MATATAG CURRICULUM

MUSIC & ARTS
GRADES 4 & 7

MUSIC AND ARTS CURRICULUM SHAPING PAPER

RATIONALE

The Music and Arts curriculum is an integral part of education that contributes to learners' complete development. It allows them to learn about different cultures and express their creativity while contributing to their holistic growth. However, it has become necessary to revise the music and arts curriculum to meet the needs of contemporary education.

One of the primary reasons for revising the music and arts curriculum is to align it with the changing societal needs. The revised curriculum seeks to develop music and arts-literate learners equipped with 21st-century skills to respond to the demands of society.

Another reason for revising the music and arts curriculum is to ensure it is relevant and inclusive. The revised curriculum should accommodate learners' different needs, backgrounds, cultures, and abilities to guarantee optimal development of their creativity.

The integration of music and arts is one of the new curriculum's features. Here are some of the reasons why these disciplines should be combined.

1. Enhanced understanding of cultural diversity. Music and Art are important cultural expressions that can help learners learn about different traditions and perspectives. By integrating these disciplines into the curriculum, educators can help learners develop a deeper understanding and appreciation of cultural diversity (Bennett, 2015).
2. Creative and artistic expression provides children with valuable opportunities for learning, skill development, and enjoyment. Integrating music and art allow these disciplines to support each other in terms of helping children to express their thoughts and emotions. Varied music and art-based activities can also facilitate the development of other skills, such as critical thinking, visual communication, and an understanding of colors, shapes, sounds, and cause-and-effect relationships (Schwartz, 2015).
3. A comprehensive arts education can enhance learners' ability to communicate their learning experiences across the curriculum. Recognizing the significance of actively participating in an integrated arts program can provide life-long benefits for learners. This approach emphasizes the value of learning through hands-on experiences and encourages learners to engage with the material more meaningfully. (Heilig, Cole, & Aguilar, 2010; Juno, 2010).
4. Arts-integrated lessons improve long-term content retention. Learners with arts-integrated instruction had a significantly higher retention rate compared to those without, highlighting the potential for long-term gains (Hardiman, Rinne, & Yarmolinskaya, 2014).
5. In addition to academic gains, learners in arts integration or arts education programs have proven gains in problem-solving skills, collaborative practices, and social and emotional development. These gains manifest in "better communication skills, friendships with others, and fewer instances of violence, racism, and other troubling and nonproductive behaviors" (McDonald & Fisher, 2006).
6. Music has expanded beyond traditional forms through the last six decades, resulting in a broader conception of it as a cultural occurrence. Scholars inquire if "music" and its classifications hold universality since they originated from Western influence and may be restricted to some areas only. Cultural changes and external forces continue to modify musical traditions. Recognizing how unique each musical practice is important since every system holds individual thoughts as well as values. To successfully teach about music, educators must approach it with an open mind by considering diverse forms of expressive communication that resonate with learners' lived experiences. Instead of rigid categorizations, remain rooted in exploring diverse art associations between music genres that help support comprehensive understanding. Collaborative projects such as small-scale musicals allow

for hands-on experiences across various aspects of artistic expression (Santos, n.d.).

The Merging of Music, Theater, Dance, and Art Education into One Curriculum

Music, Theater, Dance, and Art are merged to decongest the curriculum. The merging was done to address the issues and challenges of the current curriculum. Music, Theater, And Dance are grouped together as performing arts. On the other hand, Visual arts include works and processes that are generally visual in nature such as drawing, painting, sculpting, ceramics, weaving, media arts, and others. The second reason for combining the two components is the recognition of music as a discipline embedded in the arts curriculum. Furthermore, it is critical to align the discipline with society's changing needs. Finally, it is important to make certain that it is inclusive and that it meets the diverse needs of learners. The updated curriculum should be designed to accommodate learners from various backgrounds, cultures, and abilities. This will allow all learners to benefit from the curriculum and grow as artists.

MAPEH in Key Stage 1

In Makabansa, learners will demonstrate an understanding of the basic concepts of personal and cultural awareness, as well as skills in maintaining a healthy body, in order to fulfill their responsibilities as members of the community. This learning area seamlessly integrates the foundational knowledge and skills of Music, Arts, PE, and Health.

Basic concepts and understanding on the properties of sound and elements and principles of arts are explored which will serve as the foundation for Key Stage 2 where learners are expected to understand the acquired concepts from KS1.

Furthermore, learners will be exposed to physical activities centered on movement skills and movement concepts, which will serve as the foundation for learning game and dance concepts in Grade 4.

Curriculum Goals

The goal of the MATATAG Music and Arts Education Curriculum is to develop a musically and artistically literate 21st-century learner. Participation in various creative expressions and production of different artworks foster the learner's multicultural literacy, critical perception, artistic and creative expression, and holistic national identity as a Filipino. Music and Arts A further aims to develop, promote, and preserve local traditions and heritage while introducing learners to other cultural and artistic expressions from around the world through experiential and creative learning opportunities in their families, schools, and local, national, and international communities.

Music and Arts curriculum provides learners with a sound and relevant education in the arts and music that enables learners to appreciate their identity as Filipino individuals and navigate the complexities of the 21st century through creative expressions and critical perception. Music and arts education helps learners develop important skills that are transferable to other areas of their lives, such as solving problems, collaborating, and communicating, thus, providing learners with opportunities to explore their creativity and artistry and expressing themselves in new ways. The curriculum is designed with a range of activities that helps learners develop

their skills in various areas of the arts and music. It also exposes learners to different cultures and works from different time periods and geographic regions, which can help them develop a deeper understanding of the world around them. Additionally, music and arts education can help learners develop empathy and understanding for others who have different backgrounds or experiences.

Moreover, music and arts curriculum promote lifelong learning and engagement by providing learners with a foundation of explorative learning of creative interests throughout their lives. This can lead to a greater appreciation of the arts that builds personal fulfillment for individuals engaging with the arts over time.

Objectives:
The following are the objectives of the Enhanced Music and Arts Education Curriculum 2023. Upon completion of Basic Education, the learners will be able to:

1. Develop a musical and artistic 21st century lifelong learner;
2. Communicate ideas and emotions through any of the following artistic and creative expressions: performance, composition, creations, exhibits, and production;
3. Hone imagination, creativity, and other essential life skills through constant and correct practice and experiential learning opportunities;
4. Manifest connection between music and arts with other disciplines through creative and artistic expressions;
5. Promote culture, heritage, ideas, and artistic values through performance, composition, creations, exhibits, and production; and
6. Apply different multidisciplinary and multicultural perspectives in the creation and production of creative works.

THEORETICAL/PHILOSOPHICAL BASES FOR THE MUSIC & ARTS CURRICULUM

Music and Arts Education is anchored on theories that direct the learners from self-discovery toward becoming culturally literate individuals who could artistically and creatively express themselves in their respective journeys towards nation-building.

Below are explanations of each theoretical anchor for Music and Arts education:
1. **Culture as Meaning-Making by Clifford Geertz and Robert Kegan**
   According to Geertz (1973), culture is "*a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life*." The function of culture is to impose meaning on the world and make it understandable to the learners in the teaching and learning process. This is how this theory could best contribute to the teaching and learning process. This theoretical anchor enables learners to express in creative, musical, and artistic symbolic forms by means of which they can create, innovate, produce, and exhibit meanings through their artworks and music creations, which add to the essence of the teaching and learning process.
2. **"Musicking" by Christopher Small**
   According to Small (1998), "*to music, means to participate, in any capacity, during a performance, whether or not by way of performing*", which teachers could use as their main theoretical framework in the teaching of music. Small is aware of music as action, not only as an item or a thing. "Musicking" could be a communal and purposeful act. As such, it presents humans with a

way to explore, affirm, and celebrate their identities, including artistic, musical, and cultural identities. Small also contends that "music" should also be a verb (which is a very effective pedagogical approach to teaching and learning of music) and not only a noun, and thus could be very relevant to the performance standards of any effective music curriculum.

3. **Creative Schools: The Grassroots Revolution That's Transforming Education by Ken Robinson (2015)**
   Ken Robinson (2015) emphasized that creativity should be a top priority in education because of its multifaceted benefits. Embracing creativity helps learners discover their unique talents, develop self-awareness, and foster critical thinking and problem-solving skills. Collaborative ventures foster teamwork and cultivate a lifelong passion for learning, equipping learners for a fast-paced world. Additionally, creativity promotes empathy, cultural appreciation, and resilience, encourages involvement, and reveals hidden talents. By embracing failure as a means to learn and grow, education empowers individuals to become creative change agents in society.

4. **Discipline-Based Art Education (DBAE) by Elliot Eisner (early 1980s)**
   Discipline-based art education (DBAE) is a flexible but comprehensive approach to art education that recognizes and respects diversity in teacher training, learner backgrounds, and local conditions. Art Production, Art History, Art Criticism, and Aesthetics are the four categories. Learners' performance is assessed using a portfolio method and a comprehensive approach that are inarguably and essentially contributory factors in the teaching and learning process in music and arts education. Teachers must make a qualitative judgment regarding how learners' artwork has improved over time while using the portfolio technique. Learners benefit from this comprehensive approach.

5. **Visual Culture Art Education by Sister Corita Kent (n.d.)**
   Within art education, Visual Culture Art Education (VCAE) has been perceived as an emerging interdisciplinary subject of study and practice, which has tremendously contributed to pedagogical literature in the teaching and learning of art. Sister Corita Kent's (n.d.) Visual Culture Art Education evolved throughout her career from the 1940s to the 1980s and mentioned that this does not have a specific year of development. Her most influential work in this area was in the 1960s while teaching at Immaculate Heart College in Los Angeles. This art theory is seen to develop and hone higher-order thinking skills that can help learners navigate through the constant exposure to pictures daily. VCAE has been considered a pedagogical technique to incorporate popular culture and mass media into art curricula to boost relevance to the learners' lives.

6. **Visual Thinking by Vladimir I. Zhukovskiy and Daniel V. Pivovarov (2007)**
   Visual thinking is a type of nonverbal process that psychologists have been studying in recent years. The ability to combine multiple meanings of images into a cohesive picture is the core function of visual thinking, which greatly contributes to teaching considerations and learning acquisition. Visual thinking can also be used to investigate and analyze a variety of works, resulting in fresh insights and a more thorough understanding in a variety of domains, from scientific to creative, thus has led pedagogists to conclude that this theory optimizes creative subjects' teaching and learning processes if applied and considered properly.

7. **Aesthetic Development by Abigail Housen (2000)**
   Abigail Housen's research demonstrated that viewers understand works of art in predictable patterns called stages. Moreover, growth in critical, innovative, and creative thinking accompanied growth in aesthetic thought, directly contributing to the teaching and learning of arts, specifically visual arts. In other words, learners develop skills not typically associated with art, such as carpentry, house cleaning, the value of acceptance, etc. Equally interesting was that these findings are consistent over an honest range of cultural and socioeconomic backgrounds. The five stages in Housen's theory are as follows: accountive, constructive,

interpretive, classifying, and re-creative.

8. **United Nations Educational, Scientific and Cultural Organization (UNESCO) Tangible and Intangible Heritage Education**
In UNESCO's Program "Safeguarding Tangible and Intangible Cultural Heritage in Education," education plays a crucial role in safeguarding customs and traditions. The program explains how teachers can use cultural heritage to craft context-rich content and pedagogical approaches. By thoughtfully integrating cultural heritage, education is improved and learning outcomes are enhanced. UNESCO aims to incorporate customs and traditions into education to help learners appreciate cultural diversity and thus, bestow an enriched and holistic learning experience.

9. **Critical Pedagogy in Music Education (CPME) by Frank Abrahams (2007)**
For Critical Pedagogy, teaching and learning aim to modify learners' and teachers' perceptions of the world. It proposes that the teacher and learners teach each other, implying a shift in power dynamics within the music classroom. Learners and their teachers are engaged in critical thinking through problem-posing, problem-solving, and dialoguing, but they are also engaged in critical action through a deliberate production of culture when learners write original musical compositions. CPME fosters critical thinking in reproducing culture through music composition, improvisation, and performance, as well as in analyzing and evaluating music and music performances.

10. **The Oxford Handbook of Social Justice in Music Education by Cathy Benedict, Patrick Schmidt, Gary Spruce, and Paul Woodford (2015)**
The handbook seeks to present a wide-ranging and comprehensive survey of social justice in music education. Its goal is to help the field of music education in developing a complex but accessible knowledge of social justice by addressing significant topics that impact social justice action within music teaching and learning around the world. Through this, music learners learn to recognize, analyze, and overcome obstacles while also discovering the power of their own efforts to explore untapped potential and create new possibilities by encouraging youth empowerment in music education in methods that support youth voices, well-being, and musical growth.

11. **Perceptual Delineation Theory - advanced by June McFee (1970)**
This theory focuses on several factors affecting how children's artistic skills develop. It considers the child's readiness in physical development, intelligence, perceptual development, and cultural dispositions. The psychological environment of the child is also considered together with the way the child manages knowledge taken from the environment. Lastly, the manner of art material manipulation, together with their ingenuity and creativity, is also considered.

12. **Musical Characteristics of Children by Marilyn Zimmerman (1971)**
The study conducted by Zimmerman summarizes selected research findings concerning the musical characteristics of children and shows how these could be applied by the Music teacher in the teaching-learning process. The findings were summarized according to the domains of knowledge considered when constructing taxonomies of educational objectives: perceptual, cognitive, affective, and vocal and manipulative development. In addition, research on individual differences was also considered.

13. **John Dewey's Aesthetics Theory on Education**
The pragmatic philosophy offers a reformatory approach to the arduous relationship between natural sciences and humanities. This has been a point of reference across various disciplines, which include psychology, pragmatics, democracy, and education, as well as new media. He emphasizes the distinction between the idea to be expressed and the technique by which it is expressed. He argues that although technique should be subservient to an idea, it should not be neglected. He rejects the notion that the idea
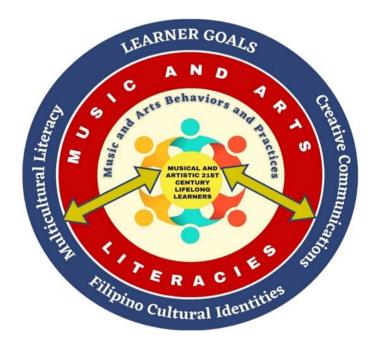
is spiritual and the technique is physical. This emphasizes the connection between aesthetics and issues of social justice. Those in society who contribute to maintaining life or its decoration cannot have full and free interest in their work. Instead of transforming things and making them more significant, art today merely feeds fancy and indulgence. Dewey insists that the current separation between laboring and leisure classes causes this sad state of affairs.

14. **Elliot Eisner on Art Education**

He maintained that the arts were critical to developing skills in young learners. He proposed that the forms of thinking needed to create artistic work were relevant to all aspects of education. Incorporating methods from the arts into the teaching of all subjects would cultivate a richer educational experience. "The arts are fundamental resources through which the world is viewed, meaning is created, and the mind developed," he wrote. He points out the following:

a. The arts teach children to make good judgments about qualitative relationships.
b. The arts teach children that problems can have more than one solution.
c. The arts teach children that in complex forms of problem-solving purposes are seldom fixed but change with circumstance and opportunity.
d. The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know.
e. The arts' position in the school curriculum symbolizes to the young what adults believe is important.

THE MUSIC & ARTS CURRICULUM FRAMEWORK

The characteristics of 21st-century Filipino lifelong learners are the focal and most important components of the New Music and Arts Curriculum Framework. The second layer resonates with the effective and efficient implementation of the music and arts behaviors and practices essential to the development of the skills and competence of the learners in Music and Arts Education, leading to music and arts literacy. The two-directional arrows intersecting each part of the music and arts framework are placed to show the dynamic relationships and influences among the levels. Whatever the learners learn in Music and Arts would influence how they view their Filipino Cultural Identity, Creative Communications, and Multicultural Literacy. Therefore, these are the goals for the learners of Music and Arts Education.

It is also important to note that the revised Music and Arts curriculum is highly contextualized. The materials for the creative works that are needed in the delivery of the curriculum will be dependent on and/or based on what is already available in communities, provinces, and regions. By contextualizing the materials in these ways, teachers can help learners understand the relevance and importance of music and arts education in their lives.

III.   STRUCTURE OF THE LEARNING AREA

Big Ideas
In crafting the Big Ideas for the Music and Arts Education Curriculum, the following considerations were prioritized:

- Common to both music and arts
- Progressing (attuned to the child's developmental characteristics)
- Adaptable (to formative and summative assessment)
- Reflects the cultural anchor
- Multisensorial (Multisensory)
- Open for individual/collaboration and differentiated instruction
- The learning in all stages contains aspects of the following: 1) exploration and discovery, 2) production/creation, and 3) integration of technologies (traditional and emerging)

Another characteristic or guide used in the crafting of the Big Ideas is the capacity to transcend the theories and academic boundaries of music and arts education and encompass other disciplines to prepare learners not only to be productive artists but also to be responsible and righteous 21st-century citizens.

The Big Ideas will encourage curriculum decongestion and improve sequencing as they will focus only on the standards and learning competencies that enhance investigation and create a coherent and unifying framework in which stakeholders can include multiple resources, artworks, and artists. It shall also be used to provide conceptual coherence between the different content, performance activities, and topics in music and arts education. Lastly, and quite evidently at that, the Big Ideas are identified in such

a way that they could also pave the way to the cultivation of 21st-century skills significant for learners to imbibe as they traverse the future world of work.

The following are the Big Ideas for the Music and Arts Education curriculum:

1. Music and arts literacy affects an individual's cultural identity and the expansion of his/her world vision.
2. National Artistic Identity is greatly influenced and honed by environmental factors, creativity, innovativeness, artistry, musicality, and multiliteracy, including cultural and multicultural literacy.
3. The observation, creation, innovation, production, and reflection on music and arts, elements, principles, materials, and processes are globally and locally contextualized.
4. Culture and heritage are rich sources of inspiration for creative processes such as observation, creation of, and reflection on music and arts.
5. The synergy (collaboration) of an individual, nature, and technology makes creation, innovation, and production more creative, effective, and efficient.

Music & Arts Standards

Learning Area Standards

The learning area standard shows how the learning area contributes to the holistic development of the learner and the achievement of the goals of the K to 12 program. The standard sets the expectations and benchmarks outlining what learners should know and be able to do in a particular learning area. It also serves as a guide for teachers, schools, and curriculum developers to achieve educational consistency and quality.

Music & Arts Learning Area Standard
The learners produce and innovate creative works individually and in collaboration with others based on conventional, contemporary, emerging, and sustainable concepts, processes, and practices in music and arts that are reflective of individual and Filipino identities and diversity in the global context.

Key Stage Standard

The Key Stage Standards translate the learning area standard into stage-specific outcomes. This standard shows what learners are expected to master in each key stage. Then, it is further broken down into grade level standards which set the outcomes that learners are expected to achieve at the end of each grade level.

KEY STAGE 2	KEY STAGE 3
The learners produce creative works about regional and national identities using conventional and contemporary concepts, processes, and practices in music and arts.	The learners innovate creative works about global communities within the context of Filipino cultural identity and diversity using conventional, contemporary, and emerging concepts, processes, techniques, and/or practices in music and arts.

Grade Level Standard

The Grade Level descriptions will provide an overview of the core content being studied at each grade level. Same with the Key Stage Standards, they will also be delineated from the Big Ideas that address the key cognitive, manipulative, and affective content expectations for the Physical Education and Health program. Also, the conceptualization of the Grade Level Standards will emphasize the interrelated nature of the four strands and the expectation that planning will involve the integration of content from across the strands.

The following characteristics will be considered in crafting the Grade Level Standards:
- Each standard is broadly conceived to provide for continuous growth.
- Each standard grows logically out of the Key Stage Standard of Music & Arts, and the linkage is clear.
- The standards are comprehensive enough to provide the basis for a quality Music & Arts program for all learners at all places on the learning continuum.
- The standards include each of the outcomes suggested by the learning area and key stage standards.
- Each standard is realistic.
- Each goal lends itself to developing one or more learning components based on the described focus content areas.

Grade Level	Grade Level Standard
4	The learners produce creative works of their geographic and cultural community using conventional concepts, processes, and practices in Music and Arts.
5	The learners produce creative works using conventional and contemporary processes and practices in Music and Arts, in relation to historical and cultural influences (Pre-Colonial to Spanish Colonial Period).
6	The learners produce creative works using conventional and contemporary concepts, processes, and practices in Music and Arts reflecting their local, cultural, and national identities (19th-20th century).

7	The learners produce creative works using relevant conventional, contemporary, and emerging concepts, processes, techniques, and/or practices in Music and Arts, guided by customs and traditions of the Philippines and of selected Southeast Asian countries within the context of Filipino cultural identity and diversity.
8	The learners produce creative works that integrate relevant conventional and emerging concepts, techniques, processes, and/or practices in Music and Arts of selected Asian communities within the context of Filipino cultural identity and diversity.
9	The learners produce creative works using relevant conventional, contemporary, and emerging concepts, techniques, processes, and/or practices in the Music and Arts of the world in the context of Filipino cultural identity and diversity.
10	The learners evaluate individual capabilities by innovating creative works using relevant contemporary and emerging concepts, techniques, designs, processes, and practices in Music and Arts industries in preparation for their career plan.

The Learning Area Standard and Key Stage Standards were revised in terms of their correctness in clearly showing the skill progression of concepts, the scope and its relevance, and inclusivity in relation to the essence of the formulated Big Ideas. The concerned specialists ensured that the content standards, performance standards, and learning competencies were developmentally appropriate to the learners' abilities, cognitive competence, social and academic contexts, age, and learning styles. This should also actively support students in individual work, group work, and whole class discussions by asking clarifying questions and providing scaffolds instead of moving directly to suggesting overly specific ways to go about assigned learning tasks in Music and Arts lessons. These standards suggest a wide range of techniques to support learners in "getting their ideas on the table" and working through them and expect learners to relate what they have read to their own lives.

In the revision of the content standards, performance standards, and learning competencies, the skill progression approach, the principles of coherence and unity, and the continuity of overarching themes and content/topics found in the Big Ideas and Key Stage Standards were used:

Content Standards
- It should follow the revised Key Stage Standards.
- It should explicitly show the content.
- It should be developmentally appropriate.
- The content should reflect relevant and applicable practices in the field.

Performance Standards
- It should exemplify the content standards.
- It should be aligned with the content standards.

- It should be developmentally appropriate.
- It should explicitly state the output that needs to be performed or produced.

<u>Learning Competencies</u>
- It should be aligned with content and performance standards.
- Verb form should be consistent.
- Avoid double-barreled verbs.
- Should there be repetitive competencies, the progression or level of difficulty should be explicitly stated.
- Skills to be attained in each topic/standard should be explicitly stated as competencies that are manifestations and in coherence with the Content, Content Standards and Performance Standards.
- It should explicitly show prerequisite skills.

Learning Progression

Music and Arts Education would ensure the progression of the skills learned and achieved in each key stage in achieving the curriculum goals. The program will also ensure that the concepts are developed in greater depth and breadth through time, which builds on the learner's prior knowledge and skills, anchored in "glocal" contexts.

Moreover, the skill progression was helpful in the determination of the context, functionality, ideation, expression, and interpretation of music and arts.

The Music and Arts Education would focus on the following specific music behaviors and arts processes:

	MUSICAL BEHAVIORS	**ART PROCESSES**	**EXPLANATION**
Skills Set #1	Listening	Describing/ Perceiving	In this set of specific music behaviors and art processes, the learner would respond to sample works of the various disciplines in music and arts in progression. These works would stimulate artistic, creative, innovative, and intentional physical, verbal, emotional, and cognitive reactions. Learners could comprehend the aspects of music and arts by actively listening, watching, and doing. Responding via music and arts would provide learners with aesthetic, creative, and innovative learning opportunities through inquiry, writing, painting, music-making, and production.
	Responding (interpreting/ analyzing music or artwork)		
Skills Set #2	Arranging		This set of specific music behaviors and art processes would foster the learner's capacity to produce creative, innovative, and musical ideas, concepts, and works. It would develop the learner's creativity, originality, innovativeness, and uniqueness, allowing them to successfully convey feelings and ideas via the development and production of diverse art forms. This would allow learners to
	Planning Composing Performing		

	Creating Innovating Improvising Presenting Producing Conceptualizing /Directing	design, innovate, produce, and develop creative and musical works on their own and in groups, employing ideas inspired by creativity, inquiry, experimentation, innovation, and intentional play. Art performances would include but would not be limited to printmaking, sculpting, drawing, coloring, miming, mimicking, role-playing, reenacting, dramatizing, building characters, and mounting/structuring scenes. Music performing would include the following but would not be limited to singing, moving, and playing instruments.	
Skills Set #3	Evaluating/Critiquing Finding Connections Reflecting and Valuing	In this set of specific music behaviors and art processes, the learner would critically analyze his own work as well as the work and practices of others. This would allow the learner to assess his strengths and opportunities for development as a creator, producer, collaborator, and observer, reflecting on their own creative experiences and drawing connections to the creative experiences of others. Making links between one's work in local, global, and socio-cultural settings, as well as with the other disciplines, to convey culture, heritage, and identities from diverse contexts, plays an important element of life for all people.	

Development of 21st Century Skills

The Department of Education has developed a detailed 21st Century Skills framework to guide and ensure the inclusion of these skills across all governance levels of DepEd. The detailed framework specified terminology and descriptions of these skills to be used, thus promoting a shared vocabulary to support clear and consistent communication and implementation. Most importantly, the framework should guide all governance levels of DepEd as they work together to enhance the development of these 21st Century Skills by all Filipino learners.

Music and Arts curriculum responds to the changing contexts and the advent of new technologies. As evident in the combined facets of different literacy skills: traditional literacy, information literacy, scientific literacy, multimedia literacy, and technology literacy. Embedded in these various literacies are 21st-century skills in innovation, communication, critical thinking, creativity, and collaboration. These would include the cognitive skills in critical thinking, problem-solving, creative and innovative thinking; the social or interpersonal skills of communication, collaboration, leadership, and multicultural skills; self-management skills or self-monitoring and self-direction, as well as task or project management skills, and other life skills, which are part of ethics, civic, and global citizenship responsibility and accountability through quality, relevant, inclusive, and innovative Music and Arts Education.

The Music and Arts Curriculum effectively incorporates 21st-century skills, providing learners with a diverse set of abilities that are essential in today's world. By engaging in artistic exploration, learners could cultivate their creativity and foster innovative thinking that would help them discover fresh and unique methods of self-expression. Collaborative projects and effective communication are essential elements to foster teamwork. Additionally, the integration of technology enhances the learners' proficiency in the digital age.

The learners' exposure to a wide range of artistic traditions is crucial in developing cultural awareness and adaptability, which in turn nurtures a sense of global citizenship. Hence, the curriculum is designed to cultivate the growth of resilient and empathetic artists, who are well-prepared to thrive in an ever-evolving world.

VII. PEDAGOGY AND ASSESSMENT

A. Pedagogical Approaches

Music and Arts Education shall utilize pedagogies based on the Enhanced Basic Education Act of 2013 (RA 10533), Section 5e- the use of constructivist, inquiry-based, reflective, collaborative, and integrative pedagogical methods.

The teacher is strongly encouraged to employ developmentally appropriate and learner-centered teaching techniques to support the development of art, music, physical, and health literacy competencies. This includes building on learner experience and prior learning, using culturally responsive scenarios and materials, incorporating music and arts into health message delivery, engaging learners in meaningful games and cooperative learning activities, and employing life skills and value-based strategies, particularly when discussing sensitive topics like substance use and sexuality. Similarly, it incorporates thoughtful and introspective exercises into the courses to promote creativity and well-being.

It is highly recommended the use of an integrative approach due to the new curriculum framing of the music and arts education in Grade 4 to 10 curriculum. The integrative strategies allow learners to train effectively in solving problems from different fields and to gain deeper and more systematic knowledge that can be applied to real life. This approach prepares learners for the process of lifelong learning as it blurs the traditional boundaries between subjects (Lake, 1994). It is also suggested that pedagogical approaches and strategies in teaching Arts and Music education should be anchored to culture-based education, where the learner's acquisition of knowledge is grounded on his/her unique values, beliefs, culture, practices, heritage, and experiences of the society. Thus, instruction, teaching materials, and learning experiences must be indigenized, localized, and contextualized to highlight Filipino cultural identity, values, awareness, and appreciation. Other significant pedagogical techniques are also proposed in teaching, like differentiated instruction, explicit teaching (direct instruction), experiential learning, culture-based training, and technology-enhanced instruction are some examples. The pedagogies listed above can be blended with other techniques to assure learners' development.

It is also strongly advised to integrate the use of time-tested and well-researched music education teaching methodologies such as Orff Schulwerk, Kodaly, Dalcroze Eurhythmics, Carabocone methods and, World Music Pedagogy to properly offer more relevant music instruction in the classroom and art pedagogies like visual thinking, culture-based and cross-cultural approach, discipline-based art education (DBAE) are pedagogies that ensure the development of artistic expression, cultural awareness, and appreciation of learners through engaging and fun art activities and art creation. These strategies and pedagogies play an important role in developing 21st-century skills, namely, information, media, and technology skills, learning and innovative skills, communication skills, and life and career skills (DO no. 21, s. 2019). For example, critical thinking and creativity can be developed through performances and creation processes, while collaboration, self-expression, and visual literacy can be developed through group activities, art production, and appreciation. Intercultural understanding, self-discipline, and leadership skills shall also be gained through learners' interaction and exposure to different tasks, activities and learning different art forms.

It is also suggested to use differentiation or differentiated instruction to promote inclusivity. Differentiation in art means addressing the learner's individual needs in art class for them to make progress. It also addresses instruction for learners with special educational needs and levels of ability. Differentiation in art involves supporting learners by knowing learners' learning styles and multiple intelligences, good planning, finding supporting resources, reflecting on where to use differentiation, and formative assessment, thus capturing the multiliteracy in 21st-century skills.

Lastly, it should also be noted that the music and arts education shall use intervention strategies that are inclusive of learners with disabilities, like learning strategy instruction; and using a sequential, simultaneous structured multi-sensory approach, which is all found in the theoretical anchor section of this paper.

Methods in Teaching Music Education

1. **Orff Schulwerk**

    It incorporates music, dance, theater, and speech into sessions similar to a child's world of play – exploring, improvising to tap children's natural musicality. It organizes teaching music into four stages: imitation, exploration, improvisation, and composition. These four phases lay the groundwork for children's musical literacy development. It is like Bloom's taxonomy in that it begins with introducing the fundamental skill set and progresses to more sophisticated activities like improvisation and composition. "Play" in the Orff classroom is not a random free-for-all but a carefully organized series of exercises and open-ended questions to promote learners' spontaneous creative thinking. According to Goodkin (2001), "Freedom for the kid requires accuracy on the side of the instructor."

2. **Kodály Method**

    Music is important in every child's intellectual, emotional, physical, social, and spiritual development, according to the Kodály philosophy of music education. A central tenet of the Kodaly method is that music belongs to everyone and that music education is a fundamental right that should not be taken for granted. According to Zemke, singing should be the first step in music instruction. This approach made use of a variety of techniques to help achieve a musically literate society. These include relative solmization (also known as "movable do"), rhythm syllables derived from a French method established by Cheve, and hand signals meant to offer a visual representation for solfege syllables and developed in England and often credited to Sarah Glover and John Curwen (Choksy, 1999; Zemke, 1977).

1. **Dalcroze Eurythmics Approach**

    The teacher places a high value on eurhythmy and movement. To move, you need rhythm, and movement is a bodily sensation. Dalcroze disliked the concept of a song having a set movement. Teachers are encouraged to improvise and build on the content. With teachers' understanding of musical components, any material may be utilized.

2. **Carabo-Cone Method**

    This is a music-teaching method that uses a sensory-motor approach. The teacher utilizes props, costumes, and toys for children while incorporating the use of available musical instruments.

3. **Constructivist and Behaviorist Theories for Learners with Disabilities**

Because of processing and academic impairments, learners with learning disabilities are difficult to educate successfully in the inclusion context. Most children with LD have a high chance of success if teachers are familiar with patterns of strengths and weaknesses and are aware of key guidelines for successful practice. Rather than teaching from a predetermined ideology, instructional decisions should be made depending on the child's learning qualities, the task, and the topic. The most effective education will frequently incorporate concepts from constructivist and behaviorist approaches. For example, in the Music area, the use of songs related to themes being studied keeps learners focused on topics of interest. Music productions, like Broadway productions on current issues such as gender, war, racism, environmental research, or other controversial topics, can even be used to integrate music, science, and social studies lessons.

Music and Arts Education shall also utilize pedagogies based on the Enhanced Basic Education Act of 2013 (RA 10533), Section 5.e using constructivist, inquiry-based, reflective, collaborative, and integrative pedagogical methods. Many additional significant pedagogical techniques are proposed in the teaching of Art and Music Education that are used in most learning areas throughout grade levels. Differentiated instruction, explicit teaching (direct instruction), experiential learning, culture-based training, and technology-enhanced instruction are some examples. The pedagogies listed above can be blended with one another or with other techniques to ensure learners' development.

4. **World Music Pedagogy**

The role of music educators is crucial in creating a musical democracy in education, fostering a deep understanding and appreciation for diverse musical traditions among learners. The World Music Pedagogy (WMP) approach is based on ethnomusicology, promoting cross-cultural and pan-human musical education. WMP incorporates key principles of teaching and learning that encompass the development of musical skills, cultural knowledge, and sensitivity toward local and global music. Additionally, it underscores the significance of considering cultural contexts in the classroom and addressing the challenges of teaching music from a global and multicultural perspective. Integrating WMP with other pedagogical approaches can further enhance the effectiveness of music education. Ultimately, WMP emphasizes the value of studying music to gain insight into its various dimensions, including sound, behavior, function, and social significance.

Art Education Theories and Approaches

1. **Visual Thinking Strategy**

Visual thinking is a kind of nonverbal thinking that psychologists have extensively researched. The capacity to combine diverse meanings of pictures into a cohesive picture is the primary function of visual thinking. Its use in examining and analyzing diverse works might result in fresh insights and more thorough knowledge. Visual Thinking Strategies (VST) is an inquiry-based teaching procedure suited for learners of all grade levels.

As facilitators, the teachers are helping the learners to:
- Look carefully at works of art.
- Talk about what they observe.
- Back up their ideas with evidence.
- Listen to and consider the views of others.

- Discuss and hold as much as possible a variety of interpretations.

2. **Material Culture Study**

   Material culture refers to the element of social reality based on the items and buildings surrounding people. It encompasses item usage, consumption, creation, and exchange, as well as the behaviors, conventions, and rituals in which things produce or participate. The approach is complementary to producing art, comprehending Culture, and the evolution of art.

3. **Visual Culture Study**

   Visual Culture Study is a new multidisciplinary topic that analyzes and interprets visual imagery using several techniques. This method is complementary to the creation of art and the comprehension of the impacts of visual imagery.

4. **Culture-Based and Cross-Cultural Approach in Art Education**

   Culture-based education is an approach in which teaching and learning happen based on the values, norms, beliefs, and practices that are the foundation of any culture. It helps us remember who we are and what we are as a people. It develops not only our identity as a nation but, more importantly, it instills in us a sense of national pride.

   Cross-cultural art can result from an artist using ideas and styles from a foreign culture to produce new work. Whether the process is called copying, borrowing, emulating, or appropriation is of no importance.

   Culture-based education is an approach in which teaching and learning happen based on the values, norms, beliefs, and practices that are the foundation of any culture. Harvard Professor Jerome Bruner notes, "Culture shapes the mind. It provides us with the tool kit by which we construct not only our world but our very construction of ourselves and our powers." In education, learners with diverse backgrounds and cultures are often marginalized because they are exposed to a curriculum with one predominant cultural bias. It does not cater to the culture they are familiar with and part of. This is why creating a curriculum incorporating diverse perspectives is essential. The teaching and learning process must respond to the physical, social, and cultural preferences of children.

5. **Constructivist and Behaviorist Theories for Learners with Disabilities**

   Because of processing and academic impairments, learners with learning disabilities are difficult to educate successfully in the inclusion context. Most children with LD have a high chance of success if teachers are familiar with patterns of strengths and weaknesses and are aware of key guidelines for successful practice. Rather than teaching from a predetermined ideology, instructional decisions should be made depending on the child's learning qualities, the task, and the topic. The most effective education will frequently incorporate concepts from constructivist and behaviorist approaches. For instance, the use of dances and or acting related to themes being studied keeps learners focused on topics of interest in the arts. Artworks on current issues such as euthanasia, stem cell research, or other controversial topics can even be used to integrate arts, science, and social studies lessons.

6. **Discipline-Based Art Education**

   Discipline-based art education (DBAE) is a flexible but comprehensive approach to art education that recognizes and respects diversity in teacher training, learner backgrounds, and local conditions. DBAE supports a diminished emphasis on studio instruction and instead promotes education across four disciplines within the arts: aesthetics, art criticism, art history, and art production. Learners' performance is assessed using a portfolio method and a comprehensive approach that are inarguably and essentially contributory factors in arts education's teaching and learning process. DBAE advocates that

certified teachers should teach art and that "art education is for all learners, not just those who demonstrate talent in making art."

B. ASSESSMENT

Assessment is a process that is used to keep track of learners' progress in relation to learning standards and in the development of 21st-century skills; to promote self-reflection and motivate them to keep on learning, and to provide bases for profiling learners' performance on the curriculum's learning competencies and standards.

Formative and summative assessments are used in the classroom. Formative assessments are to be dominantly used in the classroom, and learners undertake the assessment by themselves with the teacher's guidance. Formative assessment may be viewed as an assessment for learning, allowing teachers to change their lessons. Summative assessment is the evaluation of learning that occurs at the end of a unit. It assesses whether learners have satisfied content and performance criteria.

Music and arts education shall adhere to the general principle and key aspects of assessing learners set by the Enhanced K to 12 Curriculum of 2023 to reinforce DepEd's vision to produce holistically developed Filipino learners with 21st-century skills. Thus, high-quality assessment must be required to achieve this vision. Music and Arts education assessment strategies shall focus on developing creativity, critical thinking, collaboration, self-expression, visual literacy, and appreciation through art performances and creation. It must also align with standards and teaching strategies to produce effective learning experiences and outcomes. Assessment practices on DO 8, s 2015 and Do 31, s. 2020 shall also follow.

Three Methods of Assessment
1. **Performance Assessment**

Performance assessment is a method of documenting and evaluating learners' work over a specific period. It usually takes the form of long, interdisciplinary problem-solving sessions. Expert panels regularly assess the outcomes, which are commonly utilized for promotion, distinctions, and graduation.

The diploma should be given after a successful final display of expertise for graduation – an "exhibition." The school's program follows no rigorous age grading because the diploma is granted when obtained. The pupils' ability to demonstrate that they can perform significant things is emphasized. Performance evaluations can be either short-answer or extended-answer. Oral questions, conventional quizzes, tests, and open-ended suggestions are all examples.

2. **Projects**

Projects are intended to develop and harness a variety of abilities in learners, who may work independently or in groups to achieve the goals that have been established. Learners can work independently or in groups to fulfill the objectives provided. Here are a couple of such examples:
   • Music and Arts - Create a production of a modern version of Zarzuela.
   • Music and Arts - Create a simple theater production based on local story.

3. **Portfolios**

In a portfolio assessment, learners typically collect and curate samples of their work, which may include projects, essays, artwork, presentations, or any other artifacts that highlight their learning. The purpose of portfolio assessment is to provide a holistic view of learners' performance, showcasing their abilities, creativity, critical thinking, and problem-solving skills.

Computation of Grades of the enhanced MAPEH from Grade 4 to Grade 10.

MAPEH will be computed as two (2) components (e.g., Music and Arts will have a separate grade from P.E. and Health) and not anymore as four (4) separate components. This will enable the teacher to focus more on teaching, learning, and assessment processes since they will no longer be computing grades for four (4) components. At the end of each quarter, the two components will be averaged to compute the total grade for MAPEH. The average of the total grades for each quarter will be the final grade for the learning area.

Example:

	Q1	Q2	Q3	Q4	Final Grade MAPEH
Music & Arts	90	91	92	95	-
Physical Education & Health	91	90	93	96	-
Average	**91**	**91**	**93**	**96**	**93**

Example of Assessment Strategies

The "ways of assessing" complement "ways of teaching" and aim to support teachers in developing effective assessment practices in music and arts education and physical education and health. The key to selecting the most appropriate assessment relies on the establishment of the clear purpose of the assessment itself, the identification of learners' misconceptions or gaps in their learning, and the usage of observations of learners during the course of learning activities, assignments, and tests, to determine how learning can be improved. Below are specific examples of assessment strategies that can enable teachers to understand where learners are in their learning. Assessments should also be based on the integration of a range of types and sources of evidence.
*   *Self-Assessment and Evaluation and Learner Journals* - The self-reflection of achievement and progression towards goals. It allows for metacognitive thinking about their learning and personal reflection upon their strengths and weaknesses. Learner journals provide personal accounts of learner responses to learning activities, experiences, and understanding.
*   *Peer Assessments* - Individuals, peers, or a group of peers, provide evaluative feedback on performance or activity.

- *Group Activities* - Cooperative activities that provide opportunities for individual and peer learning. Teachers should stop at key points during group work to check individual learners' understanding.
- *Authentic Performance Tasks* - The demonstration of learning through activities using virtual or actual settings, such as improvising appropriate sounds, music, visual components, and artistic concepts and ideas using media and technology for a selected part of a musical play in music and arts education and community fitness and wellness assessments for health and physical education.
- *Tests or Quizzes* -These may include verbal questioning, multiple-choice, short-answer responses, or open-ended questions that require longer, structured written responses.
- *Written Work* - This includes short and extended written tasks. These may take the form of short responses, such as worksheets with a sentence or
- *Paragraph answers.* More extended responses may include essays, information reports, or imaginative texts, such as journal entries. Learners may also conduct inquiry tasks in which they develop questions; gather, analyze, and evaluate information; communicate findings; and reflect upon their conclusions.
- *Graphic Organizers* - The demonstration of learning through making connections, showing relationships, and concept-mapping of learner knowledge.
- *Visual Representations* - The demonstration of learning through digital media and the like.
- *Oral Performance Tasks* - The demonstration of learning in practical performance, role-play, simulations, creating original musical and artistic works, and even structured discussions. Learner performance is assessed using checklists, rubrics, or anecdotal records in the context of the activities, which provides learners with the opportunity to develop skills and awareness, with an increase in complexity as determined by learners' ability and level of progression.
- *Conferences* - Discussions or interviews that are conducted either face-to-face or via audio and video recordings.
- *Checklists* - are assessment tools that provide precise criteria for instructors and learners to measure skill development or advancement. Checklists can help learners study more effectively. These tools allow learners to participate actively not just in their evaluations but also in the learning process.

Checklists: What Are They Good For?
- To give instruments for documenting observations methodically.
- To give learners tools for self-evaluation.
- To give learners examples of criteria at the start of a project or learning activity.
- To keep track of the development of the abilities, techniques, attitudes, and behaviors required for effective learning.
- To assess learners' requirements by summarizing previous achievements.

Making and using a checklist may bring a level of order into a learner's life that was lacking before. Executive functions, which are the many cognitive processes learners use to manage their behavior, may be problematic for children with learning disabilities and ADHD. Thus, equipping them with techniques to overcome these shortcomings is critical.

Assessment strategies of music and arts in Key Stage 2 (Grade 4-6) shall strive to reinforce fundamental skills to a higher level and mastery. While Key Stage 3 (grade 7-10) shall concentrate on assessing higher-order thinking skills like analyzing, applying, performing, and creating music and arts.

MUSIC AND ARTS CURRICULUM GUIDE

Learning Area Standard: The learners produce and innovate creative works individually and in collaboration with others based on conventional, contemporary, emerging, and sustainable concepts, processes, and practices in music and arts that are reflective of individual and Filipino identities and diversity in the global context.

Key Stage	Key Stage Standard
2 (G4-G6)	The learners produce creative works about regional and national identities using conventional and contemporary concepts, processes, and practices in music and arts.
3 (G7-10)	The learners innovate creative works about global communities within the context of Filipino cultural identity and diversity using conventional, contemporary, and emerging concepts, processes, techniques, and/or practices in music and arts.

Grade Level	Grade Level Standard
4	The learners produce creative works of their geographic and cultural community using conventional concepts, processes, and practices in music and arts.
5	The learners produce creative works using conventional and contemporary processes and practices in music and arts, in relation to historical and cultural influences (Pre-Colonial to Spanish Colonial Period).
6	The learners produce creative works using conventional and contemporary concepts, processes, and practices in music and arts reflecting their local, cultural, and national identities (19th-20th century).
7	The learners produce creative works using relevant conventional, contemporary, and emerging concepts, processes, techniques, and/or practices in music and arts, informed by customs and traditions of the Philippines and selected Southeast Asian countries within the context of Filipino cultural identity and diversity.
8	The learners produce creative works that integrate relevant conventional and emerging concepts, techniques, processes, and/or practices in Music and Arts of selected Asian communities within the context of Filipino cultural identity and diversity.
9	The learners produce creative works using relevant conventional, contemporary, and emerging concepts, techniques, processes, and/or practices in music and arts of the world in the context of Filipino cultural identity and diversity.
10	The learners evaluate individual capabilities by innovating creative works using relevant contemporary and emerging concepts, techniques, designs, processes, and practices in music and arts industries in preparation for their career plan.

GRADE 4 – FIRST QUARTER

Content Standard	The learners demonstrate understanding of how one's cultural identity/ies and local tradition/s, including concepts, processes, and practices influence creative decisions.
Performance Standard	The learners apply local cultural and traditional concepts, processes, and practices in Music and Arts in creative works about one's cultural identity.

CONTENT	LEARNING COMPETENCIES

Theme: *"My Cultural Identity and My Province"*
Relevant Local Forms, Themes, Representation, Mediums, And Practices in Music and Arts
I. PERFORMING ARTS
  A. **Music**
    1. Timbre
      ● Vocal/Instrumental
    2. Dynamics
      ● Relevant Level of Dynamics
Musical Behaviors: *Active Listening; Performing (singing, chanting, and playing instruments or other sound sources)*
  B. **Theater (evident in the local cultural performances)**
    1. Relevant Elements of Artistic Expression
      (Lines, Shapes, Space, Textures, Rhythm, Sound, Movement, Color)
    2. Principles of Composition and Organization
      • Balance, Proportion, Scale
    3. Relevant Theater Forms
  C. **Dance Forms**
    1. Relevant Local Dance Forms
    2. Relevant Elements of Artistic Expression with local context
 	
II. VISUAL ARTS
    1. Visual Elements and Forms
    2. Balance, Proportion, Scale
Arts Processes: *Perceiving; Expressing; Responding; Producing 2D/3D artworks based on local themes, mediums, and practices; Performing (dancing, acting, dramatizing, and reenacting)*
Materials: *Any available local (natural and synthetic) materials; Improvised attire*
 	
The specific content for performing and visual arts are based on the practices in the locality. Elements of artistic expressions and principles of composition are discussed based on how they are used in the local art practices.
	The learners...
	
	1. discuss the basic concepts and principles of sound, theater, dance and visual elements based on the representations in the creative works of their province;
	
	2. describe concepts and ideas about their cultural identity based on the representations in the creative works of their province;
	
	3. explain relevant and/or unique local processes and practices in producing/ performing creative works that reveal their cultural identity; and
	
	4. use relevant, and appropriate local processes and practices in producing/ performing creative works that reveal their cultural identity.

GRADE 4 – SECOND QUARTER

Content Standard	The learners demonstrate understanding of local concepts, processes, and practices of Music and Arts as influenced by the faiths and beliefs of the province.
Performance Standard	The learners improvise creative works that depict the faiths and beliefs of the province, using local concepts, processes, and practices in Music and Arts.

CONTENT	LEARNING COMPETENCIES

Theme: *"Influences of Faiths and Beliefs in the Province on Music and Arts"*
Relevant Local Forms, Themes, Representation, Mediums, And Practices in Music and Arts
I. **PERFORMING ARTS**
  A. **Music**
    1. Rhythm
      ● Beat
      ● Rhythmic Pattern
    2. Tempo
Musical Behaviors: *Active Listening; Performing (singing, chanting, and playing instruments or other sound sources); Moving to and improvising rhythmic patterns*
  B. **Theater (Evident in the local traditional rituals)**
    1. Relevant Elements of Artistic Expression
      (Lines, Shapes, Space, Textures, Rhythm, Sound, Movement, Color)
    2. Principles of Composition and Organization
      ● Rhythm and Pattern
      ● Movement   3.
    Relevant Theatrical Forms
  C. **Dance**
    1. Relevant Dance Forms with Religious Spiritual Dimensions
    2. Relevant Elements of Artistic Expression with local context
II. **Visual Arts**
    1. Relevant Visual Elements and Forms
    2. Principles of Visual Art
      ● Rhythm and Pattern
      ● Movement
Arts Processes*: Perceiving; Expressing; Responding; Producing 2D/3D artworks based on local themes, mediums, and practices; Performing (dancing, acting, dramatizing, and reenacting)*
Materials: *Any available local (natural and synthetic) materials; Improvised attire*
 	
The specific content for performing and visual arts are based on the practices in the locality. Elements of artistic expressions and principles of composition are discussed based on how they are used in the local art practices.
	The learners...
	
	1. discuss the basic concepts and principles of sound, theater, dance and visual elements based on the representations of local creative works;
	
	2. relate their faiths and beliefs based on the representations of local creative works with basic concepts and principles of sound, theater, dance and visual elements;
	
	3. 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;
	
	4. experiment with relevant, appropriate, and available local processes and musical/improvised instruments, theatrical, dance and art materials in producing/ performing creative works that reveal their faiths and beliefs; and
	
	5. produce simple improvisations (timbre, dynamics, theatrical, dance, and visual) with faiths and beliefs as the theme.

GRADE 4 – THIRD QUARTER

Content Standard	The learners demonstrate understanding of their cultural identity as expressed through local Music and Arts' concepts, processes, and practices, and in the relevant narratives/ stories in their province.
Performance Standard	The learners produce creative works about relevant narratives/ stories in their province or culture using local Music and Arts concepts, processes, and practices.

CONTENT	LEARNING COMPETENCIES

Theme: *"Legends and Folklore of the Province and/or Region"*
Relevant Local Forms, Themes, Representation, Mediums, and Practices in Music and Arts
  I.   **PERFORMING ARTS**
    A. Music
      1. Melody
        • Melodic Direction and Shape of Local Music
Musical Behaviors: *Active Listening; Performing (singing, chanting, and playing instruments or other sound sources)*
    B. Theater (Evident in the local traditional rituals)
      1. Relevant Elements of Artistic Expression
        (Lines, Shapes, Space, Textures, Rhythm, Sound, Movement, and Color)
      2. Principles of Composition and Organization
        • Harmony, Unity, and Variation
      3. Relevant Theater Forms and Performances.
    C. Dance
      1. Elements of Artistic Expression in Relation to Local Context
      2. Relevant Dance Forms as Seen in Local Legends and Folklore
  II. **VISUAL ARTS**
      1. Relevant Visual Elements and Forms
      2. Principles of Visual Arts
        • Harmony, Unity and Variation
      3. Relevant Local Art Forms
        • Painting, Weaving, Carving, Metal Works, etc.
Arts Processes*: Perceiving; Expressing; Responding; Producing 2D/3D artworks based on local themes, mediums, and practices; Performing (dancing, acting, dramatizing, and reenacting)*
Materials: *Any available local (natural and synthetic) materials; Improvised costumes and props*
 	
The specific content for performing and visual arts are based on the practices in the locality. Elements of artistic expressions and principles of composition are discussed based on how they are used in the local art practices.
	The learners...
	
	1. discuss the use of the properties of sound, theatrical, dance and visual elements as expressed in relevant creative works;
	
	2. relate stories/ narratives as expressed in relevant creative works to properties of sound, theatrical, dance and visual elements;
	
	3. determine cultural identity based on the concepts, processes and practices in the Music, Theater, Dance and Art of their respective provinces; and
	
	4. produce a creative work about their personal story/identity in the community using appropriate local concepts, processes and practices in Music, Theater, Dance and Arts.

Content Standard	The learners demonstrate understanding of their culture/ province/ region as expressed through local Music and Arts' concepts, processes, and practices.
Performance Standard	The learners produce a creative work based on the performing and visual arts in their province.

CONTENT	LEARNING COMPETENCIES

Theme: *"Celebrations in my Province and Region"*
 Relevant Local Forms, Themes, Representation, Mediums, and Practices in Music and Arts
 I. PERFORMING ARTS
  A. MUSIC
   1. Form
    • Strophic, Free-form
   2. Texture
    • Thin or Thick
 Musical Behaviors: *Active listening; Performing (singing, chanting, and playing instruments or other sound sources)*
  B. Theater (Evident in the local traditional rituals)
   1. Relevant Elements of Artistic Expression
    (Lines, Shapes, Space, Textures, Rhythm, Sound, Movement, and Color)
   2. Principles of Composition and Organization
    • Emphasis and subordination
   3. Relevant Theater Forms and Performances
  C. Dance
   1. Relevant Elements of Artistic Expression in relation to Local Context
   2. Relevant Dance Forms Portrayed in Local Celebrations
 II. VISUAL ARTS
   1. Relevant Visual Elements
   2. Basis for Choosing Colors and Materials
    • Festivals and Celebrations
   3. Principles of Design
    • Emphasis and Subordination
 Arts Processes*: Perceiving; Expressing; Responding; Producing 2D/3D artworks based on local themes, mediums, and practices; Performing (dancing, acting, dramatizing, and reenacting)*
 Materials: *Any available local (natural and synthetic) materials; Improvised costumes and props*
 	
 The specific content for performing and visual arts are based on the practices in the locality. Elements of artistic expressions and principles of composition are discussed based on how they are used in the local art practices.
	The learners...
	
	 1. examine the properties of sound, theatrical, dance, visual elements, and design principles observed in selected sample creative works from their province;
	
	 2. distinguish the unique musical, visual, dance and theatrical concepts, processes, and practices in the creative works found in the cultural celebrations of their province/region;
	
	 3. select appropriate practices, choice of themes, mediums, and concepts of celebrations found in their province/region for the production of their creative works; and
	
	 4. produce creative artworks based on the celebrations of their culture, province, region using available local concepts, processes and practices, and beliefs as the theme.

Content Standard	The learners demonstrate understanding of the contemporary and emerging popular Music and Arts of the Philippines and selected Southeast Asian countries, and their cultural influences, including the subjects, themes, concepts, mediums, processes, techniques, and/or practices.
Performance Standard	The learners create works based on relevant concepts, processes, techniques, and/or practices used in selected representative contemporary and emerging works of the Philippines and selected Southeast Asian countries in the production of their creative works.

CONTENT	LEARNING COMPETENCIES

Theme: "*Contemporary and Emerging Music and Arts of the Philippines and the Southeast Asia and their Cultural Influences*"
I. **PERFORMING ARTS**
   A. Music
     1. Popular Music
       ● Vocal Music
       ● Instrumental Music
Musical Behaviors: Active Listening; Describing; Interpreting; Performing; Improvising; Composing; Evaluating
   A. Theater Arts
     1. Asian Theater Practices
     2. Relevant Principles of Theater Arts
   B. Dance
     1. Contemporary and Emerging Southeast Asian Dance Styles
       ● Application of the Movement and Meaning – Directions, Speed, and Weight of Movement (Laban)
II. **VISUAL ARTS**
   A. Visual Art
     1. Comics; Animation; Architecture; Weaving
 	
   B. Film
     1. Feature film, Short Film, Historical film, Biographical, Documentary, Animation
 	
Arts Processes: Perceiving; Describing; Performing; Producing; Creating
	The learners...
	  1. discuss how representative contemporary and emerging performing and visual arts of the Philippines and selected Southeast Asian countries influence their cultural identity and diversity;

	2. distinguish subjects, themes, concepts, mediums, processes, techniques, and/or practices applied in the contemporary and emerging performing and visual arts of the Philippines and selected Southeast Asian countries;
	3. evaluate representative creative works of the Philippines and selected Southeast Asian countries based on cultural influences in identified subjects, themes, concepts, mediums, processes, techniques, and/or practices;

Materials: *Any available local (natural and synthetic) materials* *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.*	**4.** produce creative works about contemporary and emerging popular performing and visual arts of the Philippines and selected Southeast Asian countries using relevant concepts, processes, techniques, and/or practices; and
	5. assess their competency in the production of creative work based on concepts, processes, techniques, and/or practices used in selected Philippine and Southeast Asian contemporary and emerging performing and visual arts.

GRADE 7 – SECOND QUARTER

Content Standard	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.
Performance Standard	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.

CONTENT	LEARNING COMPETENCIES

Theme: "*Conventional Traditional or Local Folk Music and Arts (Pre-war) Common to the Philippines and Southeast Asia*"
I.   PERFORMING ARTS
   A. Music
      1. Traditional or Local Folk Music Common to the Philippines and Southeast Asia
         • Vocal Music
      2. Instrumental Music
 	
Musical Behaviors: *Active Listening; Describing; Interpreting; Improvising; Finding Relations; Performing*
	The learners...
	
	1. 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;

B. Theater
     1. Puppetry; Festivals
 	
   C. Dance
     1. Traditional Dance; Festivals
	2. explain the similarities in terms of contexts across the regions and the Philippines with selected Asian countries through their use of subjects, themes, concepts, mediums, processes, techniques, and/or practices;

II.   VISUAL ARTS
   A. **Traditional or Folk Art**
      1. Embroidery; Brass Making; Prints and Patterns; Fabrics; Sculpture; Architecture; Paintings
      2. Weaving
      3. Needle Work
      4. Pottery
      5. Carving (Wood, Stone, Clay, Metal)
	3. correlate the concepts, processes, and/or practices of contemporary and emerging creative works to conventional local folk performing and visual arts of the Philippines and selected Southeast Asian countries; and

Arts Processes: *Perceiving; Describing; Finding Relations, Dramatizing; Producing; Creating* **Materials:** *Any available local (natural and synthetic) materials* *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.*	**4.** produce creative works inspired by the Philippines and selected Southeast Asian local folk performing and visual arts using relevant conventional, contemporary, and emerging concepts, processes, and/or practices.

GRADE 7 – THIRD QUARTER

Content Standard	The learners demonstrate understanding of nationalistic Music and Arts common to the Philippines and selected Southeast Asian countries, including the subjects, themes, concepts, processes, techniques, mediums, and/or practices.
Performance Standard	The learners produce an integrative creative work using conventional, contemporary, and/or emerging concepts, processes, techniques, and/or practices in the Philippines and selected Southeast Asian Nationalistic (Post-war) Music and Arts.

CONTENT	LEARNING COMPETENCIES

Theme: "*Nationalistic Music and Arts in the Post-war Philippines and Southeast Asia*"
I.   PERFORMING ARTS
  A. Music
    1. Philippine National Anthem
    2. Nationalistic Music
      ● Vocal Music
      ● Instrumental Music
Musical Behaviors: Active Listening; Describing; Interpreting; Composing; Finding Relations; Performing
  B. Theater
    1. Relevant Theater Forms
      ● Street Plays, Advocacy Performances / Theater for Development
  C. Dance
    1. Relevant Dance Forms
 	
II.   VISUAL ARTS
  A. **Visual Art**
    1. Textile, Prints, Painting, Sculpture, Installation, Architecture,
    2. Films
Arts Processes: Describing; Dramatizing; Producing; Creating; Finding Relations
 	
Materials: Any available local (natural and synthetic) materialThe 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.
	The learners...
	  1. explain how their nationalism, including the issues surrounding this concept, influences the performing and visual arts of the Philippines and selected Southeast Asian countries;
	
	  2. distinguish the characteristics of nationalistic creative works of the Philippines and selected Southeast Asian countries based on subjects, themes, concepts, mediums, processes, techniques, and/or practices;
	
	  3. evaluate representative pieces and their creative works based on the subjects, themes, concepts, mediums, processes, techniques, and/or practices used in the nationalistic music and arts of the Philippines and selected Southeast Asian countries; and
	
	  4. produce creative work using techniques and processes employed in the production of nationalistic performing and visual arts inspired by nationalistic themes.

GRADE 7 – FOURTH QUARTER

Content Standard	The learners demonstrate understanding of the interrelationships among integrative Music and Arts of the Philippines and selected Southeast Asian countries.
Performance Standard	The learners integrate their informed understanding of the customs and traditions of the Philippines and selected Southeast Asian countries using relevant conventional, contemporary, and/or emerging concepts, processes, and/or practices in Music and Arts.

CONTENT	LEARNING COMPETENCIES

Theme: "*Integrative Creative Works of Selected Philippine/ Southeast Asian Music and Arts*
 	
PERFORMING ARTS /VISUAL ARTS
    A. Southeast Asian Performing and Visual Art Forms/Festivals
      ● Musical Plays/Traditional Epics
      ● Puppetry
      ● Dance
      ● Theater
      ● Attire
	The learners...
	  1. explain how relevant customs, principles, beliefs, traditions, and/or ideas from the different countries in Southeast Asia influenced the concepts, processes, techniques, and/or practices used in the integrative arts of Southeast Asian countries;

Musical Behaviors: Active Listening; Performing (singing, playing improvised instruments); Synthesizing; Evaluating *Arts Processes: Describing; Dramatizing; Performing; Creating; Conceptualizing; Directing; Synthesizing; Reflecting; Valuing*	*2.* discuss the influence of traditional concepts, principles, beliefs, traditions, and/or ideas on contemporary performing and visual art forms;
Materials: Any available local (natural and synthetic) materials	*3.* select appropriate subjects, themes, concepts, mediums, processes, techniques, and/or practices in making a creative work;
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.	*4.* evaluate representative pieces or their creative work based on the conventions/criteria of the integrative creative works of Philippine and selected Southeast Asian performing and visual arts; and
	5. produce an integrative creative work showing their informed understanding of the customs and traditions of the Philippines and selected Southeast Asian countries, using appropriate relevant concepts, processes, techniques, and/or practices in performing and visual arts.

Glossary

2D Artworks	This refers to any form of visual artworks that exist in two dimensions; 2D artforms include drawings, paintings, prints, and photographs.
3D Artworks	This refers to three-dimensional forms of art, such as sculpture, installation, clothing design, building design, etc.
Aesthetic Principle	This refers to the rules that are used by people to determine beauty in objects. *https://eportfolios.macaulay.cuny.edu/purves17/2017/08/31/aesthetic-principle-sebastian-leung/*
Arts	This refers to the generic term used to encompass all forms of arts like music, visual art, dance, theater, and media.
Arts Education	It is a collective term referring to the study of artistic disciplines, such as dance, music, drama, folk arts, media arts and visual arts. It is geared towards enhancing creativity, expressive communications, audience development, and understanding of culture and heritage. UNESCO supports two forms of arts education: learning the arts (teaching and learning of the visual and performing arts) and learning through the arts (integrating arts into education to improve and enhance learning). (UNESCO, 2020).
Arts for Special Purposes	This refers to an emerging art form utilized for the promotion of mental health and wellness.
Arts Literacy	a human right and a talent that may be taught. It is the ability to engage personally and deeply with works of art and, as a result, build links to our humanity and the humanity of others. Art literacy also refers to the capacity to comprehend and contribute to a wide range of art-related disciplines, such as visual arts (painting, ceramics, sketching, and so on), theatrical arts, musical arts, and dance. Learners participate actively in various domains through physical interaction and creativity, as well as reading and interacting with source materials.
Attire	This refers to a set of clothes usually worn by a group of people as a reflection of their cultural identity.
Audiovisual Media	Refers to methods, works, programs, and processes that use both audio and video technologies to make something that can be seen and/or heard.
Contemporary	This refers to any work, concept, process, and practice from post-war until the present time. Contemporary art challenges established traditional forms.

Conventional	This refers to any work, concept, process, and practice that follows accustomed, established, and traditional forms and genres from pre-colonial to pre-war time.
Costume	This refers to a distinctive learner-made set of clothes intended to communicate details of a particular "character" or group of people.
Court Music and Art	This refers to the classical or traditional music performances occurring in palaces or kingdoms.
Creation	This refers to designing or making an original artwork or performance
Creative Activities	This refers to various learning tasks that require learners to employ creative approaches to achieve better learning outcomes.
Creative Communications	This entails connecting creatively in a way that best connects with your target audience and may assist in providing clarity to your work through visual aid and/or other types of interaction with the audience.
Creative Economy	This refers to the sum of all the parts of the creative industries, including trade, labor, and production. The creative industries are among the most dynamic sectors in the world economy, providing new opportunities for developing countries to leapfrog into emerging high-growth areas of the world economy. *https://unctad.org/topic/trade-analysis/creative-economy-programme#:~:text=The%20creative%20economy%20is%20the,including%20trade%2C%20labour%20and%20production.*
Creative Industries	This refers to the trades involving persons, whether natural or juridical, that produce cultural, artistic, and innovative goods and services originating in human creativity, skill, and talent and having a potential to create wealth and livelihood through the generation and utilization of intellectual property. Creative industries include those directly or indirectly involved in the creation, production and manufacturing, performance, broadcasting, communication and exhibition, or distribution and sale of works and other subject matter, in accordance with existing laws, rules and regulations on intellectual property rights protection *(Republic Act 11904).*
Creative Service	This is a part of the creative industries, which is an area of the economy that makes money by renting out creativity to other businesses. Creative Services can also refer to a company's department that does creative work like writing, designing, and making things.
Creative Work/s	This refers to the output resulting from the combination of two or more art forms. This is suggested to avoid an output that is music-centric, theater-centric dance-centric or art-centric.

Cultural Identity	This refers to a part of a person's identity, or their self-conception and self-perception, and is related to nationality, ethnicity, religion, social class, generation, locality, or any kind of social group that has its own distinct culture.
Cultural Sites	These are areas with cultural, religious, or traditional value to the community. These sites are government-regulated with the aim of protecting them from getting damaged, abused, or neglected.
Demonstrates understanding	This refers to the manifestation of acquired knowledge or skill based on expected standards and parameters of learning.
Design	A design is a plan or set of instructions for making something or putting something into action. It can also be the prototype, product, or process that comes from that plan or set of instructions.
Differentiated Instruction	A teaching approach that allows teachers to design their lesson plans and strategies according to the different learning style of each learner.
Digital Technologies	This term refers to electronic resources, tools, systems, and gadgets that generate, store, process, or transfer data.
Digital Interactive Media	Digital interactive media refers to products and services on digital computer-based systems that respond to the user's actions by presenting content such as text, graphics, animation, video and audio, and includes the internet, social media, mobile communications and digital interactive signage. https://www.lawinsider.com/dictionary/digital-interactive-media
Drone	a continuous low sound made by some musical instruments. *https://www.oxfordlearnersdictionaries.com/us/definition/english/drone_1#:~:text=%E2%80%8B%5Busually%20singular%5D%20a%20continuous%20low%20sound%20made%20by%20some,instrument%20that%20makes%20this%20noise*
Elements of Music	This refers to texture and form, along with timbre, dynamics, rhythm, melody, and harmony.
Ensemble	This refers to a group of musicians, dancers, or actors who perform together. *https://www.vocabulary.com/dictionary/ensemble*
Emerging	This refers to any newly formed work, concept, process, and practice in the present time by upcoming artists.

Experimental Theater / Avant-garde	This refers to theater that diverges from the dominant mode of realism. It pushes the boundaries of what is considered conventional or mainstream, often exploring new artistic techniques, unconventional narratives, and non-traditional staging methods.
Exploration and Discovery	Learning music and arts through investigation, observation, and experimentation
Expressing	This refers to a music behavior and an art process whereby art is used to convey emotions and experiences.
Expressive Work	This refers to the output that focuses on the learner's expression of thoughts and feelings, rather than an output that strictly follows certain standards of aesthetics and functions.
Forms	This refers to distinctive classifications or types of art used as a medium of expression. There are different forms of arts; namely, architecture, painting, sculpture, literature, music, cinema and theater.
Folk Art	This refers to functional or utilitarian visual art created by hand (or with limited mechanical facilities) for use by the maker or a small, circumscribed group and containing an element of retention—the prolonged survival of tradition. Folk art is the creative expression of the human struggle toward civilization within a particular environment through the production of useful but aesthetic buildings and objects. *Harmon, M.. "folk art." Encyclopedia Britannica, July 30, 2022. https://www.britannica.com/art/folk-art-visual-arts.*
Folk Dance	Is a form of dancing that is both popular and meaningful to culture. Folk dances often reflects traditions or customs of culture and arise during ceremonies, festivals, significant cultural events and for show. *"What Is Folk Dance? With Top 10 Examples & History." Music Industry How To. March 22, 2023. https://www.musicindustryhowto.com/what-is-folk-dance/.*
Folk Music	This refers to a type of traditional and generally rural music that originally was passed down through families and other small social groups. Typically, folk music, like folk literature, lives in oral tradition; it is learned through hearing rather than reading. It is functional in the sense that it is associated with other activities, and it is primarily rural in origin. *Nettl, B.. "folk music." Encyclopedia Britannica, May 1, 2023. https://www.britannica.com/art/folk-music.*

Functions	This term refers to the definite intentions and purposes of the existence of a certain concept. It may also refer to how art conveys information to people. (i.e. commentary, pleasure, persuasion, memory, worship, ritual, and self-expression.
Geographic and Cultural Community	This refers to a set of people grouped together according to location and cultural similarities.
Glocal	This is a word that combines "global" and "local". It means that global knowledge is contextualized for local use.
Historical Beliefs	This refers to the common beliefs of people based on their recorded history and those beliefs that were verbally transmitted from one generation to another.
Improvise	This term refers to the act of making or producing something new out of existing materials.
Indigenized materials	This refers to any materials, natural or synthetic, adapted to suit one's particular culture or locality.
Indigenous materials	This refers to any materials, natural or synthetic, available in one's locality.
Integrative Creative Work	This refers to an output created based on the seamless fusion of the features of music and arts.
Interrelationship (form, function, performance practices)	This refers to the connections formed among the concepts of music and arts as manifested in a creative work.
Literacies in Music and Arts	This refers to the awareness of various music and arts expressions in one's locality. This is clearly seen in the contents / topics, standards and competencies.
Mass Media	This refers to all the forms of communication targeting a large group of people (audience).
Medium	This refers to any material used to create an artwork.
Multicultural Literacy	This consists of the skills and ability to identify the creators of knowledge and their interests (Banks, 1996), to uncover the assumptions of knowledge, to view knowledge from diverse ethnic and cultural perspectives, and to use knowledge to guide action that will create a humane and just world.
Multisensory (Multisensorial)	It is a teaching approach that perceives children to learn better by using all senses: visual, auditory, kinesthetic, and tactile.

Music and Arts Behaviors and Practices	This consist of the skills, concepts, techniques and processes which are all essential to the development of the skills and competence of the learners in Music and Arts Education.
Music Education	This refers to the study of vocal and instrumental music-making, including historical, cultural, and geographic background. The subject provides opportunities for singing and music-making that lead to audience development and appreciation of culture and heritage.
Music Literacy	This refers to the ability of children to generate music, reflect on the music in which they are involved, express their opinions on the music they play, hear, or create, speak about, and listen to form judgments, and read, write, grasp, and interpret relevant music notation.
MIDI	Musical Instrument Digital Interface
Natural materials	This refers to materials existing in or formed by nature
Natural sound	environmental sounds or sounds from the natural environment
Neoliberal Economy	This refers to the elimination of price control in the sale of creative works in the market.
New media	This refers to the forms of media that are computational and rely on computers and the Internet for redistribution. Some examples of new media are computer animations, video games, human-computer interfaces, interactive computer installations, websites, and virtual worlds. New media are often contrasted with "traditional media", such as television, radio, and print media. New media does not include analog broadcast television programs, feature films, magazines, or books – unless they contain technologies that enable digital generative or interactive processes. *https://tesda.gov.ph/Downloadables/TR%20-%20Visual%20Graphic%20Design%20NC%20III.pdf*
Ostinato	constantly repeated rhythmic, melodic, or harmonic pattern *https://www.britannica.com/art/ostinato*
Perceiving	This refers to the art process conditioned by a context, whereby observation and evaluation are involved.
Perception	This refers to sensory and affective dispositions applied in arts.
Performing Arts	It ranges from vocal and instrumental music, dance, and theatre to pantomime, sung verse and beyond. They include numerous cultural expressions that reflect human creativity and that are also found, to some extent, in many other intangible cultural heritage domains.

	https://ich.unesco.org/en/performing-arts-00054
Popular culture	This refers to the set of practices, beliefs, and objects that embody the most broadly shared meanings of a social system. It includes media objects, entertainment and leisure, fashion and trends, and linguistic conventions, among other things.
Post-war	This refers to the period spanning from 1946 to late 1950s.
Practices	This refers to those that are done on a regular basis, as a habit, tradition, or custom.
Pre-war	This refers to the period spanning from 1935 to 1942.
Printed Media	Any written or pictorial form of communication produced mechanically or electronically using printing, photocopying, or digital methods from which multiple copies can be made through automated processes. *https://www.oxfordreference.com/display/10.1093/oi/authority.20110803100346392;jsessionid=166478548D40903E17489241CBE80CCA#:~:text=1.,be%20made%20through%20automated%20processes.*
Processes	This refers to a series of actions, steps, and procedures taken in order to achieve a particular output.
Production	This refers to the process of recreating an artwork or performance.
Properties of Sound	This refers to duration (rhythm), pitch (melody, harmony), quality (timbre), and volume (dynamics).
Publishing Media	This refers to a publication, whether printed or electronic, whether or not there are fees associated with it, where no use rights are granted to end users other than to read and where all reasonable technical measures are taken to prevent more than viewing (generally only applicable to electronic data), that is either a newspaper, current affairs publication released at least three times a year, or an academic, literary, trade, or technical journal whose primary goal is the advancement of or criticism of
Realism	This refers to a dominant style of modern theater that aims to bring on stage the authenticity of real life through characterization, acting, and stage design *CCP Encyclopedia of Philippine Art. Manila :Cultural Center of the Philippines, 1994.*
Relevant	This refers to a particular feature of music and arts meaningful and appropriate to the place of learners.
Representative Creative Work	This refers to existing and prominent works that represent a certain geographic area, time frame or group of people.

Rubrics	This is a learning assessment tool that is used to evaluate output, productions, or performance-based tasks. It is a scoring guide that articulates the expectations and describes the level of quality expected from a learner. (Andrade, 2000; Arter & Chappuis, 2007; Stiggins, 2001).
Sacred Music	This refers to a type of music that is performed or composed for religious, devotional, or spiritual use or functions.
Secular Music	This refers to a type of music that is intended for entertainment, self-expression, courtship, etc.
Skill Progression	This refers to the gradual enhancement and advancement of skills through a structured and sequential learning process. Progression in this context refers to the sequential development of skills, starting from fundamental or rudimentary abilities and gradually advancing towards more sophisticated or intricate ones. Skill progression generally entails the process of deconstructing a skill into its constituent parts or stages, instructing and rehearsing each stage until proficiency is attained, and subsequently leveraging that proficiency to progress to the subsequent stage.
Soundscape	This refers to an acoustic environment consisting of events heard, rather than objects seen (*Schafer, 1969*).
Styles	This refers to the manner in which artists portray their ideas and express their vision. This can be a general method or technique that may emerge as a trend during a certain period of time, which the artists use and apply in their works.
Subjects	This term refers to the main idea expressed in an artwork. It answers the question, what the artwork is all about.
Symbolism	This term refers to artistic representations that use abstract images, indirect suggestions and other visual qualities to express ideas, emotions and thoughts.
Synthetic	This refers to the term suggested in lieu of the term "man-made" to promote gender sensitivity and fairness.
Synthetic materials	This refers to materials manufactured by people.
Techniques	This refers to the tools and methods used to bring about a desired outcome.
Technology-based Mediums	This refers to the software and hardware which have practical functions in music and arts production for creative works.

Temporal or Rhythmic modes	This refers to musical elements related to time and duration such as meter, rhythmic pattern. Particular examples may include Binalig, Tidtu, Sinulog patterns in Kulintang music, Balitaw pattern, Pandangguhan pattern, among others. Tala for Indian Music.
Theme	This refers to the learning focus of a particular discipline taught within a particular period of time.
Tonal System	This refers to the hierarchical / ordered set of tones used in musical examples
Traditional Art	This refers arts are learned person to person, passed from generation to the next, and influenced by culture, family, ethnicity, and era. Traditional arts often represent a place or a group of people. It can also express the thoughts and feelings of a point in history. *"What Are Traditional Art." Wheatland Music Organization. https://www.wheatlandmusic.org/traditional-arts-weekend/what-are-traditional-arts/.*
Traditional Dance	This refers to any local dancing tradition, often strongly connected with local musical forms and/or local beliefs. *https://www.firsttutors.com/uk/dance/articles/dance-styles/traditional-dance.php*
Traditional Cultural Expressions	Also called "expressions of folklore", may include music, dance, art, designs, names, signs and symbols, performances, ceremonies, architectural forms, handicrafts and narratives, or many other artistic or cultural expressions. *https://www.wipo.int/tk/en/folklore/#:~:text=Traditional%20cultural%20expressions%20(TCEs)%2C,other%20artistic%20or%20cultural%20expressions.*
Traditional Music	The traditional music of the Philippines reflects the Philippines' diverse culture, originating from more than 100 ethnolinguistic groups and shaped by a widely varying historical and sociocultural milieu. Like the folk music of other countries, it reflects the life of common, mostly rural Filipinos. Like their counterparts in Asia, many traditional songs from the Philippines have a strong connection with nature. *https://dbpedia.org/page/Philippine_folk_music*
Visual Arts	Visual arts is a category for works and processes that are generally visual in nature such as drawing, painting, sculpting, ceramics, weaving, digital arts/media arts and others.

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