MATATAG K to 10 Curriculum Weekly Lesson Log	School:		Grade Level:	4
	Name of Teacher		Learning Area:	MUSIC AND ARTS
	Teaching Dates and Time:	SEPTEMBER 8 - 12, 2025 (WEEK 3)	Quarter:	Second

I. CURRICULUM CONTENT, STANDARDS, AND LESSON COMPETENCIES	
A. Content Standards	The learners demonstrate understanding of local concepts, processes, and practices of Music and Arts as influenced by the faiths and beliefs of the province.
B. Performance Standards	The learners improvise creative works that depict the faiths and beliefs of the province, using local concepts, processes, and practices in Music and Arts.
C. Learning Competencies and Objectives	***Learning Competency*** **Compare the musical, theatrical, dance, and visual arts representations of local concepts (i.e. use of range of dynamics, use of colors and symbols) in relevant creative works based on the faiths and beliefs of the province** ***Learning Objectives:*** 1. Explain how music, theater, dance, and visual arts representations of local concepts, can be utilized to express themes or ideals associated with a person's faith or beliefs 2. Analyze how music, theater, dance, and visual art are used to depict the same local concepts related to faiths and beliefs in bendian dance and tayaw dance 3. Compare the bendian dance and the tayaw dance based on faiths and beliefs of the province
C. Content	Basic concepts and principles of sound, theater, dance, and visual elements Faiths and Beliefs in the Province on Music and Arts
D. Integration	SGD 11 Sustainable Cities and Communities: Protect Cultural and Natural Heritage Culture Identity Faiths and Beliefs

II. LEARNING RESOURCES
Alphabet Numbers - JavaTPoint. (n.d.). www.javatpoint.com. https://www.javatpoint.com/alphabet-numbers Catimo, G. T. (2024, May 25). *Benguet and Ibaloy culture*. Igorot Cordillera BIMAAK Europe. https://www.icbe.eu/consultations/137-9th-icbe-consultation/857-benguet-and-ibaloy-culture *Culture & Lifestyle*. (2023, May 2). Good Morning, Baguio. https://goodmorningbaguio101.wordpress.com/miss-summer-capital-2018-2/ Empian, O., & Empian, O. (2023, December 6). ADIVAY GRAND CAÑAO. Baguio Midland Courier. https://www.baguiomidlandcourier.com.ph/adivay-grand-canao/ Etag TV. (2022, October 30). *Dance of the Unseen😱 IGOROT RITUALS* [Video]. YouTube. https://www.youtube.com/watch?v=_jemXzvw6S0 *GetEmoji - Copy & Paste All Emojis From The Emoji Keyboard - No apps required*. (n.d.). https://www.getemoji.com/ Hiraya TV. (2021, May 1). *KUNG IKAW AY MASAYA (2021) WITH LYRICS | Animated Filipino Folk Song | Hiraya TV* [Video]. YouTube. https://www.youtube.com/watch?v=d_IvS7qrrPE Official Pan Abatan Records TV. (2023, November 24). *ADIVAY 2023 GRAND CAÑAO | TAYAO DANCE* [Video]. YouTube. https://www.youtube.com/watch?v=7DhrCY8F_co

III. TEACHING AND LEARNING PROCEDURE		NOTES TO TEACHERS
A. Activating Prior Knowledge	**WEEK 3: DAY 1** **1. Short Review** **FACT or BLUFF** Direction: Identify whether each of the following statements is fact or bluff. In a ¼ sheet of paper, draw a smiling face emoji –ˆ●·ˆ if the statement is a fact and a frowning face emoji –˙ ● if it is a bluff. 1. The main instruments playing the Bendian dance are gangsa and solibaos. 2. The traditional attire of the Igorots of Benguet includes kambal, bahag, eten, shenget, and ketep. 3. In Bendian dance only the elderly men and women can participate. 4. Bendian is performed to celebrate a bountiful harvest only. 5. The traditional attire of the Igorot reflects their way of life, culture, personalities, religious practices, and rituals.	Answer key: 1. –●·ˆ 2. ˆ·●– 3. ˙● ˙– 4. ˙–● 5. ●·ˆ–

	2. Feedback (Optional)	
B. Establishing Lesson Purpose	**1. Lesson Purpose** ● Let the learners stand and sing an action song entitled "No Sik-a yan Naragsak" the Kankanaey version of "Kung Ikaw Ay Masaya." **NU SIK-A ĒT NARAGSAK** Kankanaey version of "Kung Ikaw Ay Masaya" Nu sik-a ēt naragsak **mansiyēk ka!** (ha, ha, ha) Nu sik-a ēt naragsak **mansiyēk ka!** (ha, ha, ha) Nu sik-a ēt naragsak, biag mo et napno's ragsak, Nu sik-a ēt naragsak, **mansiyēk ka!** (ha, ha, ha) Nu sik-a ēt naragsak **mansēkad ka!** Nu sik-a ēt naragsak **mansēkad ka!** Nu sik-a ēt naragsak, biag mo et napno's ragsak, Nu sik-a ēt naragsak, **mansēkad ka!** Nu sik-a ēt naragsak **man-gatin ka!** Nu sik-a ēt naragsak **man-gatin ka!** Nu sik-a ēt naragsak, biag mo et napno's ragsak, Nu sik-a ēt naragsak, **man-gatin ka!** Nu sik-a ēt naragsak **gab-em amin!** (do all three actions) Nu sik-a ēt naragsak **gab-em amin!** (do all three actions) Nu sik-a ēt naragsak, biag mo et napno's ragsak, Nu sik-a ēt naragsak **gab-em amin!** (do all three actions) To process the previous activity, ask the following questions: ● When was the last time you felt happy? How did you express your happiness during that moment? ● People express their feelings in varied ways. They laugh, clap their hands, stomp their feet, jump, or even sing. Aside from doing those actions, they celebrate. How do they celebrate?	The teacher may choose a local song practice/event in their province.

- They go to the beach, some go to the park, dine out in fast food restaurants, etc. Here in the Cordillera, people feast… they butcher pigs, and chickens, cook them, and serve *watwat*. They do sing, play musical instruments, dance, and merrymaking with loved ones and the people in the community play musical instruments and dance.

- Do you also sing, and play musical instruments? Do you dance?
  - Many of you are fond of following TikTok dances on social media. How about our traditional dances, do you know how to dance them?

2. Unlocking Content Vocabulary

DECODE ME

Direction: Decode the following numbers into letters or a word. Write your answers on your worksheet. Use the chart below as your guide.

Number Substitution Cypher

A	B	C	D	E	F	G	H	I	J
1	2	3	4	5	6	7	8	9	10

K	L	M	N	O	P	Q	R	S	T
11	12	13	14	15	16	17	18	19	20

U	V	W	X	Y	Z
21	22	23	24	25	26

Note: Each number represents a letter. For example, 1=A, 2=B, 3=C, 4=D, etc.
Example: 4, 1, 14, 3, 5 = DANCE

Answer key:

1. TAYAW

	1. 20, 1, 25, 1, 23 = _____ 2. 2, 5, 14, 5, 9, 1, 14 = _____ 3. 6, 1, 9, 20, 8 = _____ 4. 2, 5, 12, 9, 5, 6 = _____	2. BENDIAN 3. FAITH 4. BELIEF 5. RITUAL

	5. 18, 9, 20, 21, 1, 12 = _____ 6. 16, 18, 1, 25, 5, 18 = _____	6. PRAYER
C. Developing and Deepening Understanding	**1. Explicitation** ● Ask the learners if they already watched the celebration of Grand Cañao. As the highlights of the Adivay Festival were festivities started with a thanksgiving dance, during which the pigs that were caught during the "*depap*" were blessed and presented to God. Following this, the animals were killed and consumed by hundreds of people who had congregated at the venue for the entire day. Performing these dances is incomplete without the sound of Indigenous instruments like the gangsa, solibao, bunkaka, and takik. **2. Worked Example** ● The teacher will play a video clip of people performing Tayaw dance and let the learners observe the body movement of the dancers and the people playing the instruments, the movement of the dancers' arms and the position of their palms, the instruments played, the audience, and the attires of the performers. Video may be accessed through https://www.youtube.com/watch?v=7DhrCY8F_co ● Let the learners take note of their observations on the following while watching ▯ body movement of the dancers and the instrumentalists ▯ movement of the arms and the position of their palm ▯ instruments played ▯ sounds heard other than the instruments ▯ audience or the people around ● The teacher will introduce what Tayaw dance is. Tayaw is a way to convey feasting, happiness, or festivity. It's never done during the wake	The teacher may use their local creative works in their place or province.

	period. In time with the gong (gangsa), the man and the woman perform separate dancing moves. The man throws blankets over his shoulders and dances.	

	The woman dances while wearing a sarong and a blanket. Their attire is colorful, and they are in a striped pattern. Show the picture below and let the learners describe the colors, designs, and patterns of the attire. Image source: https://www.baguiomidlandcourier.com.ph/adivay-grand-canao/ For the Benguet people, when performing Tayaw, which means fly among the Igorots, there are interpretations and meanings associated with the arm gestures. ▪ Being able to spread one's arms like an eagle signifies freedom and independence. ▪ Palms up on hands represent gratitude to Kabunyan. ▪ Lowering one's arms to show reverence for deceased ancestors is symbolic. ▪ Fingers pressed together represent unity and harmonious relationships. ▪ The male represents bravery and self-confidence during the tayaw, while the female represents humility and submission. ▪ The dancers occasionally gaze up into the sky and then down at the floor, signifying a request for fertility and an abundant crop.	

	There are many but there are 4 pairs of dancers and 5 instrumentalists, 2 gong players, 2 solibao players, and 1 takik player. They dance and move around the circle. There are special names for the pair of dancers: the *Manedjaw* or male dancer and the *Meneshung* or female dancer. They go around the circle several times, with their stretched arms outward, dancing with a hop-and-skip. The meneshung, with her two arms raised, like in a surrender can change her style by skipping and mincing steps.	

As shown in the video while they were dancing tayaw, rice wine (tapey) was offered to them, and those playing the instruments. A prayer (Datok) in the form of a wish is said aloud to the dancers during the music playing as an offering to the spirits. The dancers began with smooth movements, connected to the earth with gentle force while the instruments were sharp in their attack with high energy, floating and lifting away with strong effort. Just like the Bendian dance, the tayaw dance is accompanied by the beautiful sound of indigenous instruments such as the gongs and solibao.

https://baguio.bomboradyo.com/gong-making-facility-pormalen-a-naipaima-kadagiti-gong-makers-ti-mankayan-benguet/#google_vignette

https://culturalconcoction.wordpress.com/2016/05/13/educational-blog-post/

The gongs (gangsa) are created through the aid of a hammer and anvil (a heavy iron block), heated up, then pounded and bent using a metal cylinder to create a particular sound, often depending on its placement in an ensemble. The solibao is played by striking the drumhead using the palm. The takik and bungkaka are optional.

DAY 2

	SUB-TOPIC: Utilization of Music, theater, dance, and visual arts representations in expressing themes or ideals associated with a person's faith or beliefs
	
	3. Lesson Activity
	
	Activity 1: Sound and Movement Exploration
	● Play audio of Bendian and Tayaw music, separately. Click these links.
	  Bendian music: https://www.youtube.com/watch?v=c8lzyvLHo3M
	  Tayaw music: https://www.youtube.com/watch?v=Mc149fJ4x2w
	
	● Request learners to move freely to the music.
	
	● Ask the learners about their experience and how did they come up with that movement.
	
	The beat and rhythmic sounds of the instruments made you enjoy the activity. More than anything else, percussion controls the mood in addition to vocals. Like the Bendian dance, the Tayaw dance is accompanied by the lovely sound and volume of native instruments like the solibao and gangsa.
	
	The music of gangsa is known for its rhythmic beats and melodic tones that can evoke a range of emotions in listeners. From feelings of joy and celebration to feelings of peace and spirituality, the sounds of gangsa have a powerful effect on those who experience them. This traditional music is deeply rooted in Filipino culture and history, making it a significant and emotional art form for many.
	
	Solibao music's rhythmic beats create a lively atmosphere, transporting listeners to joy and celebration, making it impossible to resist tapping your feet and moving to the music. The gangsa and solibao, when combined, can evoke a variety of emotions in listeners. The solibao's rhythmic pulses and gangsa's deep tones create a captivating sound that can transport listeners to various emotional states, connecting them to nature, cultural richness, and even promoting dance and celebration.
	
	WEEK 4: DAY 1	

	SUB-TOPIC: Analysis of music, theater, dance, and visual art related to faiths and beliefs in Bendian Dance and Tayaw dance **Activity 2** ● Let the learners watch a video on "catching pigs" which is a game held every Adivay festival in Benguet. As they watch let them observe the following: the sound and movement of the pigs and the catchers: https://www.youtube.com/watch?v=h5OBlTWuVgQ The catching of pigs is one of the most awaited parts of the festival wherein representatives from the 13 municipalities of Benguet catch a pig so that they have something to butcher and eat during the event. In Benguet, events such as the piercing scream of a pig, the distribution of watwat on Igorot feast, the sound of gongs, and the merrymaking of people, how they respond usually communicate their religious beliefs, customs, and values. The Benguet people have the belief that there are unseen beings that come from both the skyworld and the underworld and that these beings possess the ability to control humans. These spirits are said to be deadly and manipulable by humans, even though they are unseen. By doing this, people try to gain the spirits' favor and become friends with them. Through prayerful communication with the spirits, a ritualistic offering is made in an attempt to win their favor or placate the irate spirits. The spirits grant prosperity and good health to the celebrant in return for the gifts they have received, and the placated spirit will stop spreading illness. Tayaw dance combines music, theater, dance, and visuals to express spiritual bonds and respect for ancestors' beliefs. It uses ritualistic movements, symbolism,	For additional information regarding the belief system of the Benguet folks, the teacher may refer to these links ● https://ncca.gov.ph/about- ncca-3/subcommissions/subcommission-on-cultural-communities-and-traditional-arts-sccta/northern-cultural-communities/benguet-belief-systems/#:~:text=serve%20similar%20purposes.-,Belief%20System,by%20man%20to%20his%20advantage. ● https://icbe.eu/2nd-icbe/70-the-beliefs-and-home-rituals-of-benguet

and storytelling to convey cultural relevance, incorporating rhythmic drumming, chanting, and mythological creatures.

DAY 2

Activity 3

Comparison of Bendian Dance and the Tayaw Dance Based on Faiths and Beliefs of the Province

- Instruction:
  - Divide the class into 4 groups.
  - Identify the symbols or patterns in the costumes and movements and discuss its symbolism
  - Do this in the worksheet
  - Each group will be given pictures that are assigned to them.

Group 1: Bendian costumes

Image source: http of

source: n.ph/products/benguet n-chaleco-kids-659.html

	Group 2: Bendian dance steps Image source: https://isnatako.blogspot.com/2012/08/how-to-dance-bendian.html	

Group 3: Tayaw costumes

Image source: https://easterweavinginc.com/product-page/sadong-tayaw/

Group 4: Tayaw dance steps

Image source: https://goodmorningbaguio101.wordpress.com/miss-summer-capital-2018-2/

Image source: https://selliliar.live/product_details/57319405.html

- Instruction:
  - Identify the symbols or patterns in the costumes and movements assigned to you and discuss their symbolism. Do this on the worksheet.

BENDIAN	TAYAW
● It means "dance until exhausted." ● It is a mass dance. ● It is participated in by as there are present in celebration. ● It is a fatigue dance ● the word Bendiyan or means "let us	● An expression of feast, joy, or celebration ● A man and a woman dance different parts to the rhythm of the gong. many as ○ The man dances with blankets the dropped over his shoulder. ○ The woman dances the sarong wrapped with the blanket. Binendiyan the arms while see who gets tired." ● Movements of performing Tayaw for the Benguet people have meanings or interpretations. ● Tayaw means "fly" among the Igorots.

D. Making Generalizations	**1. Learner's Takeaways** Let the learners complete the following phrases: a. We learned that _____ b. We realized that _____ c. We appreciated that _____ **2. Reflection on Learning** a. Why is it important to experience cultural events such as the Bendian Dance Festival? b. What is your plan to learn more about the Bendian dance?	The teacher will facilitate the discussion, during which learners will express their observations and insights into the cultural importance of the dances.

	c. In your little ways, how can you help preserve the rich cultural traditions of Benguet?	

IV. EVALUATING LEARNING: FORMATIVE ASSESSMENT AND TEACHER'S REFLECTION	NOTES TO TEACHERS

A. Evaluating Learning	**1. Formative Assessment** **Compare and Contrast** Compare and contrast the Bendian and Tayaw dances based on their musical, theatrical, and visual elements and their cultural importance. Plot your answers in a Venn Diagram. Do this on your worksheet. Sample Rubrics	

Indicator	Level 3 – 3 Points	Level 2- 2 Points	Level 1- 1 Point
Content ● Complete ● Correct	If 2 Sub-indicators are Present	If 1 Sub-indicator is Present	If no Sub-indicator is Present
Overall ● On Time Submission ● Clean/ Creative	If 2 Sub-indicators are Present	If 1 Sub-indicator is Present	If no Sub-indicator is Present

2. Homework

- Write a brief reflection on your understanding of the Bendian and Tayaw dances and how they relate to Filipino culture.

B. Teacher's Remarks	*Note observations on any of the following areas:*	**Effective Practices**	**Problems Encountered**	The teacher may take note of some observations related to the effective practices and

	strategies explored			problems encountered after utilizing the different strategies, materials used, learner engagement and other related stuff. Teachers may also suggest ways to improve the different activities explored.
	materials used			
	learner engagement/ interaction			
	others			
C. Teacher's Reflection	*Reflection guide or prompt can be on:* ▪ *<u>principles behind the teaching</u>* *What principles and beliefs informed my lesson? Why did I teach the lesson the way I did?* *Did I attain all my lesson objectives?* *How did I encourage my students to participate in the class discussions and activities?* ▪ *<u>students</u>* *What roles did my students play in my lesson? What did my students learn? How did they learn?* *Did my pupils actively participate in all the class activities that I prepared? Were the instructions in the class activities clear to the pupils?* ▪ *<u>ways forward</u>* *What could I have done differently? What can I explore in the next lesson?* *What challenges did I encounter in implementing the class activities?*			Teacher's reflection in every lesson conducted/ facilitated is essential and necessary to improve practice. You may also consider this as an input for the LAC/Collab sessions.