvising; | The learners demonstrate understanding of the contemporary and emerging popular Music and Arts of the Philippines and selected Southeast Asian countries, and their cultural influences, including the subjects, themes, concepts, mediums, processes, techniques, and/or practices. | The learners create works based on relevant concepts, processes, techniques, and/or practices used in selected representative contemporary and emerging works of the Philippines and selected Southeast Asian countries in the production of their creative works. | A.1. Distinguish subjects (e.g., daily life, beliefs), themes (e.g., folklore, festivals), concepts (e.g., cultural identity, symbolism), mediums (i.e., music, visual arts), processes (i.e., perceiving, creating), techniques (e.g., improvisation, stylization), and/or practices (e.g., ritual performances, communal art-making) applied in the contemporary and emerging performing and visual arts of the Philippines and selected Southeast Asian countries (i.e., Indonesia, Thailand, Cambodia, and Vietnam). | A.1.1. Multiple Choice: Cultural subjects and themes in the arts of the Philippines and Southeast Asia. A.1.2 Enumeration: Themes of the Southeast Asian art forms by country. | A.1.1. Noting Details Using Graphic Organizers (T-Chart on Common Subjects in Philippine and Southeast Asian Arts) A.1.2 Chunking Category (Categorizing Cultural Themes of Philippine and Southeast Asian Arts by Country) | A1.1. “Many Approaches” Link: https://disco.teak.fi/asia/many-approaches/ A.1.2 “Southeast Asian Arts: Music, Arts, and Visual Arts” Link: https://www.britannica.com/art/Southeast-Asian-arts | A.1 Cultural Appreciation and Respect |

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| <ul style="list-style-type: none"> ❖ Composing; ❖ Evaluating <p>B. Theater Arts</p> <p>1. Asian Theater Practices</p> <p>2. Relevant Principles of Theater Arts</p> <p>C. Dance</p> <p>1. Contemporary and Emerging Southeast Asian Dance Styles</p> <ul style="list-style-type: none"> ❖ Application of the Movement and Meaning - Directions, Speed, and Weight of Movement (Laban) <p>II. VISUAL ARTS</p> <p>A. Visual Art</p> <p>1. Comics</p> <p>2. Animation</p> <p>3. Architecture</p> <p>4. Weaving</p> <p>B. Film</p> <p>1. Feature film</p> <p>2. Short Film</p> <p>3. Historical film</p> | | | | performing and visual arts. | Arts through Kahoot) | | |
| | | | <p>A.2. Discuss how the representative contemporary and emerging performing and visual arts of the Philippines and selected Southeast Asian countries (i.e., Indonesia, Thailand, Cambodia, and Vietnam), influence their cultural identity and diversity (e.g., practices, beliefs, values, customs, traditions, norms, and artistic expressions).</p> | <p>A.2. Claim-Evidence-Reasoning (C-E-R)</p> <p>Table: Examining How Contemporary and Emerging Arts Reflect Cultural Identity and Diversity in the Philippines and Southeast Asia</p> <p>Essential Questions: How are contemporary and emerging performing and visual arts of the Philippines and other Southeast Asian countries produced?</p> | <p>A.2. C-E-R with Close Reading: Understanding Artistic Production and Cultural Influence in Southeast Asian Contemporary Arts</p> | <p>A.2.1. Identity, Material, and Memory: The Art of Mika Lopez in Contemporary Southeast Asia</p> <p>Link: https://drive.google.com/file/d/1U0QRj9yznI03UO5FvELSwrMkactyTnLD/view?usp=sharing</p> <p>A.2.2. Inspirations and Influences of Contemporary Art from Southeast Asia: Philippines</p> <p>Link: https://www.youtube.com/watch?v=4yV6XOns3Oo</p> | <p>A.2. Cultural Self-Awareness and Ownership</p> |
| | | | <p>A.3. Evaluate representative creative works (i.e., music, visual art, dance, theatre) of the</p> | <p>A.3. Rubric-Based Evaluation: Analyzing Cultural Influences in Selected Philippine</p> | <p>A.3. Short Clip Viewing and Guided Review: Identifying Cultural Subjects, Themes,</p> | <p>A.3.1. Babaylan Live Performance - Talahib People's Music</p> | <p>A.3. Responsibility in Cultural Interpretation and Representation</p> |

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| 4. Biographical Documentary 5. Animation Arts Processes: <ul style="list-style-type: none">❖ <i>Perceiving</i>❖ <i>Describing</i>❖ <i>Performing</i>❖ <i>Producing</i>❖ <i>Creating</i> Materials: Any available local (natural and synthetic) materials. 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. | | | Philippines and selected Southeast Asian countries (i.e., Indonesia, Thailand, Cambodia, and Vietnam) based on cultural influences (e.g., customs, traditions, values, beliefs inherent to a specific cultural context) in the identified subjects, (e.g., human figures, nature, daily life, mythology, spirituality), themes (e.g., cultural heritage, identity, modernization), concepts (e.g., cultural integration), mediums (e.g., painting, sculpture, digital media), processes (e.g., perceiving, describing, performing, producing, creating), techniques (e.g., batik-making, shadow puppetry, contemporary choreography), and/or practices (e.g., collaborative | and Southeast Asian Creative Works (Music, Visual Art, Dance, Theatre) | and Techniques in Contemporary and Emerging Arts | Link: https://www.youtube.com/watch?v=KsfxDmH0hnk A.3.2. See Tinh https://www.youtube.com/watch?v=AKChFg7ku2A A.3.3. Siti Badriah - Lagi Syantik- https://www.youtube.com/watch?v=Tet6_BIStEM&list=PL2wGkZL--7F3tkQz9RzukbYpASvAvlM4 | |

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| | | | <p>performance, ritualistic art-making)</p> <p>A.4. Produce creative works (i.e., music, visual art, dance, theatre) about contemporary and emerging popular performing and visual arts of the Philippines and selected Southeast Asian countries (i.e., Indonesia, Thailand, Cambodia, and Vietnam) using relevant concepts (e.g., cultural integration, identity expression), processes (e.g., perceiving, describing, performing, producing, creating), techniques (e.g., digital collage, installation, improvisational theatre), and/or practices (e.g., fusion of traditional and modern forms, intercultural performance</p> | <p>A.4. Performance Task: Independent Production of a Cultural Integration Creative Work (Music, Visual Art, Dance, Theatre) Highlighting Contemporary and Southeast Asian Influences</p> | <p>A.4.1. Scaffold 1: Modeling Stage Demonstration Activity — Exploring Exemplars of Cultural Integration in Philippine and Southeast Asian Contemporary Arts</p> <p>A.4.2. Scaffold 2: Guided Practice Stage Collaborative Design Activity — Planning Cultural Integration Concepts in a Creative Work</p> <p>A.4.3 Scaffold 3: Independent Practice Stage Independent Production Activity — Creating a Cultural Integration</p> | <p>A.4. UP Kontemporaryong Gamelan Pilipino (Kontra GaPi) - Freshie Orientation Program 2023 Link: https://www.youtube.com/watch?v=0swr6L7PTjc</p> <p>A.4.2 Five Emerging Artists to invest in right now Link: https://blueprint-onemega.com/art-design/top-most-promising-local-artists-in-the-philippines/</p> <p>A.4.3 These 3 Filipino Artists Bring Climate Change Awareness Through Art Link:</p> | <p>A.4. Creative Responsibility and Cultural Sensitivity</p> |

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| | | | methods). | | Creative Work (Music, Visual Art, Dance, Theatre) | https://vogue.ph/life-style/artists-for-climate-change/ | |
| | | | A.5. Assess their competency in the production of creative work (i.e., music, visual art, dance, theatre) based on concepts (e.g., cultural integration, identity expression), processes (e.g., perceiving, describing, performing, producing, creating), techniques (e.g., mixed media, stylized folk dance, experimental sound layering), and/or practices (e.g., collaborative design, contextualized storytelling) used in selected Philippine and Southeast Asian contemporary and emerging performing and visual arts. | A.5. Self-Assessment Checklist — Evaluating Personal Competency in Producing Culturally Integrated Creative Works | A.5. Reflective Journal Writing — Insights and Learning in Producing Contemporary and Emerging Arts of the Philippines and Southeast Asia | A.5. S.E.A. Focus 2023 - Emerging Artists in Southeast Asia Link: https://www.youtube.com/watch?v=FRkfrcI6iCs | A.5. Reflective Practice and Growth Mindset |

Unit Curriculum Map

Q2

Music and Arts 7

Conventional Traditional or Local Folk Music and Arts Common to Pre-war Philippines and Southeast Asia



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| QUARTER 2 Theme: “Conventional Traditional or Local Folk Music and Arts Common to Pre-war Philippines and Southeast Asia” (1935 to 1942) | The learners demonstrate understanding of the conventional local folk Music and Arts common to the Philippines and selected Southeast Asian countries, including the subjects, themes, concepts, mediums, processes, techniques, and/or practices. | The learners incorporate characteristics of selected Philippine and Southeast Asian traditional or folk music and art in their creative work, using conventional, contemporary, and emerging concepts, processes, techniques, and/or practices in Music and Arts. | A.1. Identify the characteristics (e.g. beliefs, identity, functions, cultural meanings) of local folk performing (music, dance, theater) and visual arts (e.g. embroidery, weaving, painting, carving) of the selected Southeast Asian countries (Philippines, Indonesia, Thailand, and Malaysia) | A1.1. Matching Traditional art forms to their country and cultural characteristics A1.2. Enumeration Key characteristics of selected performing and visual arts | A1.1. Noting details Frayer Model on traditional artforms A1.2. Station rotation Characteristics of folk arts through rotating hands-on activities | A.1.1. Miller, T. & Shahriari, A. (2015). <i>World music: A global journey</i>. 91-119. New York, NY. Routledge Taylor & Francis Group. A.1.2. Southeast Asian Arts – Folk, rituals, and Crafts. Encyclopedia Britannica. Retrieved from https://www.britannica.com/art/Southeast-Asian-arts/Folk-arts | A.1. Cultural Identity and Cultural Appreciation |
| A. I. PERFORMING ARTS A. Music 1. Traditional or Local Folk Music Common to the Philippines and Southeast Asia • Vocal Music • Instrumental Music Musical Behaviors: <i>Active Listening; Describing;</i> | | | A.2. Explain similarities in terms of context across the regions and the Philippines with selected (Indonesia, | A.2.1. Short Paragraph Brief analysis on shared subjects, themes, and mediums in | A.2.1. Jigsaw Puzzle Strategy Group research and peer teaching on traditional arts, focusing on | A.2.1. Music, Instruments, Traditions – Southeast Asian Arts. Encyclopedia | A.2.1. Cultural Understanding and Appreciation |

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| <p><i>Interpreting; Improvising; Finding Relations; Performing</i></p> <p>B. Theater 1. Puppetry; Festivals</p> <p>C. Dance 1. Traditional Dance; Festivals</p> <p>II. VISUAL ARTS A. Traditional or Folk Art</p> <p>1. Embroidery; Brass Making; Prints and Patterns; Fabrics; Sculpture; Architecture; Paintings</p> <p>2. Weaving</p> <p>3. Needle Work</p> <p>4. Pottery</p> <p>5. Carving (Wood, Stone, Clay, Metal)</p> <p>Arts Processes: <i>Perceiving; Describing; Finding Relations, Dramatizing; Producing; Creating</i></p> <p>Materials:</p> | | | <p>Thailand, and Malaysia) in terms of local subjects (e.g. nature, beliefs, daily life), themes (e.g. community and ritual, cultural identity, spirituality), and mediums (e.g. music instruments, textiles, paint/pigment, carving materials) influenced by the concepts (e.g. community expression, storytelling) processes (e.g. perceiving; describing; finding relations, dramatizing; producing; creating), techniques (e.g. vocal and instrumental playing, performing, embroidery, weaving, painting, carving), and/or practices (e.g. ritual and ceremonial, social or communal, spiritual or symbolic)</p> | <p>Southeast Asian folk arts based on a music/video clip</p> <p>A.2.2. Claim-Evidence-Reasoning similarities in terms of contexts across the regions and the Philippines with selected Southeast Asian countries</p> | <p>similarities in concepts, techniques, and practices</p> <p>A.2.2 C.E.R. with Sentence Choices strategy</p> | <p>Britannica. Retrieved from https://www.britannica.com/art/Southeast-Asian-arts/Music</p> <p>A.2.2.1Cultural Understanding through Paintings of Southeast Asia. SEAMEO SPAFA Publication, 2014. Retrieved from https://www.seameo.org/img/Publications/Centers_Pub/2014SPAFA_Publication/Publication_Cultural%20Understanding%20through%20Paintings.pdf</p> <p>A.2.2.2Textiles in the Arts of Southeast Asia from the SOAS Collections. Academia.edu. Retrieved from https://www.academia.edu/44667312/Textiles_in_the_Arts_of_Southeast_Asia_from_the_SOAS_Collections</p> | <p>A.2.2. Interconnectedness</p> <p>A.2.3Cultural Sensitivity</p> |

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| Any available local (natural and synthetic) materials | <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> | | | | A.2.2.3 The Art of Southeast Asia: A Resource for Educators. The Metropolitan Museum of Art. Retrieved from https://www.metmuseum.org/-/media/files/learn/for-educators/publications-for-educators/sseasia.pdf | A.2.2.4 Pong, C. S. (1993). Southeast Asian performing arts: Issues of cultural identity. SPAFA Journal, 3(2), 26–36. Retrieved from https://www.spafajournal.org/index.php/spafa1991journal/article/view/224 | |

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| | | | | | | <p>A.2.2.5 The cultural setting of Southeast Asian arts. (n.d.). Encyclopedia Britannica. Retrieved from https://www.britannica.com/art/Southeast-Asian-arts/Predominant-artistic-themes</p> <p>A.2.2.6 Intercultural theatre and community in Southeast Asia. (n.d.). Indiana University Repository. Retrieved from https://iu.tind.io/record/899/files/2456_1ntercultural-Theatre-and-Community.pdf</p> | |
| | | | <p>A.3. Correlate the concepts (e.g. community expression, storytelling), processes (e.g.</p> | <p>A.3. Critique Writing explaining the correlations between traditional and contemporary</p> | <p>A.3. Connection Mapping through Guided Video Analysis highlighting correlations</p> | <p>A.3.1. Komedya de Baler (Moro Moro) https://www.youtube.com/results?search_query=komedya+theater</p> | <p>A.3.1. Cultural Appreciation and Preservation</p> <p>A.3.2. Cultural Sensitivity</p> |

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| | | | <p>perceiving; describing; finding relations, dramatizing; producing; creating), and/or practices (e.g. ritual and ceremonial, social or communal, spiritual or symbolic) of contemporary and emerging creative works to conventional local folk performing (e.g. Komedy, Wayang Kulit, Khon, and Mak Yong) and visual arts (e.g. T'nalak, Batik, Mudmee, Pua Kumbu) of the Philippines and selected Southeast Asian countries (Indonesia, Thailand, and Malaysia);</p> | <p>Southeast Asian art forms.</p> | <p>between traditional and contemporary Southeast Asian art forms— focusing on shared concepts, processes, and practices.</p> | <p>A.3.2.Wayang Kulit Shadow Puppet Theater https://www.youtube.com/watch?v=SZawtYi_e8o</p> <p>A.3.3.Khon: Thai Masked Dance Drama https://www.youtube.com/watch?v=E4tWHYfbuhg</p> <p>A.3.4.Mak Yong Spiritual Dance Heritage https://www.youtube.com/watch?v=IRp2FRHirrc</p> <p>A.3.5.T'nalak Weaving Process https://www.youtube.com/watch?v=Kky_sNsBhYK0</p> <p>A.3.6.Batik of Java https://www.youtube.com/watch?v=PLTmu5m5bFU&t=8s</p> | |

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| | | | <p>A.4. Produce a creative work (theater) inspired by the Philippines and selected Southeast Asian (Indonesia, Thailand, and Malaysia) local folk performing (e.g. Komedy, Wayang Kulit, Khon, and Mak Yong) and visual arts using relevant conventional, contemporary, and emerging concepts, processes, and/or practices.</p> | <p>A.4. Performance Task: Production of Creative Work (Theater) inspired by the Folk Performing and Visual Arts of the Philippines and Selected Southeast Asian Countries</p> | <p>A.4.1. Scaffolds for Transfer/Performance Task through Direct Instruction</p> <p>A.4.2. Modeling: Teacher uses a Think Aloud script explaining how a modern play/theater uses traditional inspiration</p> <p>A.4.3. Guided Practice: Students brainstorm how to fuse traditional + modern elements</p> | <p>A.3.7.Thai Mudmee Silk Fabric https://www.youtube.com/watch?v=NRJlaCD4jo</p> <p>A.3.8.The Art of Pua Kumbu https://www.youtube.com/watch?v=QsI5UqNcS_U</p> <p>A.4.1.Komedya de Baler (Moro Moro) - Philippines https://www.youtube.com/watch?v=F79RBOJDJqc&ab_channel=isaguirreable</p> <p>A.4.2.Wayang Kulit Shadow Puppet - Indonesia https://www.youtube.com/watch?v=HHb5uFb5svg&ab_channel=ChasingTheSunMoments</p> <p>A.4.3.Khon – Thailand https://www.youtube.com/watch?v=E4t</p> | <p>A.4.1.Creativity</p> <p>A.4.2.Innovation</p> <p>A.4.3.Cultural Appreciation</p> |

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| | | | | | <p>through a Creative Work Planning Template (theater) with prompts</p> <p>A.4.4. Independent Practice: Groups independently create and present their original work (theater)</p> | <p>WHYfbuhg&ab_channel=WalterNeiChannel</p> <p>A.4.4. Mak Yong - Malaysia https://www.youtube.com/watch?v=k5vt2Pq87k&ab_channel=PentasPusaka</p> | |

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| QUARTER 3 Theme: "Nationalistic Music and Arts in the Post-war Philippines and Southeast Asia" A. I. PERFORMING ARTS A. Music 1. Philippine National Anthem 2. Nationalistic Music • Vocal Music • Instrumental Music Musical Behaviors: Active Listening; Describing; Interpreting; Composing; Finding Relations; Performing B. Theater 1. Relevant Theater Forms | 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. | 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. | A1. Distinguish the characteristics of nationalistic creative works (i.e., <i>Philippine National Anthem, Bayan Ko, Spoliarium, and People Power Monument</i>) of the Philippines and selected Southeast Asian countries (i.e., <i>Indonesia Raya, Bagimu Negeri, Tugu Pahlawan, The Arrest of Pangeran Diponegoro painting</i>) based on subjects (e.g., <i>nation, heroism, unity</i>), themes (e.g., <i>patriotism, suffering, bravery, protest</i>), concepts (e.g., <i>resistance, freedom, service, people power, anti-colonialism</i>), mediums (e.g., <i>music, visual arts</i>), processes (e.g., <i>composition, </i> | A1.1 Identification and Matching Nationalistic creative work (e.g., <i>Spoliarium, Indonesia Raya</i>) to its country of origin, form (music, visual art), and medium. | A1.1 Match Me Up!" Card Activity Students are given a set of cards (titles, countries, art forms, images) and must match them correctly in groups or pairs. | A1.1 • Printed matching cards (works, artists, countries, mediums) • Reference chart or handout with key works and description • Digital slides or posters for visual aid • Answer key for quick checking | A.1.1 .Respect for Cultural Heritage A.1.2 .Collaboration A.1.3 Critical Thinking |

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| <ul style="list-style-type: none"> • Street Plays, Advocacy Performances / Theater for Development <p>C. Dance</p> <ol style="list-style-type: none"> 1. Relevant Dance Forms <p>II. VISUAL ARTS A. Visual Art</p> <ol style="list-style-type: none"> 1. Textile, Prints, Painting, Sculpture, Installation, Architecture, 2. Films <p>Arts Processes: Describing; Dramatizing; Producing; Creating; Finding Relations</p> <p>Materials: 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)</p> | | | <p><i>narrative art, commemoration), techniques (e.g., march style, ballad, realism, chiaroscuro), and/or practices (e.g., ceremonial singing, civic events, national memory, historical display).</i></p> | | <p>A1.3 Classifying Categorize the works by concepts (e.g., patriotism, resistance),</p> <p>A1.3 Sort and Stick" (Group Task) In groups, students use printed materials (images,</p> | <p>emotion, colors, sounds)</p> <ul style="list-style-type: none"> • Photos (e.g., <i>Spoliarium</i>, <i>Diponegoro</i>) • Audio or Video files of songs (e.g., <i>Bayan Ko, Indonesia Raya</i>) <p>A.1.2.1.Lupang Hinirang (Philippine National Anthem) https://www.youtube.com/watch?v=FUBJY6nco0</p> <p>A.1.2.2.Indonesia Raya (Indonesian National Anthem) https://www.youtube.com/watch?v=Rc2dG7uMlhA</p> <p>A.1.2.3.Bayan Ko https://www.youtube.com/watch?v=_JQ7W7ihCl0</p> <p>A.1.2.4.Bagimu Negeri</p> | |

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| nationals dominant in one's locality/region. | | | | <p>techniques (e.g., realism, march style), and practices (e.g., civic events, ceremonial singing).</p> <p>A1.4 Comparison Table or Venn Diagram Compare two nationalistic works (one from the Philippines and one from Southeast Asia) using a Venn diagram or table, focusing on characteristics like theme, medium, and technique. This task leads them to distinguish similarities and differences.</p> | <p>lyrics, themes, techniques) and place them into labeled folders or boxes according to their category.</p> <p>A1.4 Think-Pair-Share + Venn Diagram Students think individually, pair up to discuss, then work together to complete a Venn diagram comparing two selected works.</p> | <p>https://www.youtube.com/watch?v=x4iuVr1-qAg</p> <p>A.1.2.5. Online Photos: The Arrest of Pangeran Diponegoro, 1857, Merdeka Palace Museum, Jakarta.</p> <p>A1.3</p> <ul style="list-style-type: none"> Printed materials (images, quotes, terms, labels) Manila paper, folders, or boxes labeled with categories (e.g., patriotism, realism, civic event) Sticky notes for group sorting | |

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| | | | | | | <ul style="list-style-type: none"> Category key or rubric for assessment <p>A1.4</p> <ul style="list-style-type: none"> Blank Venn diagram or comparison chart template Printed copies or digital slides of selected works Prompt questions (e.g., What are the subjects? Themes? Mediums?) Sample completed diagram (as a model) Rubric to assess comparison and accuracy | |
| | | | A.2. Explain how their nationalism, including | A.2.1 Discuss Bridging from | A.2.1 | A.2.1 | A.2.1.Cultural Pride and Identity |

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| | | | <p>the issues surrounding this concept, influences the performing and visual arts of the Philippines (i.e., <i>Philippine National Anthem</i>, <i>Bayan Ko</i>, <i>Spoliarium</i>, and <i>People Power Monument</i>) and selected Southeast Asian countries (i.e., <i>Indonesia Raya</i>, <i>Bagimu Negeri</i>, <i>Tugu Pahlawan</i>, <i>The Arrest of Pangeran Diponegoro painting</i>).</p> | <p>previous Venn diagram activity – Reasoning-focused</p> <p>A.2.2 Claim-Evidence-Reasoning Analyze the relationship between nationalism (and its surrounding issues) and the features of specific creative works</p> | <p>Justified Comparison Choice Students choose two works (1 Philippine, 1 SEA) they previously compared and justify which one better reflects nationalism, using a short paragraph or oral response. Teacher prompts: “Which of the two better reflects the struggles for national identity?” and “Why?”</p> <p>A.2.2 Guided C-E-R Table Completion Complete a Claim-Evidence-Reasoning chart for a teacher-given Essential Question: “How does</p> | <ul style="list-style-type: none"> • Printouts/digital versions of their earlier Venn diagrams • Prompt sheet with guiding questions • Scoring guide for justification <p>A.2.2</p> <ul style="list-style-type: none"> • CER template • Copies of lyrics or excerpts • Sample completed CER Template • Checklist for completion | <p>A.2.2Appreciation</p> <p>A.2.3.Discernment</p> |

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| | | | | <p>A.2.3 Essay (Summative Assessment) Making Generalization based from the answers in the CER activity explaining the relationship between nationalism (and its surrounding issues) and the features of specific creative works</p> | <p><i>nationalism shape the meaning of Bayan Ko and Bagimu Negeri?"</i></p> <p>A.2.3 Oral Presentation Present a final explanation of how nationalism influenced two selected creative works (1 Philippine, 1 SEA), integrating historical issues and artistic analysis.</p> | <p>A.2.3</p> <ul style="list-style-type: none"> • CER rubric (oral) • Reflection questions | |

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| | | | <p>A.3. 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 (<i>i.e.</i>, <i>Philippine National Anthem, Bayan Ko, Spoliarium, and People Power Monument</i>) and selected Southeast Asian countries. (<i>i.e.</i>, <i>Indonesia Raya, Bagimu Negeri, Tugu Pahlawan, The Arrest of Pangeran Diponegoro painting</i>).</p> | <p>A.3.1 Rubric-Based Evaluation: Evaluate two Nationalistic works based on criteria such as theme, subject, technique, medium, and cultural impact, then justify their ratings using a scoring rubric.</p> | <p>A.3.1 Critique Presentation Explain which artwork is more effective in expressing nationalism and why. May be oral or written with visual support (e.g., slides, posters).</p> | <p>A.3.1</p> <ul style="list-style-type: none"> • Evaluation rubric with detailed criteria • Sample critiques or videos • Reference materials: images, lyrics, background info • Art display or slide deck of the featured works • Template for structured critique | <p>A.3.1.Integrity</p> <p>A.3.2.Cultural Sensitivity</p> <p>A.3.3.Responsible Judgment</p> |
| | | | <p>A.4. Produce creative work using techniques and processes employed in the production of nationalistic performing and visual arts inspired by nationalistic themes.</p> | <p>A.4.1 Performance Task Produce and present a finished creative work that reflects a nationalistic theme, using identified techniques and following their</p> | <p>A.4.1.Scaffold 1: “Style Sampling” Applying Nationalistic Art techniques or styles used in nationalistic art and reflect on their message</p> | <p>A.4.1. Mini-output (e.g., drawing, chant, poem line) with reflection: “Which technique did I try and what feeling/theme does it show?”</p> | <p>A.4.1.Excellence</p> <p>A.4.2.Creativity</p> <p>A.4.3.Cultural Appreciation</p> |

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| | | | | <p>planned process. Students may choose:</p> <ul style="list-style-type: none"> • <i>Visual art</i> (e.g., poster, painting, mixed media, digital art) • <i>Performing art</i> (e.g., original protest song, dramatized poem, interpretive movement piece). | <p>A.4.2. Scaffold 2: My Expression Blueprint – Creative Work Planning (Choosing a theme, technique, and process to prepare for their final work)</p> <p>A.4.3 Scaffold 3: My Voice, My Nation – Final Creative Work Showcase (Transfer learning into a finished nationalistic creative work using selected techniques and process).</p> | <p>A.4.2. Completed Creative Work Plan (with parts: Theme, Medium, Message, Technique, Steps, Materials)</p> <p>T2.3</p> <ul style="list-style-type: none"> • Final visual or performing art piece • Analytic Rubric • Peer/self-evaluation | |

Unit Curriculum Map

Q4

Music and Arts 7

Integrative Creative Works of Selected Philippine/Southeast Asian Music and Arts



| TOPIC/ QUARTER | CONTENT STANDARD | PERFORMANCE STANDARD | LEARNING COMPETENCIES | ASSESSMENT | ACTIVITIES | RESOURCES | INSTITUTIONAL CORE VALUES |
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| QUARTER 4 Theme: "Integrative Creative Works of Selected Philippine/Southeast Asian Music and Arts A. PERFORMING ARTS /VISUAL ARTS A. Southeast Asian Performing and Visual Art Forms/ Festivals <ul style="list-style-type: none"> • Musical Plays/ Traditional Epics • Puppetry • Dance • Theater • Attire Musical Behaviors: <i>Active Listening; Performing (singing, playing improvised instruments);</i> | <p>The learners demonstrate understanding of the interrelationships among integrative Music and Arts of the Philippines and selected Southeast Asian countries.</p> | <p>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.</p> | <p>A.1 Identify concepts (e.g. syncretism, story telling, ritual or spiritual expression and symbolism) processes (e.g script development, musical composition, design and creation of visual elements, integration of dialogue, music and movement) techniques (e.g mask making, stylized hand and body movement, musical cueing) and/or practices (e.g oral transmission, community participation, ritual and ceremonial context) used in integrative arts (e.g. Wayang Kulit, Khon Masked Dance Drama, Moro-moro, Múa Rối Nước, Royal Ballet of Cambodia, Mak Yong) of</p> | <p>A.1 Matching type. Concepts, processes, techniques and practices to the integrative arts of Southeast Asian countries</p> <p>A.2 Fill in the blanks. Integrative arts of Southeast Asian.</p> | <p>A.1 Gamification using Kahoot.</p> <p>A.2 Graphic Organizer using Mind Map with Missing Branches</p> | <p>A.1.Kahoot https://create.kahoot.it/auth/login</p> <p>A.2.1.Southeast Asian Performing Arts https://www.britannica.com/art/Southeast-Asian-arts/Shadow-puppet-theatre</p> <p>A.2.2.The Art of South and Southeast Asia https://www.metmuseum.org/-/media/files/learn/for-educators/publications-for-educators/sseasia.pdf</p> | <p>A.1.Cultural Awareness</p> |

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| <p><i>Synthesizing; Evaluating Arts Processes: Describing; Dramatizing; Performing; Creating; Conceptualizing; Directing; Synthesizing; Reflecting; Valuing</i></p> <p>Materials: Any available local (natural and synthetic) materials</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> | | | <p>Southeast Asian countries (Indonesia, Thailand, Cambodia, Malaysia, Vietnam and Philippines)</p> | | | | |

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| | | | <p>integrative arts of Southeast Asian countries;</p> <p>A.3 Discuss the influence of traditional concepts (e.g. syncretism, story telling, ritual or spiritual expression and symbolism, principles (balance, harmony, unity, contrast, stylization, minimalism), beliefs (spiritual beliefs, animism, ancestor worship, divine kingship), traditions (specific rituals, customs, ceremonial practices, storytelling methods, community participation), and/or ideas (cultural preservation, moral education, social commentary, collective identity) on contemporary performing and visual art forms (e.g. Wayang Kulit, Khon</p> | <p>A.3.Concept Mapping. Influence of traditional concepts, principles, beliefs, traditions and/or ideas on contemporary performing and visual art forms.</p> | <p>A.3.Close Reading with annotation.</p> | <p>A.3.1.Canva https://www.canva.com/graphs/graphic-organizers/</p> <p>A.3.2Southeast Asian Performing Arts https://www.britannica.com/art/Southeast-Asian-arts/Shadow-puppet-theatre</p> <p>A.3.3.The Art of South and Southeast Asia https://www.metmuseum.org/-/media/files/learn/for-educators/publications-for-educators/sseasia.pdf</p> | <p>A.3.1.Respect for other culture</p> |

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| | | | <p>Masked Dance Drama, Moro-moro, Múa Rối Nước, Royal Ballet of Cambodia, Mak Yong)</p> | | | | |
| | | | <p>A.4 Evaluate representative pieces or their creative work (e.g. Wayang Kulit, Khon Masked Dance Drama, Moro-moro, Múa Rối Nước, Royal Ballet of Cambodia, Mak Yong) based on the conventions/criteria of the integrative creative works of Philippine and selected Southeast Asian performing and visual arts; and</p> | <p>A.4.Evaluation of creative works using Rubrics.</p> | <p>A.4.Video Activity. Watch a video of representative pieces of creative work.</p> | <p>A.4.1Múa Rối Nước https://www.youtube.com/results?search_query=exerpt+M%C3%BAa+R%E1%BB%91i+N%C6%B0%E1%BB%9Bc</p> <p>A.4.2.Moro Moro https://www.youtube.com/watch?v=fSgt1powkol</p> <p>A.4.3.Wayang Kulit https://www.youtube.com/watch?v=Qx6Nb6orCHA</p> <p>A.4.4.Khon https://www.youtube.com/watch?v=QX_YLUZi2QhQ&list=PLxaGB3H7x4jQF-</p> | <p>A.4.1.Cultural sensitivity and open-mindedness</p> |

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| | | | <p>A.5 Produce an integrative creative work (e.g. Wayang Kulit, Khon Masked Dance Drama, Moro-moro, Múa Rối Nước, Royal Ballet of Cambodia, Mak Yong) 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.</p> | <p>A.5 Production of an integrative creative work</p> | <p>A.5.1. Scaffold 1: Modelling of the integrative work using “Think-aloud”</p> <p>A.5.2. Scaffold 2 Guided Practice with step by step guide</p> <p>A.5.3. Scaffold 3 Independent Practice</p> | <p>dNA-rYI-51m5o2ch7p9</p> <p>A.4.5. Royal Ballet of Cambodia https://www.youtube.com/watch?v=yNHUhCgIXO34</p> <p>A.5.1.1.Wayang Kulit</p> <p>A.5.1.2.Khon</p> <p>A.5.1.3.Moro-moro</p> | <p>A.5.1. Hardwork and perseverance</p> |