

W5	Learning Area	MUSIC	Grade Level	10
	Quarter	4th	Date	

I. LESSON TITLE	20th and 21st Century Multimedia Forms
II. MOST ESSENTIAL LEARNING COMPETENCIES (MELCs)	1. Describes how an idea or story in a musical play is presented by watching a live performance or video excerpt; (MU10MM-IIIa-h-1) 2. Explains how theatrical elements in a selected part of a musical play are combined with music and media to achieve certain effects; (MU10MM-IIIa-h-2) 3. Creates appropriate sounds, music, gestures, movements, and costume using media and technology for a selected part of a musical play; (MU10MM-IIIc-h-4)
III. CONTENT/CORE CONTENT	Opera and Ballet in the Philippines

IV. LEARNING PHASES AND LEARNING ACTIVITIES
<p>I. Introduction (Time Frame: Day 1)</p> <p>OPERA IN THE PHILIPPINES</p> <p>Opera is an art and music form in which singers and musicians perform a dramatic work combining text (called a libretto) and a musical score, usually in an elaborate theatrical setting. It incorporates many of the elements of spoken theater, such as acting, scenery, costumes, and sometimes includes dance. The performance is typically given in an opera house, cultural center, theater, or auditorium. It is accompanied by an orchestra or smaller musical ensemble. The dialogue is entirely sung and not spoken.</p> <p>Opera is part of the Western classical music form and tradition. It started in Italy at the end of the 16th century and soon spread through the rest of Europe.</p> <p>Local Theaters and Early Philippine Operas</p> <p>Local theaters, including the Zorilla, Principe Alfonso, Variedades, Quiapo and Tondo Theaters, were the choice venues for the mainly Italian operas that came to the country, such as Lucia di Lammermoor, La Boheme, La Traviata, and Aida. Later, other opera venues were established, led by the Manila Grand Opera House and the Metropolitan Theater (Met). The first Filipino opera is said to be to Sandugong Panaginip by Pedro Paterno, a poet, novelist, musician, and government official. This was first presented at the Zorilla Theater on August 2, 1902. It was later translated by the Englishman M.W. Loving with the title <i>The Dreamed Alliance</i>.</p> <p>Subsequent Filipino operas followed sporadically, such as Lakangbini by Patricio Mariano that was staged at the Metropolitan Theater on December 19, 1933. The establishment of the Cultural Center of the Philippines (CCP) by then First Lady Imelda Romualdez-Marcos in 1969 paved the way for other Filipino operas to be staged at a legitimate venue of international standard.</p> <p>NOLI ME TANGERE and EL FILIBUSTERISMO</p> <p>Operas based on Rizal's two novels. <i>Noli Me Tangere</i> and <i>El Filibusterismo</i> were composed by National Artist Felipe Padilla de Leon. These were presented at the CCP Main Theater in 1970 and 1975, respectively. <i>Noli Me Tangere</i> and <i>El Filibusterismo</i> were later restaged also at CCP as musical plays with new music composed by Ryan Cayabyab and new creative team.</p> <p>I. LA LOBA NEGRA</p> <p><i>La Loba Negra</i> (The Black She-Wolf) is a three-act Filipino opera. Acts I and II are based on history. Act III is based on a legend attributed to Fr. Jose Burgos. He was one of the three martyred priests, Gomez, Burgos, and Zamora who were executed in Bagumbayan (now Luneta) in 1872. The music was composed by National Artist Francisco Feliciano, with libretto by soprano Fides Cuyugan-Asensio.</p> <p><i>La Loba Negra</i> was presented by the Cultural Center of the Philippines in cooperation with the Asian Institute for Liturgy and Music at the CCP Main Theater from August 16 to 25, 1984 and the 2nd season in 1985. Ms. Asensio alternated with Eleanor Calbes as Dona Luisa/La Loba.</p> <p>Background of the Opera</p> <p>The story of <i>La Loba Negra</i> takes place during the 17th century of Spanish rule in the Philippines. It revolves around the tragic assassination of Spanish Governor-General Bustamante. It also focused on the bitter reaction and planned vendetta (revenge) by his wife Doña Luisa (<i>La Loba Negra</i>) on the religious perpetrators.</p> <p>II. NOLI ME TANGERE, THE OPERA</p> <p>The three-act opera <i>Noli Me Tangere</i> was composed by National Artist Felipe Padilla de Leon, with libretto by National Artist Guillermo Tolentino. It premiered in 1957 at the FEU Auditorium. The cast included Juanita Javier Torres as Maria Clara, Don David as Ibarra, Fides Cuyugan-Asensio as Sisa, Milo Cristobal as Padre (Father/priest) Damaso, and Morli Daram as the director.</p>

IV. LEARNING PHASES AND LEARNING ACTIVITIES

III. EL FILIBUSTERISMO, THE OPERA

The opera *El Filibusterismo* was composed by National Artist Felipe Padilla De Leon in 1970, with libretto by Anthony Morli. It was in three acts and written in Tagalog. The casts included Fides Cuyugan-Asensio as Paulita, Constancio Bernardo as Simoun, and Irma Potenciano as Juli. It was staged at the Cultural Center of the Philippines.

BALLET IN THE PHILIPPINES

The medium of dance and ballet to interpret novels, folktales, and stories provides visual excitement as the characters come alive not in spoken dialogue but in body movements. Much of the communication is relayed in pantomime. It is a performance in which a story is told without words by using body movements and facial expressions. The lack of spoken words or sung lyrics is more than made up for by the creative steps and arm gestures of the dancers. Their facial expressions and body movements add more meaning to the story being revealed. The performance is further enhanced by colorful costumes, elaborate sets, visually suggestive music, and synchronized choreography. Together, the dance or ballet production makes for a complete drama by itself without a single word being spoken.

Filipino ballets vividly present folktales based on local fables for example, *Lola Basyang* as well as epics from neighboring regions, such as India's *Ramayana*. Highly communicative movements and steps dramatize the actions in the respective stories.

I. TATLONG KUWENTO NI LOLA BASYANG

Lola Basyang is a ballet adaptation of Severino Reyes' folktales *Mga Kuwentoni Lola Basyang*. It was meant to instill and rekindle the interest of the Filipino youth in the beauty, richness, and heritage of Philippine literature. The typical storytelling scene shows the grandmother (*Lola Basyang*, the pen name of the author) on a rocking chair with her grandchildren listening to her fascinating tales.

Two episodes of such stories were presented by Ballet Manila, with Lisa Macuja-Elizalde as the company's Executive Director and prima ballerina.

Tatlong Kuwentoni Lola Basyang featured the following stories:

1. Ang Kapatid ng Tatlong Marya

-This is a fantasy story set to neo-ethnic music in a contemporary style. It is about a hero's fantastic journey to different kingdoms in pursuit of his bewitched sisters.

2. Ang Mahiwagang Biyulin

-This is a local version of the Pied Piper tale where the main character mesmerizes his followers through the music of his violin. The story instills in them the moral lesson that "good triumphs over evil."

3. Ang Prinsipe ng Mgalbon

-This is a love story where a princess falls in love with a bird.

The second episode, *Tatlo Pang Kuwento ni Lola Basyang*, included the following stories:

1. Ang Palasyo ng Mga Dwende

-This is a romantic adventure wherein the heroine Yani is being maltreated by her envious stepmother and stepsisters. The cursed bird is changed back into a prince with the help of Yani. It depicts Mindanao and the ancient Pintados through its neo-ethnic movements.

2. Labindalawang Masasayang Prinsesa

-This is a romantic fantasy of the twelve daughters of the king. The twelve daughters secretly leave their bedroom at night to travel to an enchanted land and dance with the princes.

3. Anting-Anting

-This is a horror-comedy wherein the cowardly hero Huan tries to overcome his fears to win his love. The slapstick comedy is enhanced by exaggerated movements as Huan is later haunted by ghosts that add to his fears for which he looks for an anting-anting (lucky charm) to ward them off.

II. RAMA HARI

Rama Hari, translated as *King Rama*, is the Philippine adaptation of the Indian epic *Ramayana* set to music, dance, and drama. Originally presented on February 8 to 17, 1980, the creative team consisted of Ryan Cayabyab (Music), National Artist Alice Reyes (Choreography), National Artist Bienvenido Lumbera (Literature), and National Artist Salvador Bernal (Theater Design), with the CCP Philharmonic Orchestra conducted by Cayabyab. The major roles were performed by Basil Valdez (*Rama*), Kuh Ledesma (*Sita*), and Leo Valdez (*Ravana*).

IV. LEARNING PHASES AND LEARNING ACTIVITIES

The Indian Epic Behind the Musical Production

The **Ramayana** is one of the two great Indian epics that talk about Indian life around 1000 BC and how dharma was practiced. Later, it became a model of behavior for the whole Hindu population. **Dharma** is a type of behavior said to be in accordance with the order that makes life and the universe possible. According to its meaning, it explains the expectations in fulfilling duties, respecting rights, observing proper conduct, practicing virtues, and maintaining a rightful way of living.

The story revolves around **Prince Rama**, the eldest son of Dasaratha, King of Ayodha, who had three wives and four sons – Rama, Bharata, and the twins Lakshmana and Satrugna. Rama considered the incarnation of the Hindu god Vishnu. He was in line to the throne after his father decided to retire. But the intercession from his stepmother prevented this succession. She relied on the king's promise to her that he would grant any two wishes she desired. She opted to have Rama banished to the forest for 14 years. She wanted to have her own son and Rama's younger stepbrother, Bharata, to ascend the throne despite the king's pleadings.

D. Development (Time Frame: Day 2)

Learning Task 1

Directions: Complete the table below by writing down the operas in the Philippines and its composer.

OPERA	COMPOSER

Learning Task 2: WORD HUNT

Directions: There are 10 elements of opera hidden in the crossword puzzle. They might be written horizontally, vertically, diagonally, or in reverse. Find the words and encircle them. Briefly explain the meaning of each word.

Z	A	Q	P	S	U	X	I	H	Y	P	H	Q	A	F
G	O	G	X	I	A	Y	C	A	J	N	I	X	M	H
U	T	L	D	N	S	M	R	X	L	C	P	L	Y	V
L	C	W	A	G	E	I	T	E	U	M	X	H	K	B
A	S	O	E	I	X	M	X	M	Y	J	P	V	T	R
R	N	F	W	N	Q	I	U	R	G	A	U	X	I	S
T	H	Z	Q	G	X	P	E	T	R	Z	L	T	D	Q
S	R	T	K	J	C	N	X	G	S	G	B	D	A	Z
E	N	C	F	T	E	A	O	E	C	O	W	I	N	Y
H	J	V	A	C	R	E	T	N	V	K	C	R	C	U
C	U	Z	S	T	R	T	C	P	G	W	L	E	I	L
R	A	B	I	O	I	G	V	J	E	P	Y	C	N	S
O	U	S	H	N	X	W	A	Q	A	R	A	T	G	D
N	T	C	G	R	Z	J	I	N	L	T	C	O	B	R
A	Q	V	F	C	O	M	P	O	S	E	R	R	I	K

IV. LEARNING PHASES AND LEARNING ACTIVITIES

Composer Orchestra	Choreography Setting	Dancing	Singing	Artist Costume	Scenery	Director
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E. Engagement (Time Frame: Day 3)

Learning Task 3:

Directions: Watch the ballet presentation of Liza Macuja Elizalde <https://www.youtube.com/watch?v=EraNqkf5kho> and identify the following:

TITLE	
STORY	
SETTING	
COSTUME	
MORAL VALUES	

A. Assimilation (Time Frame: Day 3)

Learning Task 4: BASICS OF BALLET

Directions: Study the basic positions of arms and feet in ballet. Practice doing the different figures correctly. Think of a story and show them using the basic positions in ballet as your basis of movement. Find a music that will serve as accompaniment and available clothing materials that can be your costume. Take a video of yourself as you do the activity and submit the video of your performance to your teacher. Your performance will be evaluated based from the given criteria.



CRITERIA:	
EXECUTION 40%	
MASTERY 30%	
CREATIVITY 15%	
STAGE PRESENCE 10%	
ATTIRE 5%	

V. ASSESSMENT (Time Frame: Day 4)

Learning Task 5

Directions: Match Column A with Column B. Write the letter of your answer on the space provided before each number.

COLUMN A	COLUMN B
____ 1. It is an art and music form in which singers and musicians perform a dramatic work.	A. Anting-anting
____ 2. An artistic dance form performed to music using precise and highly formalized set steps and gestures.	B. Ballet
____ 3. This is a horror-comedy wherein the cowardly hero Huan tries to overcome his fears to win his love.	C. Opera

IV. LEARNING PHASES AND LEARNING ACTIVITIES

____ 4. The Black She-Wolf	D. Ang Prinsipe ng mga Ibon
____ 5. A love story where a princess falls in love with a bird.	E. La Loba Negra
____ 6. The one of the two great Indian epics that talks about Indian life around 1000 BC and how dharma was practiced.	F. Lola Basyang
____ 7. This is a romantic adventure wherein the heroine Yani is being maltreated by her envious stepmother and stepsisters.	G. Ang Kapatid ng Tatlong Marya
____ 8. A ballet adaptation of Severino Reyes' folktales	H. Ramayana
____ 9. It is about a hero's fantastic journey to different kingdoms in pursuit of his bewitched sisters.	I. Labindalawang Masasayang Prinsesa
____ 10. This is a romantic fantasy of the twelve daughters of the king.	J. Ang Palasyo ng mga Duwende

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

<https://www.youtube.com/watch?v=EraNqkf5kho>

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W6	Learning Area	MUSIC	Grade Level	10
	Quarter	4th	Date	

I. LESSON TITLE	20th and 21st Century Multimedia Forms
II. MOST ESSENTIAL LEARNING COMPETENCIES (MELCs)	1. Creates appropriate sounds, music, gestures, movements, and costume using media and technology for a selected part of a musical play; (MU10MM-IIIc-h-4) 2. Performs an excerpt from a 20 th or 21 st century Philippine musical and highlight its similarities and differences to other western musical play. (MU10MM-IIIg-h-5)
III. CONTENT/CORE CONTENT	Musical plays and Philippine Musical Plays

IV. LEARNING PHASES AND LEARNING ACTIVITIES

I. Introduction (Time Frame: __Day 1____)

I. MUSICAL PLAY

The musical play is a popular and generally lighter form of musical drama than the opera. The themes are usually more contemporary, and the musical melodies more manageable by the average singer. The acting is less intense and dramatic. The choreography and dance sequences provide visual breaks from the ongoing plots.

Broadway Musicals

Broadway musicals are family entertainment with themes and texts which are generally light and easy to understand. These may include the problems of everyday life, such as love and romance, social acceptance, jealousy and intrigue, and adventure. The singing is usually amplified, unlike the operatic quality of classically trained voices.

Several other musicals were adaptations of classical operas. Among these were **Miss Saigon** based on Puccini's *Madame Butterfly* and **Aida** from Verdi's opera with the same title. While with the advent of technology, modern productions like **The Phantom of the Opera**, **Les Misérables**, **Beauty and the Beast**, and **Lion King** have enthralled audiences with amazing set designs, elaborate costumes, and computer-generated visual and sound effects.

Lea Salonga on Broadway



Lea Salonga in Miss Saigon

One Filipino artist who attained international status on both London's West End and Broadway is **Lea Salonga**. She is best known for her portrayal of Kim in the musical *Miss Saigon*, a role for which she won the prestigious Tony Award for theater in the USA and the Laurence Olivier Award in London. Salonga is the first Filipina to have won various international awards for a single role.

Miss Saigon is a musical by Claude-Michel Schönberg and Alain Boublil, with lyrics by Richard Maltby, Jr. It is a modern adaptation of Giacomo Puccini's opera *Madame Butterfly*, which also tells the tragic tale of a doomed romance wherein an Asian woman is abandoned by her Caucasian lover.

Following *Miss Saigon*, Salonga was the first Asian to play the role of **Eponine** in the musical **Les Misérables**, based on the novel of the same title written in 1862 by the French author Victor Hugo. She also played the role of **Mei-Li** in **Flower Drum Song**.

The Phantom of the Opera

The Phantom of the Opera is a Broadway musical by Andrew Lloyd Webber and Richard Stilgoe, with lyrics by Charles Hart and music by Lloyd Webber. It is based on the novel *The Phantom of the Opera* by Gaston Leroux. The story focuses on a beautiful singer Christine Daaé as she is seduced by a mysterious disfigured musical genius known as The Phantom of the Opera.

IV. LEARNING PHASES AND LEARNING ACTIVITIES

The Phantom of the Opera is one of the longest-running Broadway musicals of all time. At the 1988 Tony Awards, the Broadway production was nominated for 11 awards and won seven, including the coveted Best Musical award. The musical also won seven awards at the 1988 Drama Desk Awards.

Les Misérables

Les Misérables, known as "Les Mis," is a musical composed in 1980 by French composer Claude-Michel Schönberg with libretto by Alain Boublil. It is based on the novel Les Misérables by Victor Hugo. It is perhaps the most famous of all French musicals and one of the most famous musicals performed worldwide. Les Misérables tells the story of paroled convict Jean Valjean who, failing attempts to find work as an honest man, breaks his chains and conceals his identity to live his life again.

II. MUSICAL PLAYS IN THE PHILIPPINES

In the Philippines, the musical play is a more recent development than Broadway and West End, relying mostly on adaptations from novels, literary works, or biographical sketches of famous artists.

1. ANDRES BONIFACIO, ANG DAKILANG ANAK-PAWIS, THE MUSICAL

The musical play Andres Bonifacio: Ang Dakilang Anak-Pawis is a five-act work commissioned by Alfonso Puyat in 1979, depicting the life of revolutionary hero Andres Bonifacio. It was co-produced by the Cultural Center of the Philippines and the Andres Bonifacio Music Foundation, Inc., and was staged again at the CCP Main Theater on August 20 and 21, 1994 with Jerry Dadap as composer-conductor and the late Elmo Makil as Bonifacio.

2. ATANG - DULANG MAY MUSIKA

Atang - Dulang May Musika is a musical based on the life of the first superstar of the Philippines, Atang de la Rama.

3. Atang, The Musical

The musical play Atang, written by Floy Quintos, directed by Alexander Cortes, and with music by Von de Guzman, was shown at the Guerrero Theater, Palma Hall in UP.

4. KATY! THE MUSICAL

The musical Katy! is about the life of bodabil (vaudeville) star Katy de la Cruz. It was initially presented by Actors Studio East Production in 1988. The play commissioned Ryan Cayabyab for the music and Jose Javier Reyes for the lyrics. It starred Mitch Valdes in the title role.

5. FLORANTE AT LAURA, THE MUSICAL

The musical Florante at Laura was presented by Tanghalang Pilipino at the CCP Little Theater (Tanghalang Aurelio Tolentino) from July 7 to 24, 1988. This was in celebration of the 200th birth anniversary of the author Francisco Balagtas-Baltazar. The musical was selected as the official Philippine entry to the first ASEAN Theater Festival in August 1988.

6. DARAGANG MAGAYON

The musical play Daragang Magayon is a production for poetry and mixed media for male and female narrators, female voice, two percussionists, two pianists, and two dancers. It was first presented at the Cultural Center of the Philippines Loading Dock in March 1991. It was produced by the CCP Women's Desk and the Coordinating Center for Dance to mark Women's Month based on a poem by Merlinda C. Bobis.

7. NOLI ME TANGERE, THE MUSICAL

The musical play Noli Me Tangere was staged at the CCP Little Theater from February 1 to 4, 1996 as a production of Tanghalang Pilipino.

8. EL FILIBUSTERISMO, THE MUSICAL

The musical play El Filibusterismo is a two-act play that was staged at the CCP Main Theater from August 8 to 10, 1997 as a production of Tanghalang Pilipino.

9. MAGSIMULA KA, THE MUSICAL

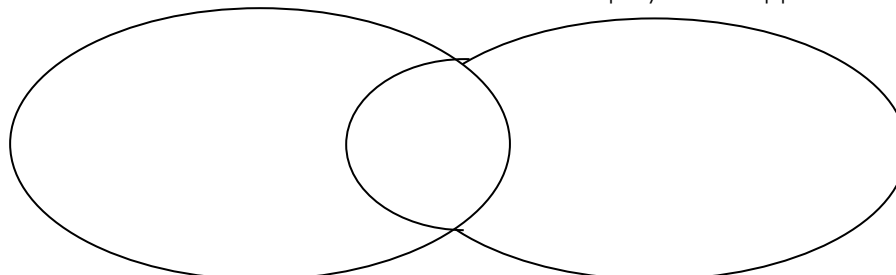
The musical play Magsimula Ka by Gines Tan was staged at the CCP Main Theater from April 7 to 24, 1988. As the winner of the CCP Playwriting Contest in 1983, it became one of the longest running musicals at the CCP.

D. Development (Time Frame: Day 2)

Learning Task 1: Compare and Contrast

Directions: Cite the similarities and differences between Western musical play and Philippine musical play using the Venn diagram below.

Western
Musical Play



Philippine
MUSICAL PLAY

SIMILARITIES

IV. LEARNING PHASES AND LEARNING ACTIVITIES

Learning Task 2: Fill Me!

Directions: Given below are musical play titles. Supply the needed information about those performances to complete the table below.

TITLE	MUSICIAN/COMPOSER	WHEN WAS IT STAGED?	WHERE WAS IT STAGED?
1.Andres Bonifacio, Ang Dakilang Anak-Pawis: The Musical			
3. Daragang Magayon			
4. Magsimula Ka, The Musical			

Learning Task 3: Watch and React!

Directions: Watch the film "FLORANTE AT LAURA, THE MUSICAL" on You Tube. Then answer the questions that follow. Here is the link for the film viewing https://www.youtube.com/watch?v=9QNMJOkOd_E

- How did the performers deliver their dialogue or lines?
- Did the performers showed facial expressions, gestures, and proper mood of singing appropriate to the characters they are trying to portray? Prove your answer.
- Give three (3) ways on how do music affect performances.

E. Engagement (Time Frame: Day 3)

Learning Task 4: PERFORMANCE TIME NA!

Directions: After watching the "Florante at Laura the Musical", make a 2-minute excerpt musical play from it. Improvise appropriate sound, musical accompaniment, gestures, dance steps, and costumes for your performance. Take time to practice the performance.

A. Assimilation (Time Frame: Day 3)

Take a video of yourself as you do the musical play you have created. Submit your video to your teacher. You will be graded using the rubrics below.

RUBRICS

CRITERIA	RATING				
	5	4	3	2	1
The dialogue was clearly delivered.					
Role was played in a convincing, consistent manner.					
Costumes and props were effectively used.					
Role-play was well prepared and organized.					
Role-play captured and maintained audience interest.					

V. ASSESSMENT (Time Frame: Day 4)

(Learning Activity Sheets for Enrichment, Remediation, or Assessment to be given on Weeks 3 and 6)

IV. LEARNING PHASES AND LEARNING ACTIVITIES

Learning Task 5: Am I Real?

Directions: Write **T** if the statement is True and write **F** if the statement is False on the space before each number.

- ___ 1. The musical play is a popular and generally lighter form of musical drama than the opera.
- ___ 2. The acting in musical plays is more intense and dramatic than operas.
- ___ 3. One Filipino artist who attained international status on both London's West End and Broadway is Lea Salonga.
- ___ 4. The Phantom of the Opera is a Broadway musical by Ryan Cayabyab.
- ___ 5. The musical play in the Philippines relies mostly on adaptations from novels, literary works, or biographical sketches of famous artists.
- ___ 6. Atang - Dulang May Musika is a musical based on the life of the first superstar of the Philippines, Atang de la Rama.
- ___ 7. The musical play Noli Me Tangere was staged at the CCP Main Theater.
- ___ 8. The musical play El Filibusterismo is a three-act play that was staged at the CCP Main Theater.
- ___ 9. Miss Saigon is a modern adaptation of Giacomo Puccini's opera Madame Butterfly, which also tells the tragic tale of a doomed romance wherein an Asian woman is abandoned by her Caucasian lover.
- ___ 10. Daragang Magayon was first presented at the Cultural Center of the Philippines Loading Dock in March 1991.

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

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