

<b>W7</b>	<b>Learning Area</b>	ARTS	<b>Grade Level</b>	10
	<b>Quarter</b>	4 <sup>th</sup>	<b>Date</b>	

<b>I. LESSON TITLE</b>	Original Performance with the Use of Media
<b>II. MOST ESSENTIAL LEARNING COMPETENCIES (MELCs)</b>	<ul style="list-style-type: none"> <li>Explains how an idea or theme is communicated in a selected performance through the integration of musical sounds, songs, dialogue, and dance. <b>A10EL-IVb-4</b></li> <li>Analyzes examples of plays based on theatrical forms, and elements of arts as applied to performance. <b>A10EL-Iva-2</b></li> <li>Illustrates how the different elements are used to communicate the meaning. <b>A10EL-IVc-3</b></li> <li>Explains the uniqueness of each original performance <b>APL-IVh-1</b></li> </ul>
<b>III. CONTENT/CORE CONTENT</b>	Philippine Theater and Performing Group

## IV. LEARNING PHASES AND LEARNING ACTIVITIES

### I. Introduction (Time Frame: Day 1)

**Theater** is the one major art form that brings together all the other art forms—from painting and sculpture to installation art, to music, to dance, to literature, even to computer arts—in a single production. A story is acted out on stage (or other performance area) by actors portraying the characters, bringing them to life and developing the plot through dialogue and actions, and sometimes through song and/or dance.

The Philippines has a rich and thriving theater industry that you may be interested to venture into in the future. Productions range from original plays with Philippine themes and settings, to renowned theater classics from past centuries to contemporary musicals from Broadway or London's West End. Below is an overview of some of the more prominent theater and performing groups in the country and their major productions.



The productions of these groups span the range from daring new presentations of classical works, to the spectacle of Philippine myths and legends, to commentaries on current social and political issues.



Pamana  
PETA, 2013

### PETA and Tanghalang Pilipino

With the American presence in the Philippines for the first half of the 20th century, it was inevitable that many U.S. and European theater forms and scripts found their way here. Among them were the classics, such as the plays of William Shakespeare, as well as the works of great American playwrights. At the same time, local theater groups staged original Philippine *zarzuelas* which were plays performed in song, like the European opera.

In the past few decades, modern theater groups have continued to express the distinctly Philippine interpretation of both originally written plays as well as adaptations of foreign works translated into Filipino. At the forefront of these are the **Philippine Educational Theater Association (PETA)**, founded in 1967 by Cecile Guidote-Alvarez, and **Tanghalang Pilipino**, the resident theater company of the Cultural Center of the Philippines, founded in 1987. The productions of these groups span the range from daring new presentations of classical works, to the spectacle of Philippine myths and legends, to commentaries on current social and political issues.

Meanwhile, other Philippine theater groups are also staging original and adapted plays and musical productions, primarily in English. Best known among these are Repertory Philippines, Trumpets, and New Voice Company. More recently, Theater Down South has been added to their roster. And championing the cause of the more classical form of musical performances is the Philippine Opera Company.

### Repertory Philippines

In 1967, theater director Zenaida Amador fulfilled her dream of bringing the best of Broadway and London's West End to Filipino audiences. Together with actress Baby Barredo, Amador established **Repertory Philippines**, a company that not only staged English-language plays and musicals year-round but trained actors and actresses as well. The company continues with this vision to this day.

Multi-awarded theater actress and singer, **Lea Salonga**, in fact, began her career as a child lead in productions of Repertory Philippines. From there, she went on to become an international stage superstar in the lead role of Kim in *Miss Saigon*—putting the Philippines on the world map in terms of theater talent. Also, among Repertory's many notable achievements was the 1993 staging of the international hit musical *Les Miserables* in Manila with an all-Filipino cast and production team. In its 2009 season, Repertory added a Filipino classic in English to its productions—*A Portrait of the Artist as Filipino*, by National Artist Nick Joaquin. To date, it continues to offer a mix of productions ranging from literary classics to contemporary satires, comedies, and musicals.



Lea Salonga in the lead roles of Repertory's production of *Annie*, and London's *Miss Saigon*

## IV. LEARNING PHASES AND LEARNING ACTIVITIES



*The Lion, The Witch, and The Wardrobe*  
Trumpets, 1997



*N.O.A.H.*  
Trumpets, 2009

### Trumpets

In the 1990s, the Philippine theater group **Trumpets** also began mounting grand productions of originally written musicals with a slant towards good values for children and the whole family. Among their plays have been *Joseph the Dreamer*; *First Name*; *The Lion, the Witch, and the Wardrobe*; *Little Mermaid*; *Honk*; *N.O.A.H.*; and *The Bluebird of Happiness*. The intention of Trumpets is to provide wholesome theater experiences for Filipino youth while also building up the Philippine theater-going public.

### New Voice Company

Also making its own distinct contribution to the Philippine theater scene is **New Voice Company**, established in 1994 by Monique Wilson—also a Repertory Philippines' protégée who went on to star on the international stage. New Voice has earned a reputation for staging thought-provoking productions on daring and deep topics.



*Aspects of Love*  
New Voice Company, 2006



*Harana*  
Philippine Opera Company, 2009

*Master Class*  
Philippine Opera Company, 2010

### Philippine Opera Company

The **Philippine Opera Company** (POC) was founded in 1999 by a group of dedicated classically trained singers, led by soprano Karla Gutierrez as artistic directress. The POC seeks to develop performers as well as audiences for classical music performances, both foreign and Filipino.



*A Funny Thing Happened on the Way to the Forum*  
Theater Down South, 2010

Philippine theater vision of the company is traditional centers within audience base.

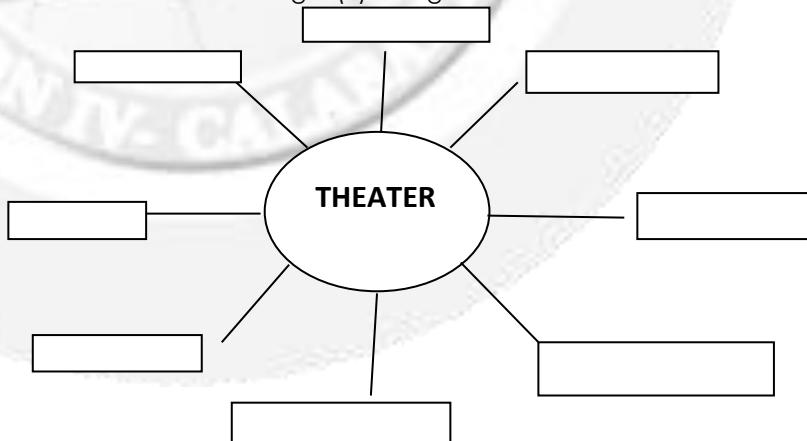
### Theater Down South

In 2007, **Theater Down South** was founded, with mainstay Michael Williams as artistic director. The to widen the reach of stage productions beyond the Metro Manila, and therefore develop a broader

## D. Development (Time Frame: Day 2)

### Learning Task 1: "CONCEPT MAPPING"

Directions: Write at least eight (8) thoughts and ideas associated with the word theater. Write your answer on the box.



### Learning Task 2

**Directions:** Read and answer the following questions. Write your answer on the space provided.

1. What are the active theater groups in the Philippines specializing original plays written in Filipino?  
\_\_\_\_\_
2. Name two performing groups that present adaptations of foreign plays, primarily in English.  
\_\_\_\_\_
3. Which theater company has produced several actors and actresses who have gone on to become stars on the international stage?  
\_\_\_\_\_

## IV. LEARNING PHASES AND LEARNING ACTIVITIES

4. List down the production group that focuses on family-oriented and values-rich performances.  
\_\_\_\_\_
5. This performance company aims to develop both performers and audiences for classical music theater?  
\_\_\_\_\_

### E. Engagement (Time Frame: Day 3)

#### Learning Task 3: "Experiencing Theater"

**Directions:** 1. Watch Pamana Docu Musical Tribute to Cory and Ninoy Aquino using the link <https://www.youtube.com/watch?v=kPObUi2CAJM>. Observe how the plot was developed and take note of the artistic elements and principles used. Write a reaction paper using the following outline:

Title of the play \_\_\_\_\_  
 Scriptwriter \_\_\_\_\_  
 Director \_\_\_\_\_  
 Stage Designer \_\_\_\_\_  
 Setting \_\_\_\_\_  
 Main characters \_\_\_\_\_

Main story line (a 1-paragraph summary)  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Personal reaction \_\_\_\_\_  
 \_\_\_\_\_

#### Learning Task 4: "Presenting Poster of a Performance"



1. Analyze "Pamana Docu Musical Tribute to Cory and Ninoy Aquino" (<https://www.youtube.com/watch?v=kPObUi2CAJM>) and think on how you can make a poster out of its content.
2. Look for a magazine or newspaper where you can cut pictures.
3. Paste it on a typewriting paper to create your poster.
4. Be creative in doing the activity. You will be graded using the rubrics below.

#### RUBRICS:

	Excellent (20pts.)	Met Criteria (15pts)	Basic Requirements (10pts.)
<b>Concepts</b>	The artwork is planned carefully; understanding of concept is clearly demonstrated.	The artwork is planned adequately; understanding of some concept was demonstrated.	The artwork shows little evidence of understanding of concept.
<b>Craftmanship/Skills</b>	The artwork shows outstanding art making skills,	The artwork shows average art making skills.	The artwork shows minimal art making skills.
<b>Creativity/Originality</b>	The artwork demonstrates original personal expression and creativity.	The artwork demonstrates an average amount of personal expression and creativity.	The artwork demonstrates little personal expression and creativity.



## IV. LEARNING PHASES AND LEARNING ACTIVITIES

A. Assimilation (Time Frame: Day 4)

### Learning Task 5

**Directions:** Read the following questions. Write your answer on the space provided.

- What is your impression of the theater industry in the Philippines?  
\_\_\_\_\_
- Would you like to attend a stage production of the various theater groups? What type of play catch your interests most? Why?  
\_\_\_\_\_
- How do you feel about the Philippine theater performers who have become stars on both the local and international stage?  
\_\_\_\_\_
- Can you envision yourself being involved in the theater arts in some way? Why?  
\_\_\_\_\_

V. ASSESSMENT (Time Frame: Day 4)

### Learning Task 6

**Directions:** Identify the correct answer. Choose your answer inside the box and write it on the space provided before each number.

Leah Salonga	1967	Les Miserables	New Voice Company	POC
Theater	PETA	zarzuela	Trumpets	A Portrait of the Artist as Filipino

- \_\_\_\_\_ 1. A major art form that brings all the other art forms together
- \_\_\_\_\_ 2. A play that was staged in local theatre groups which was performed in songs, like the European Era.
- \_\_\_\_\_ 3. A play that was staged in the Philippine Educational Theatre Association in 2013.
- \_\_\_\_\_ 4. It has earned a reputation for staging thought-provoking productions on controversial and profound topics.
- \_\_\_\_\_ 5. Their focus is all about imparting good values for children and for the whole family.
- \_\_\_\_\_ 6. A famous production by Nick Joaquin that was showcased in 2009 by Repertory.
- \_\_\_\_\_ 7. It seeks to develop performers, also audiences for classical music performances.
- \_\_\_\_\_ 8. It is this year when Zenaida Amador finally fulfilled her dream of bringing the best of Broadway and London's West end to Filipino audiences.
- \_\_\_\_\_ 9. The international hit musical that was staged in 1993.
- \_\_\_\_\_ 10. An international stage superstar in the lead role of Kim in Miss Saigon.

VI. REFLECTION (Time Frame: Day 4)

- Communicate your personal assessment as indicated in the Learner's Assessment Card.

### Personal Assessment on Learner's Level of Performance

Using the symbols below, choose one which best describes your experience in working on each given task. Draw it in the column for Level of Performance (LP). Be guided by the descriptions below:

☆ - I was able to do/perform the task without any difficulty. The task helped me in understanding the target content/ lesson.

✓ - I was able to do/perform the task. It was quite challenging, but it still helped me in understanding the target content/lesson.

? - I was not able to do/perform the task. It was extremely difficult. I need additional enrichment activities to be able to do/perform this task.

Learning Task	LP	Learning Task	LP	Learning Task	LP	Learning Task	LP
Number 1		Number 3		Number 5		Number 7	
Number 2		Number 4		Number 6		Number 8	

VII. REFERENCES Horizons Music and Arts Appreciation for Young Filipinos Learners Material

<https://www.youtube.com/watch?v=kPObUi2CAJM>

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<b>W8</b>	<b>Learning Area</b>	ARTS	<b>Grade Level</b>	10
	<b>Quarter</b>	4th	<b>Date</b>	

<b>I. LESSON TITLE</b>	<b>Original Performance with the Use of Media</b>
<b>II. MOST ESSENTIAL LEARNING COMPETENCIES (MELCs)</b>	<ul style="list-style-type: none"> <li>• Designs with a group the visual components of a school play (stage design, costume, props, etc.) <b>A10PR-IVe-1</b></li> <li>• Assumes the role of a character as an actor/performance, or production staff (director, choreography, light designer, stage manager) <b>A10PR-IVh-2</b></li> <li>• Analyzes the uniqueness of the group that was given recognition for its performance and explain what component contributed to its selection. <b>A10PR-IVh-3</b></li> <li>• Contributes to the conceptualization of an original performance. <b>A10PR-IVf-g-5</b></li> <li>• Choreographs the movements and gestures needed in the effective delivery of an original performance with the use of media. <b>(A10PR-IVf-g-5)</b></li> <li>• Improvises accompanying sound and rhythm needed in the effective delivery of an original performance with the use of different media. <b>A10PR-IVf-g-6</b></li> </ul>
<b>III. CONTENT/CORE CONTENT</b>	<b>Roles in a Stage Production</b>

## IV. LEARNING PHASES AND LEARNING ACTIVITIES

### I. Introduction (Time Frame: Day 1)

Most visible on stage in a theater production are the actors and actresses playing their roles. However, behind the scenes is an entire team whose work begins months in advance of the actual performance. It is they who support the actors and enable them to truly bring the play to life. While the members of this team may vary depending on how complex or simple the production is, below are the basic roles that most plays require.

**Producer** – In a professional stage production, this is the person who takes the play from a mere concept to an actual finished presentation. He or she chooses all the team members and assigns them their functions and oversees the casting of the actors and actresses for the different roles. He or she also decides on major logistical matters like when and where the play will be staged, the production schedule, and in most cases either finances all the production costs or else sources the funds needed.

**Director** – The director is the overall artistic coordinator of the entire production. Like a conductor of an orchestra, he or she has a vision of the desired total effect and impact of the performance. Throughout the play's rehearsals, the director instructs and guides the actors as to the delivery of their lines of dialogue; their positions and movements on stage (called "blocking"); the thoughts or feelings they are to convey through tone of voice, facial expression, and gestures. The director also coordinates closely with the set, lighting, sound, costume/makeup designers, and the choreographer (if the play involves dance) to create the envisioned total effect.

**Playwright** – For a script intended for stage performance, the writer of the script is more specifically called a playwright. The script forms the basis of the entire production. It contains the exact lines of dialogue that each character will memorize and deliver on stage, often with notes on tone of voice, facial expression, and even movement or blocking. It also provides a clear description of the set, props, and lighting to be used in each scene.

**Set designer** – The concept and creation of the physical stage setup is the task of the set designer. He or she builds the set (or sets) that will simulate the world that the play's characters are supposed to live in.

**Lighting designer** – Coordinating closely with the set designer is the lighting designer. Lighting is critical in creating the mood of each scene in the play, highlighting a dramatic moment, signaling the entrance of a character, focusing attention on a specific spot-on stage, or even providing the blanket of darkness for set and prop changes. Colored lights or filters may be used, as well as special effects such as gradual dimming or brightening, a speckled effect like sunlight through leaves, or flickering lights.

**Costume designer** – The actors and actresses must look believable in their roles, and much of this is owed to the costume designer. He or she studies the general setting (time and place) that the play is meant to take place in, as well as each character in the script. He or she then decides what attire will not only give the audience a clear sense of the setting but will also express each character's personality and distinct qualities.

**Sound designer** – Similar to the lighting designer, the sound designer serves a vital role in creating and enhancing the atmosphere of the performance. Sound, in this case, includes music both on stage and as background, which the sound designer may need to source to suit the general time and place of the play, as well as scenes. Also involved are special sound effects like thunder, birds chirping, rushing water, gunfire, passing cars, approaching footsteps, and the like.

## IV. LEARNING PHASES AND LEARNING ACTIVITIES

**Production manager** – Coordinating all the complex behind-the-scenes details of staging a play is the production manager. He or she is tasked with overseeing the crews for the sets and props, the sound and music, the lighting, and the costumes. This includes ensuring that all the needed elements, facilities, and equipment are not only available, but are in good working order, properly catalogued and labelled, and safely stored from one rehearsal to the next, up until the time of the performance.

**Technical director** – The technical director shadows the play's director throughout the entire production process. From the time the director presents his or her vision for the play and issues instructions at every rehearsal, the technical director carefully notes how each actor, and every member of the stage, sound, lighting, and costume crews need to be coordinated to bring the director's vision to life—ensuring that every instruction is properly executed.

**Choreographer** – In cases where a play involves dance in certain scenes, a choreographer is included in the production team. He or she not only plans out all the dance steps to suit the music, but also rehearses the actors until they are able to perform the dance skillfully—while remaining “in character” on stage. Should the play happen to involve fight scenes, the choreographer will likewise program the moves of the opposing sides so these can be executed not only believably, but safely as well.

**Makeup designer** – As the costume designer deliberates on the characters' main attire, the makeup designer is brought in to plan the hairstyles and makeup to complement the costumes. The work of the makeup designer may be as simple as making the actors look natural for their respective roles—based on their characters' age and personality, and the time and place of the story. But it may also be far more challenging, such as transforming the actors into mythical creatures, animals, a different nationality, or futuristic beings. Thus, the makeup designer works his or her magic through the wonders of makeup, face and body painting, and hair coloring. Other accessories may be employed, like masks, wigs and hair extensions, headdresses, and even prosthetics to alter certain facial features or body parts.

### D. Development (Time Frame: Day 2)

#### Learning Task 1: Say Something!

**Directions:** Analyze the picture and answer the questions that follow.



1. What do you think is the character being portrayed by the performer in the picture? Why do you say so?  
\_\_\_\_\_
2. Does the backdrop provide the ambiance on stage that the director and the playwright intend? Prove your answer.  
\_\_\_\_\_
3. What emotion is being expressed by the performer based on her facial expressions?  
\_\_\_\_\_

#### Learning Task 2: Name Us!

Behind every beautiful stage play are the people who work together for the success of the production. In this activity, we will identify who they are.

**Directions:** Fill in the following words with the missing letters.

1.PR\_DU\_\_R

2.PL\_YWR\_GH\_

3.D\_RE\_T\_ R

4.S\_\_ DESIGNER

5.L\_GHTI\_\_DESIGNER

6.C\_\_TUM\_ DESIGNER

7. S\_\_ND  
DESIGNER

8. PR\_DU\_TI\_\_  
DESIGNED

9.TEC\_\_ICAL  
DIRECTOR

10.CH\_REO\_\_P\_ER



### IV. LEARNING PHASES AND LEARNING ACTIVITIES

#### E. Engagement (Time Frame: Day 3)

##### Learning Task 3: Create and Be Awesome!

- Suppose you are a costume designer and a set designer in a stage production. Think of a scenario that you wanted to portray.
- Make a paper doll out of a cardboard or a folder to serve as your stage character.
- Put on the appropriate costume and accessories to the paper doll to suit to the story you have in mind. Use any available materials you have at home for this.
- Present it creatively in a stage set up you have also created.

Note: Do not forget to capture pictures while doing the activity and send it to your teacher together with the photo of your artwork. Your work will be graded based form these criteria.

Criteria	5	4	3	2
Creativity and Presentation				
Quality of artworks				
Visual Impact				
Neatness				

Highest Possible Score: 20 points

Excellent: 18-20

Very Good: 15-17

Good: 11-13

Needs Improvement: 9-10

Poor-8

##### Learning Task 4: TIKTOKERS

**Directions:** Using the Tiktok Apps in your mobile devices assume the role of an actor/actress by imitating their famous line. Have a video of your performance and send it to your teacher. You will be graded based on the rubrics that followed.



#### RUBRICS

CRITERIA	EXCELLENT 8	VERY GOOD 7	GOOD 6	FAIR 5	POOR 4
Emotion	Emotion is reliable and matched to the character being played,	Emotion is believable and most of the times matched to the character being played,	Emotion is somewhat believable and sometimes matched to the character being played,	Emotion is present but do not match to the character being played,	Emotion is missing in the performance.



## IV. LEARNING PHASES AND LEARNING ACTIVITIES

Mastery	All the dialogues were delivered correctly and with no error.	Most part of the dialogue is memorized and delivered with very little errors.	. The dialogue is moderately memorized and delivered with few line errors,	The dialogue is slightly memorized and delivered with many line errors,	The dialogue is not memorized.
Characterization	Portrayed the character reliably with full conviction.	Portrayed the character with much conviction.	Portrayed the character with a moderate conviction.	Portrayed the character with a very little conviction.	Portrayed the character without conviction.

### A. Assimilation (Time Frame: Day 4)

#### Learning Task 5

Directions: Answer the following questions precisely and briefly.

1. How does the director of a play be compared to an orchestra conductor?
2. Out of the many roles required in a stage production, name five that are involved with the physical setup and mood of the performance area.
3. If you will be given a chance to be a part of a stage production, what do you think is the role best fitted to you? Explain why.

### V. ASSESSMENT (Time Frame: Day 4)

#### Learning Task 6: Who Am I?

Directions: Identify the role/s being described in the following sentences.

- \_\_\_\_\_ 1. He/she chooses all the team members and assigns them their functions and oversees the casting of the actors and actresses for the different roles.
- \_\_\_\_\_ 2. Brought in to plan the hairstyles and makeup to complement the costumes.
- \_\_\_\_\_ 3. The overall artistic coordinator of the entire production.
- \_\_\_\_\_ 4. Plans out all the dance steps to suit the music and rehearses the actors until they can perform the dance skillfully.
- \_\_\_\_\_ 5. The writer of the script.
- \_\_\_\_\_ 6. Someone who oversees designing and creating sets for films, television, and theatre.
- \_\_\_\_\_ 7. He will work with the Director, Artistic Director and/or Lighting Technicians to create the visuals for lighting, lasers, strobes, spots and sometimes video screens for a performance.
- \_\_\_\_\_ 8. The individual in charge of designing the clothing elements worn by actors in a film or stage production.
- \_\_\_\_\_ 9. He has the daily responsibility for the technical operations of a theatre or performing arts center, including lighting, sound, set design and construction, and coordinating necessary maintenance.
- \_\_\_\_\_ 10. Responsible for obtaining all sound effects, whether recorded or live for a specific production.

### VI. REFLECTION (Time Frame: Day 4)

- Communicate your personal assessment as indicated in the Learner's Assessment Card.

#### Personal Assessment on Learner's Level of Performance

Using the symbols below, choose one which best describes your experience in working on each given task. Draw it in the column for Level of Performance (LP). Be guided by the descriptions below:

☆ - I was able to do/perform the task without any difficulty. The task helped me in understanding the target content/ lesson.

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Learning Task	LP	Learning Task	LP	Learning Task	LP	Learning Task	LP
Number 1		Number 3		Number 5		Number 7	
Number 2		Number 4		Number 6		Number 8	

### VII. REFERENCES

HORIZONS Music and Arts Appreciation for Young Filipinos

[www.google.com/famouslinefromfilipinoteleserye](http://www.google.com/famouslinefromfilipinoteleserye)

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