



Republic of the Philippines

Department of Education

DepEd Complex, Meralco Avenue, Pasig City

STRENGTHENED SENIOR HIGH SCHOOL CURRICULUM

ARTS 2

**(CREATIVE INDUSTRIES - MUSIC,
DANCE, AND THEATER)**

Grade 11

Course Description:

This is a foundational course that introduces learners to the diverse nature of the creative industries, particularly in music, dance, and theatre. It aims to equip learners with the necessary knowledge needed to understand the creation, production, presentation, promotion, and consumption of creative outputs within the realm of the performing arts. Emphasis is placed on relationships among members of the artistic workforce, industry trends, relevant laws and regulations, and economic and practical application of arts skills in the local and global markets.

Elective: Academic

Prerequisite: None

Time Allotment: 80 hours for one semester, 4 hours per week

Schedule: First Semester / Second Semester

QUARTER 1

CONTENT STANDARD	The learner shows understanding of the creative industries' related laws and regulations, practices, applications, and ethical considerations; elements, materials, and techniques; and the proper use of materials, tools, equipment, and facilities in production processes in the local and global contexts of Music, Dance, and Theater.
PERFORMANCE STANDARD	The learner executes techniques, skills, and proper use of materials, tools, equipment, and facilities in mounting creative works in reference to the mapped creative industries in their specific communities as defined by relevant laws within local and global contexts.
LEARNING COMPETENCIES	CONTENT
1. discuss the history and development of the Philippine creative industries and their impact on society and daily life	Overview of Philippine Creative Industries <ul style="list-style-type: none"> A. History and Development of Philippine Creative Industries B. Domains C. Local and Global Cases and Situations <ul style="list-style-type: none"> 1. Practices, applications, and ethical considerations. 2. Intercultural sensitivity

	D. The Artistic Workforce as Creative Enablers
2. explain the relevance and implications of prevailing creative industry laws and other legal matters on art production	<p>Policies Governing Creative Industries</p> <ul style="list-style-type: none"> A. Philippine Creative Industries Act (RA 11904) B. World Intellectual Property Organization (WIPO) C. Intellectual Property Office of the Philippines (IPOPIL) D. Intellectual Property Rights (RA8293) <ul style="list-style-type: none"> 1. Trademarks, patents, copyrights, trade secrets 2. Moral, economic, and other related rights 3. Other applicable copyrights (ISSN, ISBN, DOI, licensing, etc.) E. Real-World Intellectual Property Concerns <ul style="list-style-type: none"> 1. Poor man’s copyright 2. Fair use and Creative Commons 3. Plagiarism, infringement, and intellectual property (IP) theft 4. Generative artificial intelligence (AI) and intellectual property (IP) ownership F. NEDA and RA 11904 Implementation <ul style="list-style-type: none"> 1. NEDA’s specific responsibilities under RA 11904 2. Alignment with the Philippine Development Plan (PDP)

<p>3. conduct industry mapping for a specific creative sector (music, dance, and theater arts) to represent the roles, relationships, and interdependencies of key players within the industry</p>	<p>Industry Mapping</p> <ul style="list-style-type: none"> A. Process of industry mapping B. Representation of all the key players in the industry (e.g. designer, performer, artist, curator, dealer, collector, critic, etc.) <p>Roles, responsibilities, and corresponding rights of individual artists and creatives</p>
<p>4. analyze how the elements of artistic expression interact and contribute to the overall impact of mounting a performance</p>	<p>Elements of Artistic Expression</p> <ul style="list-style-type: none"> A. Elements of a Performance: Rhythm, Texture, Line, Gesture, Color, Consonance, Composition, and Movement B. Organic unity in performing arts <ul style="list-style-type: none"> 1. Content 2. Form 3. Audience Reception
<p>5. examine potential safety hazards and risks associated with the practices and processes of the performing arts to evaluate the effectiveness of different safety protocols in mitigating those risks</p>	<p>Safety Protocols and Procedures in Respective Disciplines</p> <ul style="list-style-type: none"> A. Physical factors in the work environment B. Safety training (tools & equipment) C. Risk assessment and management D. Workspace safety and hazard control E. Prevention and precaution in various disciplines F. Proper care and use of materials and equipment G. Taking care of the body <p><i>NOTE: This topic/content can be included under the Apprenticeship courses</i></p>

<p>6. create a performance routine that integrates elements, differentiated skills, and techniques from a chosen arts discipline, demonstrating originality and artistic expression</p>	<p>Integration of Artistic Expression in Music, Dance, and Theater Arts</p> <ul style="list-style-type: none"> A. Music <ul style="list-style-type: none"> 1. Elements of music 2. Voice/Instrument training 3. Musician's body mechanics 4. Performance criteria 5. Musical ensemble performance B. Dance <ul style="list-style-type: none"> 1. Dance fundamentals and styles 2. Movement vocabulary C. Theater Arts <ul style="list-style-type: none"> 1. Fundamental concepts in drama 2. Elements of arts as applied in theater 3. Body, voice, and movement 4. Acting styles and techniques
---	---

QUARTER 2

CONTENT STANDARD	The learner demonstrates understanding of the socio-cultural, historical, and economic context of production; distribution; and consumption of arts as a basis for creating new works, doing art criticism, exploring audiences, exploring career opportunities, and considering entrepreneurial pathways.
PERFORMANCE STANDARD	The learner produces various creative works that highlight the importance of context in their meanings and those that reflect their potential applications and impact
LEARNING COMPETENCIES	CONTENT
1. construct a review of a music/dance/theater performance	<p>Art Criticism</p> <ul style="list-style-type: none"> A. Definition of Art Criticism B. Importance of Art Criticism for Artist, Audience, and Industries C. Qualifications of an Art Critic D. Platforms for Art Criticism <ul style="list-style-type: none"> 1. Print 2. Broadcast 3. Social media
	<p>Guide to reviewing a performance</p> <ul style="list-style-type: none"> A. Performance and Staging Elements (e.g. Acting/Body Work, Movement, Choreography, Space, Music and Sound Design, Characterization) B. Unity of Form and Content C. Context and Relevance <ul style="list-style-type: none"> 1. Social 2. Political 3. Historical <ul style="list-style-type: none"> 4. Cultural 5. Biographical

<p>2. analyze the impact of various performing arts market trends on career opportunities and entrepreneurial pathways in the arts</p>	<p>Performing Arts Markets</p> <ul style="list-style-type: none"> A. Platform (Live/Hybrid/Digital) B. Purpose (Non-Profit/Commercial/ Educational) C. Setting (Local/International) <p>Audience Analysis</p> <ul style="list-style-type: none"> A. Demographics B. Socio Political Conditions C. Economic Conditions <p>Art Advocacies, Career Opportunities, and Entrepreneurial Pathways</p> <ul style="list-style-type: none"> A. Performance-Based Careers B. Production and Technical Careers C. Educational and Advocacy Careers D. Entrepreneurial Pathways E. Community and Cultural Development
<p>3. stage a collaborative mini-production that communicates a message or purpose to a defined audience</p>	<p>Types of Short-Length Live Production</p> <ul style="list-style-type: none"> A. Performance Excerpts B. Short-Length Production C. Mini-Recitals/Dance Showcase/Skits/Combination of Music, Dance, and Theater Numbers <p>Phases of Mounting a Short-Length Live Production</p> <ul style="list-style-type: none"> A. Principles of Composition B. Key Stages in Mounting a Production

	<ol style="list-style-type: none"> 1. Pre-production: conceptualization, planning, costing, and staffing 2. Production: curation, creating, presenting, blocking and staging, theater craft, memorization, run-through, technical rehearsal, dress rehearsal, and actual performance 3. Post-production: evaluation, feedback, strike, production book, finance reports, processing of contract and payments, inventory of equipment, and production property.
--	---

GLOSSARY

<i>Artistic expression</i>	the process of conveying ideas, emotions, perspectives, and experiences through various art forms
<i>Collaboration (Arts)</i>	a single art piece or project completed through the collective efforts of multiple artists
<i>Ergonomics in Music Performance</i>	the design of the music environment and the musculoskeletal body
<i>Copyright</i>	the legal protection extended to the owner of the rights in an original work
<i>Creative Industry</i>	the trades involving individuals, whether natural or juridical, that produce cultural, artistic, and innovative goods and services originating from human creativity, skill, and talent, and having the potential to generate wealth and livelihood through the creation and utilization of intellectual property

<i>Creative work</i>	original products of human imagination and skill, typically in the fields of art, literature, music, or design, that express unique ideas and are protected by intellectual property laws such as copyright
<i>Intellectual Property (IP)</i>	creations of the mind such as inventions, literary and artistic works, designs, symbols, names, and images used in commerce
<i>Industry Mapping</i>	a strategy that highlights market gaps, competitor activities, and customer needs in order to guide businesses toward better market understanding
<i>Market</i>	the demand for and exchange of creative works, such as art, music, film, or performances, and the commercial infrastructure supporting these transactions
<i>Mini-Production</i>	a small-scale version of a performance, film, or other creative work, often with limited resources, cast, and crew, and typically designed for smaller audiences, quick turnarounds, or as part of experimental or educational projects
<i>Mounting</i>	The process of preparing a production for presentation or execution
<i>Musicianship</i>	the skills in ear training, aural discrimination, composition, improvisation, reading, and writing music rhythmically and tonally
<i>Patent</i>	the legal right granted to inventors that allows them to make, use, sell, or distribute their invention exclusively for a specified period of time
<i>Sound Design</i>	the art of creating or shaping audio for particular purposes

Trade secrets

confidential business information, processes, formulas, or practices that provide a competitive advantage and are kept secret to maintain their value

Trademark

a word, group of words, sign, symbol, logo, or a combination thereof that identifies and differentiates the source of the goods or services of one entity from those of others

REFERENCES

Apac. (2024, July 17). What are the elements of performing arts? - APAC. APAC. https://apac.edu.au/blog/elements-of-performing-arts/?fbclid=IwY2xjawHGCqNleHRuA2FlbQIxMAABHRqqiEnMvpXwoCHZdjZ_JHm5QHf1-UY4QcXNm-cGzJtyeB78xv-rZU43iw_aem_QqEWQJXaZ7JUmqN642ihQ

Barrett, J. McCoy, C. Veblen, K., (1997), Page 74-75, Sound Ways of Knowing. New York: Schirmer Books.

Feldman Model for art Criticism - Galveston Independent School District. (n.d.). https://www.gisd.org/departments/fine-arts/feldman-model-for-art-criticism?fbclid=IwY2xjawHF6ztleHRuA2FlbQIxMAABHQMXUYyivNq2wK02On7EYWiRRhn8fdjVuJGKa86su4GaKH85fDWrQL_KUQ_aem_Yh_AGvo5uvoe5V2ix10ReQ#:~:text=Edmund%20Feldman%2C%20Professor%20of%20Art,as%20with%20music%20and%20dance

Human Kinetics. (n.d.). Feldman model of criticism. <https://us.humankinetics.com/blogs/excerpt/feldman-model-of-criticism#:~:text=Feldman%20proposed%20to%20his%20visual,should%20be%20undertaken%20in%20order>

<https://www.nationalartsstandards.org/sites/default/files/Conceptual%20Framework%2007-21-16.pdf>

Human Kinetics. (n.d.-a). Exploring dance composition. https://us.humankinetics.com/blogs/excerpt/exploring-dance-composition?fbclid=IwY2xjawHGSF5leHRuA2FlbQIxMAABHTEohoLsNq3kNk1xBvWRfDRHE7G7uImLKXkR0s6HWgm3_JB7TBjJT_aWOKQ_aem_-TAj_L4LeMg_z9qRJtg5UQ

Ocvirk, O.G., Stinson, R. E., Wigg, P. R., Bone, R.O., Cayton, D.L., Art Fundamentals, Theory and Practice, 12th Ed., New York, New York, U.S.A.: McGraw Hill Companies, Inc. 2013, p. 13

Ragans, Rosalind, “Art Criticism and Aesthetic Judgement,” in Glencoe Art Talk, 4th Ed., Glencoe-McGraw Hill, 2004, http://www.glencoe.com/sec/art/art_talk/students/chapter2.php/nd

Republic Act No. 11904. (n.d.).

https://lawphil.net/statutes/repacts/ra2022/ra_11904_2022.html?fbclid=IwY2xjawHGHkxleHRuA2FlbQIxMAABHTW9qsUn98h68ZPbpE1EFAfvc9IQTHg58bia1ODH6kptDEB_EGckphxEmg_aem_004C4vNsf1ItEFo9StRk4A

“Republic Act 8293, June 6, 1997,” Official Gazette of the Republic of the Philippines, accessed December 2024

<https://www.officialgazette.gov.ph/1997/06/06/republic-act-no-8293/>

The Foundational Elements of Dance: Foundational Elements of Dance: Exploring Shape. (n.d.). NAC. [https://nac-cna.ca/en/video/map-foundational-elements-of-dance-1-](https://nac-cna.ca/en/video/map-foundational-elements-of-dance-1-shape?fbclid=IwY2xjawHGSghleHRuA2FlbQIxMAABHSEVaUnxjxRHsJuAOfbp2sWzPQCj2xPbbrUZRau2JrgKXjABD97m5FAypA_aem_Rq8lhNxHed7_Qsa17aghr)

[shape?fbclid=IwY2xjawHGSghleHRuA2FlbQIxMAABHSEVaUnxjxRHsJuAOfbp2sWzPQCj2xPbbrUZRau2JrgKXjABD97m5FAypA_aem_Rq8lhNxHed7_Qsa17aghr](https://nac-cna.ca/en/video/map-foundational-elements-of-dance-1-shape?fbclid=IwY2xjawHGSghleHRuA2FlbQIxMAABHSEVaUnxjxRHsJuAOfbp2sWzPQCj2xPbbrUZRau2JrgKXjABD97m5FAypA_aem_Rq8lhNxHed7_Qsa17aghr)

UNCTAD and the UNDP Special Unit for South-South Cooperation, Creative Economy Report 2010, Creative Economy: A Feasible Development Option, United Nations, 2010, https://unctad.org/system/files/official-document/ditctab20103_en.pdf