 <p>MATATAG K to 10 Curriculum Weekly Lesson Log</p>	School:	Visit DepEdResources.com for More	Grade Level:	7
	Name of Teacher:		Learning Area:	MUSIC AND ARTS
	Teaching Dates and Time:	SEPT. 30 - OCT. 4, 2024 (WEEK 1)	Quarter:	Second
I. CURRICULUM CONTENT, STANDARDS, AND LESSON COMPETENCIES				
A. Content Standards	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.			
B. Performance Standards	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.			

<p>C. Learning Competencies and Objectives</p>	<p><i>Learning Competencies</i></p> <p>a. Explain similarities within the Philippine regions and with selected Southeast Asian countries in terms of local subjects, themes, and mediums influenced by the concepts, processes, techniques, and/or practices.</p> <p><i>Learning Objectives</i></p> <p>In particular, the students should be able to:</p> <p>a. Detail the commonalities of Iloilo Panay Bukidnon's <i>sugidanon</i> (epic-chanting) with Indonesia's <i>sulukon</i> (vocal music)</p> <p>b. Explain the intersections of <i>sugidanon</i> and <i>sulukon</i> in terms of concepts and practices</p>
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D. Content

Theme: Conventional
Traditional or Local Folk
Music & Arts (Pre-war)
Common to the Philippines &
Southeast Asia

I. PERFORMING ARTS**A. Music**

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Note: The selection of countries for this quarter

	depends on the extent of foreign influences and/or the	
	presence of foreign (Southeast Asian) nationals dominant in one's locality/region.	
<p>E. Integration</p>	<p>A. Global Citizenship- Through two weeks of learning conventional traditional or local folk music and arts (pre- war) common to the Philippines and Southeast Asia, students are expected to develop attitudes of care and empathy for others and the environment and respect for diversity.</p>	
<p>II. LEARNING RESOURCES</p>		

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III. TEACHING AND LEARNING PROCEDURE	NOTES TO TEACHER	
<p>A. Activating Prior Knowledge</p>	<p><u>WEEK 1- DAY 1 OF 2</u></p> <p>1. The teacher may open the lesson by asking the class about the Southeast Asian countries that they have covered in the first quarter in connection to its emphasis on contemporary and emerging music and arts of the Philippines and Southeast Asia. Sample questions may include (but not limited to):</p> <p style="padding-left: 40px;">1A. Can you name any Southeast Asian country that we have tackled last quarter as we talked about contemporary and emerging music and arts in Southeast Asia?</p> <p style="padding-left: 40px;">1B. What performing and visual arts of the Philippines and selected Southeast Asian countries have you remembered that influenced their respective country's cultural identity and diversity?</p>	<p>The teacher may also use other methods that would directly engage the students and help them effectively articulate their prior knowledge. This may include a game-based approach in remembering lessons in Quarter 1.</p>
<p>B. Establishing Lesson Purpose</p>	<p>1. Lesson Purpose</p> <p>For the first two meetings within two weeks, the students will engage with learning selected parts of Iloilo Panay Bukidnon's expressive culture (as the specific conventional local folk music and arts from the Philippines) including <i>sugidanon</i> (epic-chanting) with Indonesia's <i>sulukan</i> (vocal music).</p> <p>Iloilo's Panay Bukidnons and Indonesia's Javanese People</p> <p>Before the lesson begins, the teacher will honor the land by acknowledging the ancestors of the place where they are. Then, the teacher should acknowledge the Panay Bukidnons Indigenous Peoples from where all the sophisticated knowledge systems, practices, and expressive culture present in this lesson exemplar came from. The teacher may also acknowledge the Indigenous Peoples of their locality, their struggles, and the ways they live in the world.</p>	<p>The teacher may run the next two weeks with flexibility in terms of implementing student- engagement activities and breaking down the music and the arts aspect of the quarter to efficiently use the lesson exemplar and maximize opportunities for collaborative learning.</p> <p>The teacher may also interchange, merge, or bracket the topics as necessary. Other Iloilo Panay Bukidnon photos may be used/added as necessary.</p> <p>The Panay Bukidnon Indigenous Peoples (IPs) of Calinog, Iloilo were</p>

The teacher will then flash the question below on screen with its corresponding photo to gather responses from the students:





1. Does anyone have any idea regarding the group of people in the photo? If so, who are they? What do you know about them? If not, can anyone describe and associate where they may have seen what/who they have observed in the photo?

Photo Credit: National Commission for Culture and the Arts, *Iloilo Panay Bukidnons*.
<https://www.facebook.com/photo/?fbid=10156940643243263&set=pcb.10156940640530283>

The teacher will go to the next slide to show a video clip about the Panay Bukidnons (link: https://www.youtube.com/watch?v=wRKRhTx4M_Q) and then ask the students about their insights on what they have watched.

Guide Questions:

1. What have you learned about the Panay Bukidnon Indigenous Peoples?
2. What piqued your curiosity about the said Indigenous group? Why?
3. What have drawn you to learn more about the Iloilo Panay Bukidnons?

Video Notes:

1. The video is produced by Dr. Alicia Magos, who began researching about the Panay Bukidnons in 1988. Dr. Alicia P. Magos is an anthropologist and a professor emerita of University of the Philippines Visayas. She had extensive and published works on the Panay Bukidnons. She was a UNESCO International Literary Research Awardee and 1999 Metrobank Ten Outstanding Teacher.
2. Dr. Magos theorized that the Panay Bukidnons were once coastal people, and because of colonization, had to retreat to the mountains following two major rivers, *Halawod* and *Pan-ay* rivers. All Panay Bukidnons in the four provinces of Panay, namely Antique, Iloilo, Capiz, and Aklan have alternative group names, depending on where they get their sustenance.
3. A Panay Bukidnon house is usually a one-room affair, elevated from the ground, and made up of bamboo and *nipa* (or *cogon*). *Kaingin* farming, weaving, and root crop trade is a common activity.

previously called "Sulod" by their neighbors because of the sandwich-like location of their territory, which literally means room. The term Panay Bukidnon was given by Dr. Alicia P. Magos, a former UP Visayas professor who has spent over 25 years documenting the Sugidanon epic (Olapane et al., 2021).

Video clips may already be downloaded ahead of time for a smoother lesson flow and no-glitch viewing. With this, the teacher can share the video clippings for students to view on their own time/pace. Unless indicated through video time stamps, all videos should be played in its entirety.

More notes may be taken from the video selected ahead of time so that the teacher can confidently share information regarding it and expand their know-how of the subject matter.

4. The Panay Bukidnons strongly respect nature and are attached to the *babaylanes* (that offer cure) and the *maaram* (that provides advice). After a day's work, Panay Bukidnons listen to *sugidanon* (epic-chanting).

5. Federico "Tuohan" Caballero was awarded the GAMABA (National Living Treasure) by the National Commission for Culture and the Arts in 2000 for epic literature (Caballero's mastery of the 10 epics or *sugidanon*).

The teacher will flash another photo, this time, introducing the Javanese people of Indonesia. The teacher may ask the following questions below to probe the students' prior knowledge and guide them to the countries/groups of people that will be covered in the quarter.

1. From which country do you think these men in the photo come from? Can you identify the kind of attire they are wearing?

Vital Information: The men in this photo are wearing a *sarong*. A *sarong* or *sarung* is a large tube or length of fabric, often wrapped around the waist, worn in Southeast Asia, South Asia, and Western Asia, and on many Pacific islands. The fabric has woven plaid/checkered patterns or may be brightly colored through *batik* or *ikat* dyeing.

Photo Credit: Arif Hidayat, GNU Free Documentation License Version 1.2.

<https://www.britannica.com/topic/Javanese-people>



The teacher will then give a glimpse of the country Indonesia:

https://www.youtube.com/watch?v=XrdVOE-WR9o&ab_channel=WonderfulIndonesia

The teacher will ask the students to write down some of their takeaways from the video they have just watched. Students should be asked to pay attention to how Indonesia and its culture is described and think about the similarities and differences of Indonesian culture to Filipino culture.

	<p>Activity: Think-Pair-Share</p> <ol style="list-style-type: none"> 1. What similarities and differences have Philippines and Indonesia have in terms of their culture and traditions? 2. What aspects of our culture do we share with other Southeast Asian countries like Indonesia? 3. How did Southeast Asian cultures become intersectional (interconnected nature of social organizations)? <p>2. Unlocking Content Vocabulary</p> <p>The teacher will then proceed to unlocking terms that the students may find helpful in understanding the lessons for the next two weeks. Using the next set of slides, the teacher may present the following terms:</p> <ol style="list-style-type: none"> 1. Indonesia- the largest country in Southeast Asia, it is located off the coast of mainland Southeast Asia in the Indian and Pacific oceans. 2. Panay Bukidnons- The Panay Bukidnons, also known as <i>Sulodnon</i>, <i>Halawodnon</i>, or <i>Panayanon Sulud</i>, are the <i>tumandok</i> or native or Indigenous dwellers of the more interior portions of Panay Island. Aside from the Panay Bukidnons of Iloilo, other communities of Panay Bukidnons may also be found in Capiz, Aklan, and Antique. 3. Sugidanon- The term <i>sugidanon</i> may mean “epic-chanting” or “storytelling” depending on usage. The <i>sugidanon</i> are long narratives reflecting the existing customary laws, beliefs, practices, and values of the Panay Bukidnon ancestors (Caballero-Padernal, 2019). 	<p>After writing their insights, the teacher may ask the students to find a partner to share their insights with and workout responses from the given questions.</p> <p>In unlocking the terms, it is suggested that photos and/or videos may be used as necessary to provide a visual cue of the word being defined conceptually and operationally.</p>
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C. Developing and Deepening Understanding	SUB-TOPIC 1: <i>Sugidanon</i> & <i>Sulukon</i> (part 1 of 2) Learning Objective: Detail the commonalities of Iloilo Panay Bukidnon's <i>sugidanon</i> (epic- chanting) with Indonesia's <i>sulukon</i> (vocal music). 1. Explication Guide Question: 1. What can you remember about <i>sugidanon</i> (or <i>sugidanon</i>) yesterday?	
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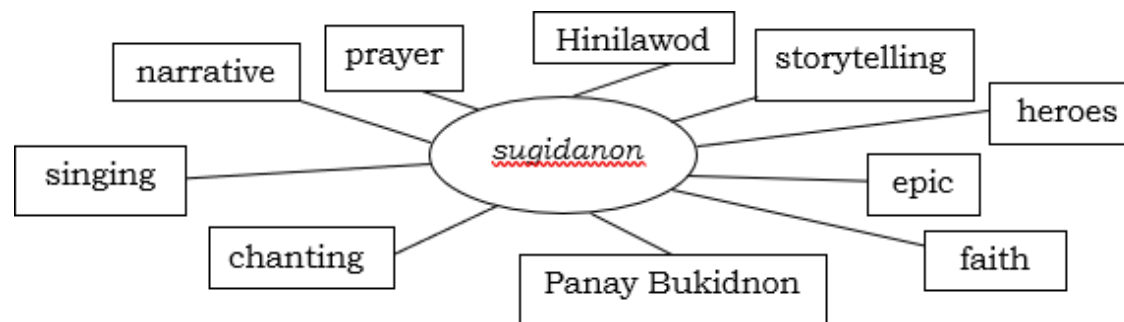
Vital Information: The Panay Bukidnon *sugidanon* is reputed as the longest published epic in the Philippines because it has ten parts in 13 volumes. There are also famous long epics such as the Darangen of Mindanao, and the Ullalim of Kalinga.

2. Worked Example

The teacher will share a video clip of *sugidanon* culture amongst Panay Bukidnons through a video documentary on YouTube: https://www.youtube.com/watch?v=CBx9-8_w628.

Activity: Concept Mapping *Sugidanon*

The teacher will then write the word *sugidanon* on the board and give the students time to write word/s they deem is/are associated with learning *sugidanon* from the video they have just watched.



The teacher will ask the students to elaborate on what they wrote.

Guide Questions:

1. Why did you choose to write that word/term/phrase?
2. How are the words/terms/phrases you wrote relevant to *sugidanon*?
3. What are the characteristics of *sugidanon* (epic-chanting)?

Vital Information: Done by a *manugsugidanon* (epic chanter), the *sugidanon* demonstrates the collective expressions of the Panay Bukidnon community. Told in *Kinaray-a* and *Ligbok*, two of the many languages in Panay, *sugidanon* may be approached by singing it calmly (using *pangalimog* or humming). Another approach of *sugidanon* may be done loudly (phrasing is done longer; *pangalimog* is done livelier). A

Video time stamp 0:00 - 03:21

The teacher may provide a worksheet where students may write their notes regarding the video. A space for individual concept mapping may also be provided prior to doing a collective concept mapping on the board. See accompanying worksheet for this activity.

For more information regarding *sugidanon*, see Dr. Elsie Caballero- Padernal's article on *the Panay Bukidnon Sugidanon (Epic) and Prototype Glossaries for Epic Excerpts* which may be directly accessed through this link: <https://pjssh.upv.edu.ph/wp->

third approach in doing *sugidanon* is through its traditional form (*pangalimog* is performed with repeated lines).

3. Lesson Activity

The teacher will play another video, this time featuring a Panay Bukidnon culture bearer named Rolinda Gilbaliga, one of the community's younger practitioners of *sugidanon* (epic chanting): <https://www.youtube.com/watch?v=ICCJ7PcQzyM>

Activity: Group Sharing and Discussion

The teacher will divide the students into eight groups to discuss their thought process regarding *sugidanon*. A collective discussion may follow to summarize the insights of students in the class.

The teacher may point out the significant points raised by the students and highlight how other Southeast Asian countries may have similar practices.

Guide Questions:

1. What do you think are the main functions of *sugidanon* in the Iloilo Panay Bukidnon community?
2. Why is it important for us to learn the expressive culture (*sugidanon*) of Panay Bukidnons?
3. How is *sugidanon*, as an oral tradition, play a role in our understanding of the largest Indigenous community in Western Visayas, the Panay Bukidnon Indigenous Peoples?

The teacher will close the day by giving a preview of the next lesson on *sulukan*. Please ask the students to pay attention and listen to the mood setting song in the *wayang kulit* video: <https://www.youtube.com/watch?v=hObzZB1tp5g>

WEEK 1- DAY 2 OF 2

SUB-TOPIC 1: *Sugidanon & Sulukan* 2/2

Learning Objective: Detail the commonalities of Iloilo Panay Bukidnon's *sugidanon* (epic- chanting) with Indonesia's *sulukan* (vocal music).

<content/uploads/2021/04/Th e-Panay-Bukidnon-Sugidanon-Epic-and-Prototype-Glossaries-for-Epic- Excerpts.pdf>

Video clips may already be downloaded ahead of time for a smoother lesson flow and so that the teacher may not depend on the internet connection. With this, the teacher can share the video clippings for students to view on their own time/pace. Unless indicated through video time stamps, all videos should be played in full.

Video time stamp 0:00-6:52

1. Explication

Guide Question:

1. Based on our class discussion and your peer interactions yesterday, what are the characteristics of the Iloilo Panay Bukidnon's *sugidanon*?

Vital Information: In the Panay Bukidnon epics, the seas and rivers were the pathways of the people. The *sakayan* (boat) was their means of transportation. The *gibwangan* (mouth of the river) was their home or place of abode. There were seven *gibwangan*: 1) *Gibungan ka Pinggan Suba ka Pinyungan*, the abode of Dampig Piliw; 2) *Gibungan ka Silangan Suba nga Pangalkagan*, the abode of Sinagnayan; 3) *Gibungan ka Burokya I- subang Gila-Gila*, the abode of Paglambuhan; 4) *Gibungan ka Bunlay Subang Banaybanay*, owned by Patugasnon, father of Balanakon; 5) *Gibungan ka Pan-ay Subang Alay-Alay*, territory of Burulukaw, father of Humadapnon; 6) *Gibungan ka Banggaan Subang Balunbunan*, abode of Sarandihon; and 7) *Gibungan ka Handug (Halawod) Subang Taub-Taob*, abode of Pabu-aya, the father of Labaw Donggon (Caballero-Padernal, 2019).

Activity: Mapping Indonesia

The teacher will emphasize that if the Philippines have *sugidanon* as an example form of vocal music (chanting), other countries in Southeast Asia also have other forms of vocal music as part of their expressive culture.

For example, Malaysia has *dondang sayang* (songs of affection), Cambodia has *ayai* (musical repartee), and Laos has *lam* and *khap* (vocal traditions of North and South Laos, respectively).

The teacher will then show a map of Indonesia and ask the students what they know about the country, and particularly their expressive culture.

Photo Credit:



	https://www.freeworldmaps.net/asia/indonesia/indonesia.jpg	
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Guide Questions:

1. Can anyone tell me which country map are we looking at?
2. Has anyone ever been to Indonesia? If so, what memorable experiences can you share to the class?
3. What struck you the most about Indonesia?
4. What do you know about the culture and arts of Indonesia?
5. Is anyone familiar with the term *wayang kulit*? Can you please tell me more about it?
6. What about *sulukan*?

Vital Information: Yesterday, we had a glimpse of *wayang kulit* or a shadow puppet theater performance from Java, Indonesia. The Indonesian national motto, “Bhinneka tunggal ika” (“Unity in diversity”), refers to the extraordinary diversity of the Indonesian population that has emerged from the ongoing confluence of peoples, languages, and cultures. The country includes more than 300 different ethnic groups and more than twice as many distinct languages, and most of the major world religions, as well as a wide range of indigenous ones, are practiced there. There was also the performance of the *sulukan*. *Sulukan* is a mastermind vocal song that gives a certain atmosphere effect in a *wayang* show, which has a very important role, as a maker, sweetener, amplifier, and builder of a scene (Setiawan *et al.*, 2019).

2. Worked Example

The teacher will play a video to introduce Indonesia’s *sulukan* to the students. Prior to showing the video, the teacher will segue by saying that if the Philippines have *sugidanon* as a form of epic-storytelling, Indonesia, through its *wayang kulit* (shadow puppet theater) have the mood setting of the *sulukan* <https://www.youtube.com/watch?v=trzyKlSjS0o>.

Guide Questions:

1. What have you noticed in the performance?
2. How does the *sulukan* function in the *wayang kulit*?

3. Lesson Activity**Activity: Buzz Trio**

This activity involves students engaging in short, informal discussions in response to a set of boxes to fill in. At a transitional moment in the class (after 5 minutes), have

Video clips may already be downloaded ahead of time for a smoother lesson flow and so that the teacher may not depend on the internet connection. With this, the teacher can share the video clippings for students to view on their own time/pace. Unless indicated through video time stamps, all videos should be played in full.

the group of students turn to another group to discuss their responses. The best discussions are those in which students make judgments regarding the relative merits, relevance, or usefulness of an aspect of the lecture (Brookfield & Preskill, 1999). The table below has been converted to a worksheet for the students to fill-up individually:

SUGIDANON	INTERSECTIONS	SULUKAN
Iloilo, Philippines	Place of Origin	Java, Indonesia Long
chanted stories coming from a family line epic chanters (<i>manusugidanon</i>) Oral tradition and	Nature/Purpose	Mood setting song by a puppeteer (<i>dalang</i>) in of Javanese <i>wayang</i> (puppet) performances
constant exposure to chanting activities, lately learned at the School for Living Traditions (SLT) (began in 2001) Chanted in archaic form	Learning Method	Long-term informal training under the guidance of a master; lately learned in <i>dalang</i> schools (began in 1923)
Rituals, Everyday Life (ex. past time)	Delivery	Chanted, Sang, Spoken
Wavelike melodic direction, monodic, flexible	Performance	Wayang Kulit, <i>Pathetan</i> pieces, poetry Surakarta style, Yogyakarta style, and
Storytelling	Style	East Javanese style
	Function	Structural, Aesthetic

Reconvene as a class after 4-5 transitions and have a general discussion in which students share ideas or questions that arose within their subgroups.

See accompanying worksheet for this activity.

D. Making Generalizations	Activity: Sketch Notes x Concept Maps (Learners' Takeaways) The teacher will divide the class into groups. The students will then be given time to discuss amongst themselves their takeaways from the lessons of the class. Their collective responses will be reflected in a manila paper or cartolina where images, concept maps, and sketches should be drawn or reflected to illustrate their individual and group takeaways. Use of captions, words, or phrases is allowed. Takeaways may include what they have learned from the lesson, what connections have they made on the information provided in the lesson, and their conceptual understanding of the topic given to them.	
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IV. EVALUATING LEARNING: FORMATIVE ASSESSMENT AND TEACHER'S REFLECTION**NOTES TO TEACHERS**

A. Evaluating Learning	Activity: Words and Illustrations The teacher will flash word/s, video clips, and photo/s on screen and ask students what they know about the word, image, or video. The students will be asked to elaborate, or the teacher may ask another student to add up to what has already been mentioned. This lesson component focuses on assessing learners' attainment of the learning objectives in context of content understanding and skill development. This involves assessment of performance and/or products using various relevant assessment methods and tools.			The teacher may add more items for formative evaluation as necessary.
B. Teacher's Remarks	<i>Note observations on any of the following areas:</i>	Effective Practices	Problems Encountered	This lesson design component prompts the teacher to record relevant observations and/or critical teaching events that he/she can reflect on to assess the achievement of objectives. 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. Notes here can also be on tasks that will be continued the next day or additional activities needed.
	<i>strategies explored</i>			
	<i>materials used</i>			
	<i>learner engagement/ interaction</i>			
	<i>others</i>			
C. Teacher's Reflection	<i>Reflection guide or prompt can be on:</i> <ul style="list-style-type: none"> ▪ <u>Principles behind the teaching</u> <i>What principles and beliefs informed my lesson? Why did I teach the lesson the way I did?</i> ▪ <u>Students</u> <i>What roles did my students play in my lesson? What did my students learn? How did they learn?</i> ▪ <u>Ways forward</u> <i>What could I have done differently? What can I explore in the next lesson?</i> 			This lesson design component guides the teacher in reflecting on and for practice. 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. Guide questions or prompts may be provided here.