

## ***MODULE 6.8***

### CURRICULUM and INSTRUCTION: MAPEH/MSEP

(Music, Art, Physical Education and  
Health Education)

(Musika, Sining at Edukasyon sa  
Pagpapalakas ng Katawan,  
Edukasyong Pangkalusugan)

*Teacher Induction Program*

**Teacher Education Council, Department of Education**

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## OVERVIEW

Modules are self-contained and independent units of instruction with well-defined objectives to develop specific competencies. These are designed to make learning easier yet challenging to the user to become creative, resourceful and independent. An educational tool, modules which present and explain the topics substantially serve as a textbook. They also provide a variety of activities that stimulate independent and self-guided learning experiences.

As an effective mode of instructional delivery system, modules in teaching the components of MAPEH (Music, Arts, Physical Education and Health) / MSEP (Musika, Sining, Edukasyong Pagpapalakas ng Katawan, at Edukasyong Pangkalusugan) could be most helpful to the beginning teachers.

To ensure that teaching competency in MAPEH/MSEP is developed, this module in MAPEH/MSEP focuses on three big areas, namely: Teaching Methods in Music, Content/Activities in Art, and Teaching Strategies in Physical Education and Health Education. The teaching methods will help you teach music lessons in the most interesting and easiest way possible. In Art, the contents and activities provide opportunities for individual and group work that will develop deeper appreciation of our culture and that of other countries. The varied teaching strategies in Physical Education and Health Education will provide you different approaches in presenting and developing the lessons, making them relevant and meaningful to life.

Furthermore, modules of the four components of MAPEH/MSEP present Sample Activities and Sample Lesson Plans as guide.

It is the intention of the components of MAPEH/MSEP to help the new teachers to be skillful and competent in providing varied teaching-learning experiences according to the needs, interests and levels of the pupils/students, and thus deliver quality education.

## **PROCEDURE**

The module is written in a very user-friendly manner. Definitions, processes and samples are included as an input knowledge or as a guide. Instructions are made clear and straight to the point. Your resourcefulness and creativity are needed to be able to answer or do the task well.

As you start reading, bear in mind that this module will provide additional information to your own experiences. It will enhance your skill in the use of methods and strategies as you deal with different students.

At the beginning you might think that the module is difficult to comprehend. If you feel that way, relax for a while and when you are ready, read slowly with understanding. Just follow the directions and you will be guided as you move on page after page.

There are activities that you are going to do. Keep all the outputs in your portfolio as a record of your accomplishments.

## **ASSESSMENT**

As you advance in the lessons, you are going to track down your progress through your own Personal Portfolio. A portfolio is a collection of evidences which include artifacts, pictures, diaries and other personal evidences that reflect your collective experiences and professional growth.

Your portfolio may include the following:

- Answers to the SCQ's and Activities at the end of each lesson
- Collected evidences of accomplishment and other materials related to the lesson

Evidences or proof of your progress should be bound in a clear book or in other forms organized logically with explanation, captions and reflections.

# OBJECTIVES

This module aims to enhance your teaching competence and skills; serve as a motivation tool to improve yourself; provide learning experiences that will add data to your knowledge; and contribute to your desire to be a better teacher.

After using the module, you will be able to

1. analyze the procedure of the different activities and approaches in teaching the subject MSEP/MAPEH;
2. acquire the skills in preparing instructional materials needed in the development of the lesson;
3. recognize the importance of learning the different teaching methods, strategies and activities of each component in the development of the lessons; and
4. appreciate the value of the module in enhancing the teaching skills.

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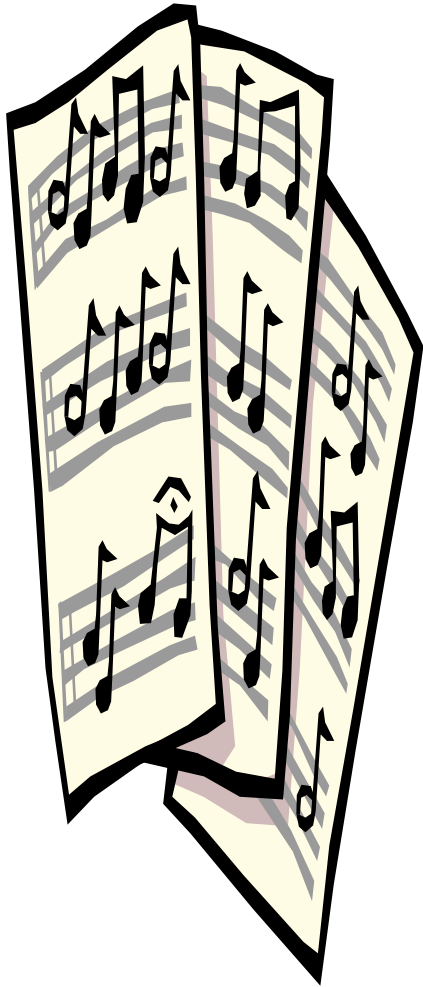
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Universal Language of Mankind

Music / Musika

Teaching Methods

# INTRODUCTION

While we all know the countless uses of music in all aspects of life, this module will provide you with the different methods and techniques in teaching music, sample lesson plans and different activities for you to be able to build your confidence in teaching music, not only for your benefit but for your students as well.

What are the objectives of this component?

After studying this part of the module, you should be able to:

- identify the different methods in teaching music;
- master the different features which can be used effectively in teaching music;
- compare the different methods; and
- teach music effectively.

Remember, I will not be with you in person to guide and clarify matters for you. Therefore, please work on all the Self-Check Questions (SCQ's), and Activities. The activities and learning tasks enable you to use the concepts or practice the skills you read about in this text. The checkpoints and comments on the activities will not only give you feedback on your performance but also elaborate on the concepts as well. The lessons in this component will prepare you for your Postassessment at the end of the module.

Are you ready to learn more? But first we need to assess your knowledge in Music. The next page is the pre test. Don't be afraid, you will not be graded.

You may now go to the next page.

**GOOD LUCK!**

# PREASSESSMENT FOR MUSIC

Let's see how much you already know about the topics which we are going to discuss in this module.

You may start answering now.

Multiple Choice: Encircle the letter of the correct answer.

1. A Hungarian composer who introduced a method of teaching music.
  - a. Emil Jacques Dalcroze
  - b. Zoltan Kodaly
  - c. Carl Orff
  - d. Justine Ward
2. A German composer who introduced a method of teaching music.
  - a. Emil Jacques Dalcroze
  - b. Zoltan Kodaly
  - c. Carl Orff
  - d. Justine Ward
3. A Swiss teacher/composer who introduced a method of teaching music.
  - a. Emil Jacques Dalcroze
  - b. Zoltan Kodaly
  - c. Carl Orff
  - d. Justine Ward
4. This method is based on the rhythm and pentatonic scale.
  - a. Kodaly Method
  - b. Orff-Schulwerk Method
  - c. Dalcroze Eurhythmic Approach
  - d. Justine Ward Approach
5. This method animates the child's emotional life and orients his taste to the finest aesthetic standards possible.
  - a. Dalcroze Method
  - b. Justine Ward Method
  - c. Kodaly Method
  - d. Orff-Schulwerk Method
6. This method provides a sensory-motor approach in music foundation.
  - a. Carabo-Cone Method
  - b. Dalcroze Method
  - c. Justin Ward Method
  - d. Kodaly Method

7. The grouping of notes in a measure in a given time signature.
- a. Dynamics
  - b. Form
  - c. Rhythm
  - d. Tempo
8. The arrangement of musical sections or parts which may be similar or contrasting, for beauty and variety.
- a. Form
  - b. Melody
  - c. Rhythm
  - d. Tempo
9. Which of the following indicates volume?
- a. Dynamics
  - b. Form
  - c. Rhythm
  - d. Tempo
10. A musical form that has two or more parts wherein each part begins at different points and ends after the other depending on the number of repetitions made.
- a. Form
  - b. Rhythm
  - c. Round
  - d. Tempo

# LESSON 1

## *THE KODALY METHOD*

### **I. OBJECTIVES**

1. Acquire skills in singing, reading and writing notes.
2. Gain deeper appreciation of our culture.
3. Create and perform rhythmic patterns.

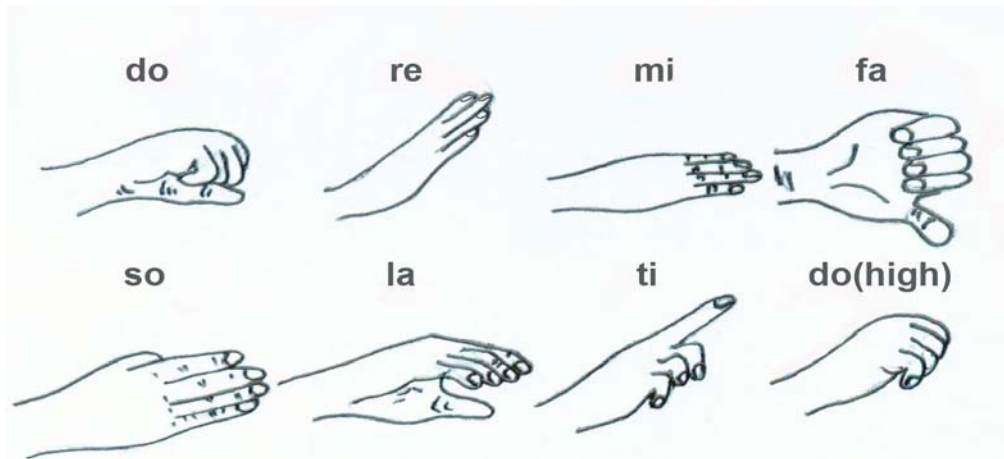
### **II. DESCRIPTION**

The Kodaly Method is a teaching strategy in music which was introduced by a Hungarian composer, Zoltan Kodaly. This method was adopted by music teachers from Grades one to six. Its foundation is based on the rhythm and the use of a pentatonic or five-tone scale.

### **III. DIRECTIONS**

The Kodaly Method has the following components:

- a. System of rhythm duration symbols such as using syllables “ta” for quarter note, “ti” for the eighth note, and “ti-di” for the sixteenth note, to indicate one-beat and half-beat tones.
- b. Kodaly Scale - A scale using hand signs or gestures which indicate the notes of the scale, from lower do to higher do or vice versa. Each hand position signifies specific characteristics and mood – acting or moving and passive or resting. (Please see the illustrations of Kodaly hand signs.)



The tonic (high and low do) in clenched fist manifests rest, repose or finality or passiveness. The supertonic (re), mediant (mi) and dominant (so) are in open palm positions. Subdominant (fa) with thumbs down and leading tone (ti) with second finger pointing up signify activity or movement.

#### IV. BEC LEARNING COMPETENCIES

Melody

- a. Identify High and Low Sounds
- b. Scale

- Major Scale

Movable Do—identify the hometone Do and notes in each scale

- Pentatonic Scale

#### Reminder:

Before you can do the sample activities you should master the Kodaly Hand Signals.

#### V. SUGGESTED ACTIVITIES

1. Singing simple songs using Kodaly hand signals
2. Dramatization of a story.

## SAMPLE LESSON PLAN

### I. Objectives

At the end of the lesson, students shall have

1. Identified the high and low sounds.
2. Used Kodaly Hand Signals in singing.
3. Interpreted music through dramatization.

### II. Subject Matter

Topic : High and Low Sounds (Melody)

Materials: Lyrics of the Songs, Pictures of Animals, Cassette Tape,  
Pitch Pipe, musical instruments

Integration: Science - taking care of our nature/environment

English - predicting outcome in the story read

### III. Procedure

#### A. Preliminary Activities

##### 1. Melodic Drill

- a. Singing the so-fa syllable
- b. Recalling the standard guide for singing
  1. Sit properly.
  2. Sing in natural, pleasing voice.
  3. Feel the lyrics of the song.

#### B. Presentation and Development Activities

##### 1. Motivation

Show the picture and ask the following questions:





- Which objects in the picture are high?
- Which are low?
- Which is the highest?
- Which is higher, the mountains or the birds? the tree or the giraffe? the giraffe or the crocodile?
- What will happen if we will not take good care of our nature/environment?
- What can you do to help save our mother earth?

## 2. Lesson Proper

### a. Presentation / Discussion

A sound can be high or low. It can also be very high or very low, or in between the levels of high and low.

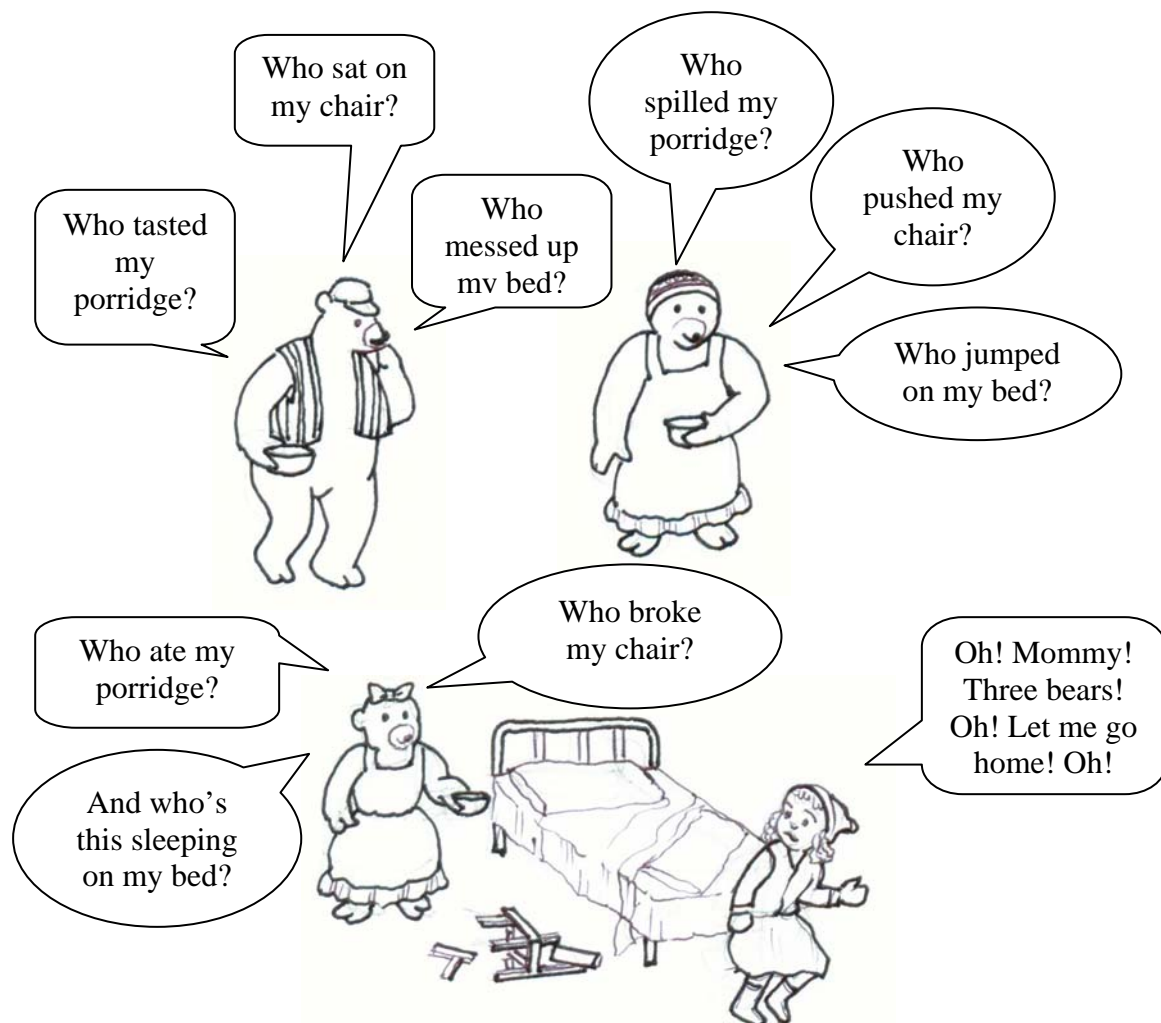
Present the short story “Goldilocks and the Three Bears.”

Make it come alive with the sounds.

## GOLDILOCKS AND THE THREE BEARS

Once upon a time, there were three bears: Mama Bear, Papa Bear and Baby Bear. They lived in the woods. A cute little girl named Goldilocks wandered into their house one day while the three bears were away for a walk. Goldilocks had fun inside their house. When the bears came back, they found out that somebody had eaten their porridge, sat on their chairs, and slept on their beds.

### Dramatize their story



Describe the sounds in the story. Describe the voice of Papa Bear, Mama Bear, Baby Bear and Goldilocks.

#### b. Formation of the Concept

Voices and many objects can produce high or low sounds.

## c. Activities

In Music, Pitch is the highness or lowness of a tone. We hear varied pitches all around us.

Direction: Sing the following melodies with hand signals. SO as high note and MI as low note.

1. 

SO	SO
MI	MI

2. 

SO	SO
	MI MI

3. 

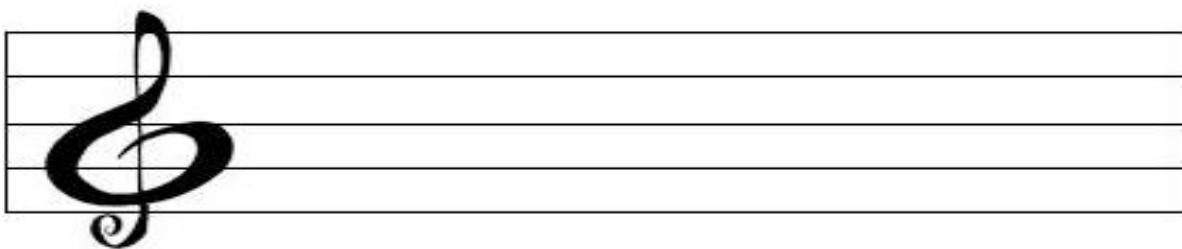
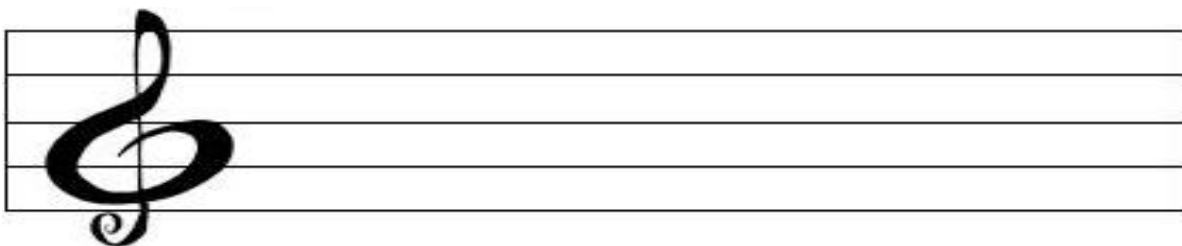
SO	SO	SO
		MI

4. 

	SO	SO
MI	MI	MI MI

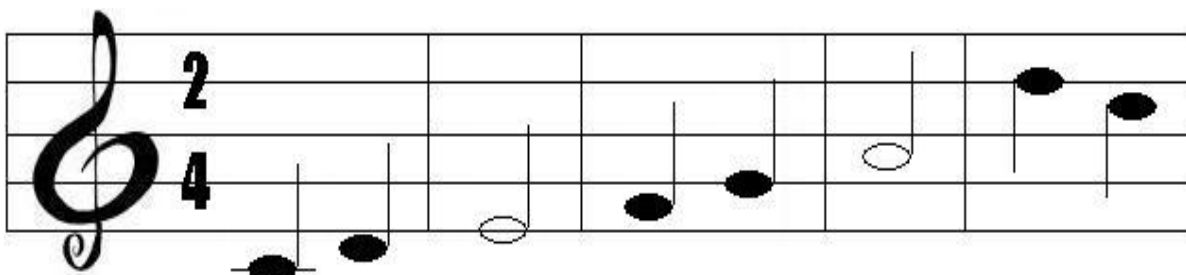
## IV. Evaluation

Teacher will sing 3 to 5 tones as she does the Kodaly hand signals. Draw note/s on the staff. (Do, Mi, So, La, Fa, MI, Re, Ti) Identify which are high tones and which are low tones. High tones will be placed on the 1<sup>st</sup> staff while the low tones will be placed on the second staff.



## V. Assignment

Sing the melodic pattern at the same time using the Kodaly Hand Signals.



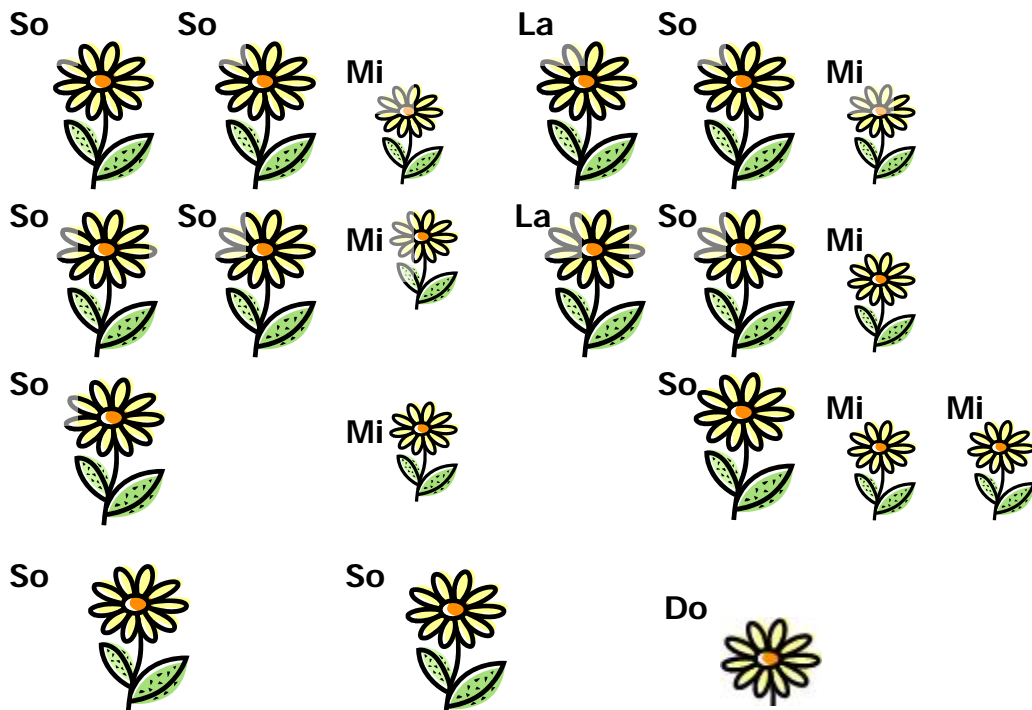


## ACTIVITY 1

To be able to help you master the Kodaly Scale of Hand Signals, below is the song “Ring around a Rosy”, Sing it with hand signals.

### RING AROUND A ROSY

Ring around a rosy  
 Pocketful of posies  
 Ashes, ashes we  
 All fall down.



## SCQ 1

Sing the song “Ring Around the Rosy” and identify the sofa-syllable.  
 What is the new tone?

# LESSON 2

## *THE ORFF-SCHULWERK METHOD*

### **I. OBJECTIVES**

1. Acquire knowledge of the fundamentals of music through active participation.
2. Become familiar with the different instruments and cultural music.
3. Appreciate the activities while singing, moving and using a variety of instruments.

### **II. DESCRIPTION**

The Orff-Schulwerk Method is a unique way of teaching music which was developed by a German composer, Carl Orff, who was also a music educator. It utilizes the natural meter of words and the child's instinctive desire to incorporate speech, rhythm and movement as the basis for creating rhythms (e.g., strolling, skipping, running, swinging, etc.).

### **III. DIRECTIONS**

1. Orff devised simple rhythm chants to serve as the basis for sequential development activities. Speech patterns were taken from chants, games and vocal sounds in the child's vocabulary. The patterns were chanted, clapped, danced and sung.
2. Emphasis on rhythm led Orff him to the use of percussion instruments in music education. He developed an ensemble of percussion and string instruments designed to create the proper timber for the music. The instruments can be played even without proper training.
3. The children do much imitation and improvisation and are led to create their own music from their inner feelings and imitation of sounds heard from the surroundings. Thus, they become sensitive to sound and develop other sounds from these.

Examples: swaying of the trees, dropping of rain, galloping of horses

- Orff involved creative activities using singing, playing and natural movements.

Examples: jumping, walking, running

#### IV. BEC LEARNING COMPETENCIES

##### Rhythm

Rhythmic patterns using quarter notes and eighth notes

Values of notes and rests

Different time signature/meters

Examples:



Aural awareness of the rhythm and bodily response

- rhythmic flow
- Pulse beat
- Accents

Quarter Note - a closed note with a stem. The stem is in an upward position and is attached at the right side of the note head

(♩). In the downward position, the stem is attached to

the left side of the note head (♪)

Eighth Note - can take the place of one quarter note (♩ = ♪♪).

#### V. SUGGESTED ACTIVITIES

- Use of cards with symbols or words, drawings of symbols
- Play activities – movements of different parts of the body
- Warming up movements while classical music is played

4. Interpreting music with own movement (examples: walking, running, swaying)
5. Playing rhythmic games

Example: "Partner"

- Both will sing and clap the rhythmic patterns.
- One group will recite and the other group will count while clapping.
- Exchange parts.
- Both clap and count at the same time.
- Both sing and clap at the same time.

## **SAMPLE LESSON PLAN**

### **I. Objectives**

At the end of the lesson, the students shall have

1. Identified quarter notes and eighth notes.
2. Formed word patterns according to notated rhythm.
3. Created rhythmic patterns.

### **II. Subject Matter**

Topic : Rhythmic Patterns

Materials: Charts of rhythmic patterns; pitch pipe

Integration: Science

Places where animals live

Common animals in the locality

Major plant groups

### **III. Procedure**

#### **A. Preliminary Activity**

Singing sofa syllable using Kodaly Hand Signals

## B. Presentation and Development Activities

### 1. Motivation

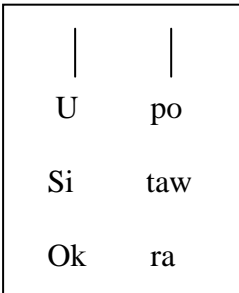
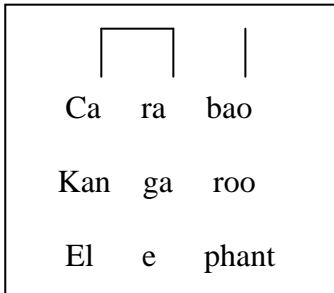
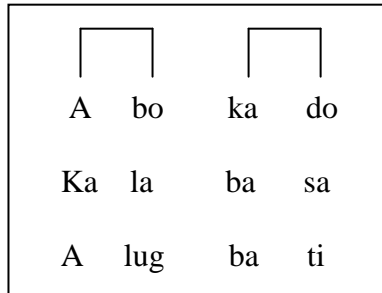
Pupils will say their names aloud. Clap the beat as they recite their names. Feel the beat and rhythm.

Example:  Example:   
 Le ny                      Jo se phine

### 2. Lesson Proper

#### a. Presentation / Discussion

Each box has a set of words with steady beats above them. Recite the words aloud. Clap the beats as you say each set. Keep repeating each set. Feel the beats. Feel the rhythm.

		
Box No. 1	Box No. 2	Box No. 3

1. How many beats are there in box no. 1; box no. 2 and box no. 3?
2. Do they have the same number of beats?
3. Where can we find/see the animals mentioned in box no. 2?
4. What groups of plants are mentioned in box no. 1 and in box no. 3?
5. Introduce the rhythmic pattern.

Sing the song “Old MacDonald.” (see page 17 for the song)

Feel the beat by clapping hands and marching.

#### b. Formation of the Concept

Rhythmic patterns are groups of notes in a measure in a given time signature.



c. Activities

Pupils will be divided into groups. Each group will create its own simple rhythmic pattern.

1. Gaya- gaya puto maya
2. Mommy ko, Daddy ko
3. Seesaw, up and down
4. Bata! Bata! Tayo na!
5. Pen, pen de sarapen

### OLD MACDONALD

4  
D D D S L L S M M R R Di  
Old Mac - Do - nald had a farm, Ee - i - ee - i oh. And

on this farm he had some ducks, Ee - i - ee - i oh. With a  
cows With a  
pigs With an  
sheep With a

quack quack here and a quack, quack there,  
moo, moo a moo, moo  
oink, oink an oink, oink  
baa, baa a baa, baa

here a quack there a quack ev'-ry - where a quack, quack.  
a moo  
an oink  
a baa

Old Mac - Do - nald had a farm, Ee - i - ee - i oh.

#### IV. Evaluation

Direction: Look for the rhythmic pattern that matches Column A and Column B. Connect them with a line.

a. Gaya-gaya puto maya

a. 

b. Mommy ko, Daddy ko

b. 

c. Seesaw, up and down

c. 

d. Bata! Bata! Tayo na!

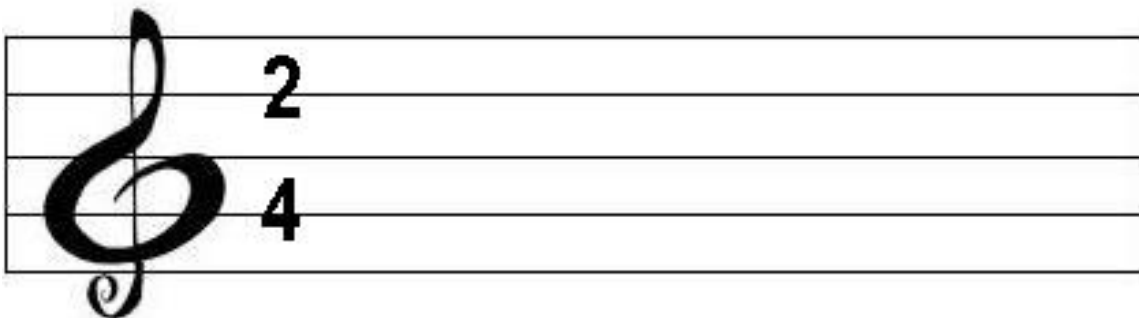
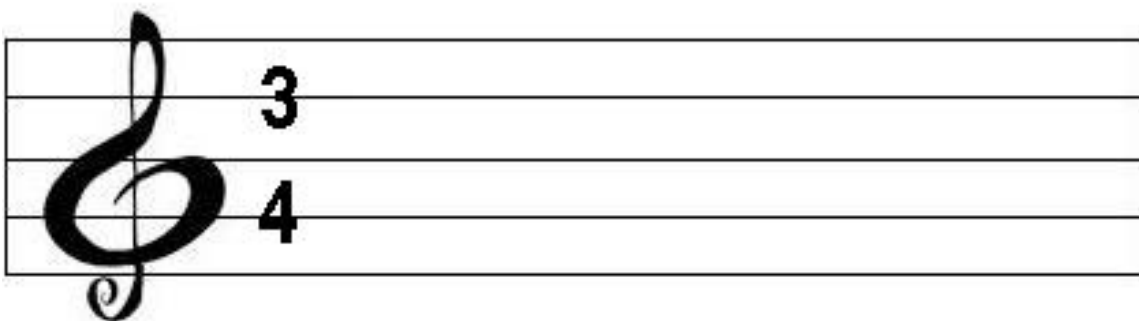
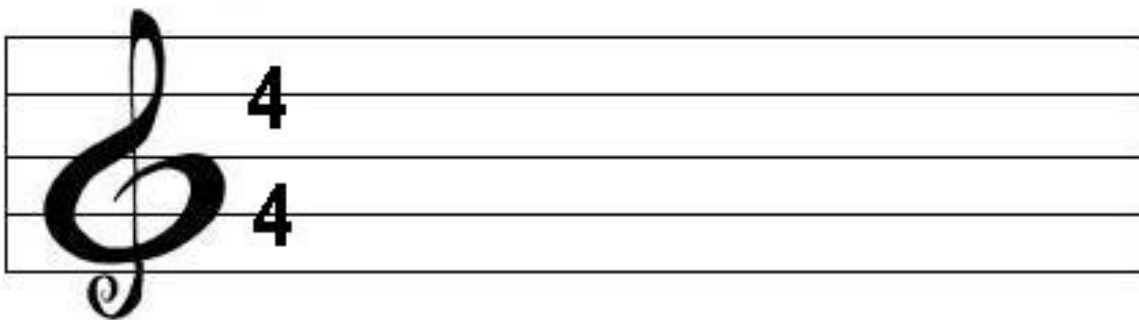
d. 

e. Pen, pen de sarapen

e. 

#### V. Assignment

Create your own rhythmic patterns for the following time signature.





## ACTIVITY 2

Were you able to teach the lesson to your pupils? Answer the observation checklist below.

### Observation Checklist

Item
A. Pupils' response to the activity
1. interested
2. participative
3. bored
4. not concern
5. inattentive
6. can do the activity alone
7. can create their own rhythmic pattern
8. lively
9. need constant guide
10. can't easily follow instruction



## SCQ 2

A. Sing the song "Rain, Rain, Go Away" and draw / write the pattern using the

| or □

### RAIN, RAIN, GO AWAY

| 4 Rain, rain, go a – way, come a – a gain an – oth – er day, | |  
 | 4 Lit – tle Su – zy wants to play, in the mea – dow, in the hay | |

B. Here is a short poem. Use any rhythmic instrument to accompany the rhythmic patterns (example: drum, sticks, coconut shell, sand blocks, etc.).

Draw/write the pattern using | or □

“SA KAPALIGIRAN”

Mundong ibinigay

Sa atin ng Maykapal

Taglay ay musika

Sa kapaligiran

Tunog ng kulog

Na dumadagundong

Ragasa ng alon

Na gugulong-gulong

Patak ng ulan sa ating bubungan

Yabag ng hayop

Sa mga lansangan

# LESSON 3

## *THE DALCROZE EURYTHMIC APPROACH*

### I. OBJECTIVES

1. Translate terms and symbols for literate musical reading.
2. Interpret music through body responses.
3. Participate actively in the singing activity.






### II. DESCRIPTION

Eurythmics was introduced by Emil Jacques Dalcroze, a Swiss teacher and composer. Eurythmics is a system of coordinating physical movements with music to help the participants develop a sense of rhythm. This approach was based on solfege, piano improvisations, and eurythmics or rhythmic movements.

### III. DIRECTIONS

1. Dalcroze method is like dramatization, play-party games, and dancing. The rhythmic bodily movements in dramatization and play-party games interpret the text of a song through dancing. Dalcroze eurythmics means bodily movements which interpret aspects of the music.
2. Play –party games, folksongs and dances are used as singing games.

Some rhythmic movements

- a. quarter note (  ) - ordinary walking
- b. half note (  ) - step and bow or pause
- c. dotted half note (  ) - step and 2 bows or pauses
- d. 2 eighth notes (  ) - 2 light running steps
- e. dotted quarter note (  ) – bow

Example: Lubi-Lubi

## IV. BEC LEARNING COMPETENCIES

Dynamics indicates particular levels of intensity

(Fortissimo, pianissimo, mezzo forte, mezzo piano)

Application and interpretation of musical terms and symbols in music performances (singing, playing, listening or creating)

### LUBI LUBI

#### Visayas

3  
4

E ne ro Pe bre ro Mar so A bril Ma yo Hun yo

Hulyo A gos to Set yem bre Ok tu bre Nobyembre, Disyembre

lu bi lu bi Kon wa ray sin a ba ni

ko Pa tay na i nin la was ko la was

ko ay ay ma de des ma yo sam ba has na

de ma siya do

## V. SUGGESTED ACTIVITIES

### 1. Dynamics

- a. Making big motion for loud sounds or small motions for soft sounds
- b. Using crescendo ( $<$ ) and decrescendo ( $>$ ) to interpret growing or fading, as one imagines himself to be the subject (e.g., a growing plant or fading sunlight)

#### Examples: **Loud Sounds**

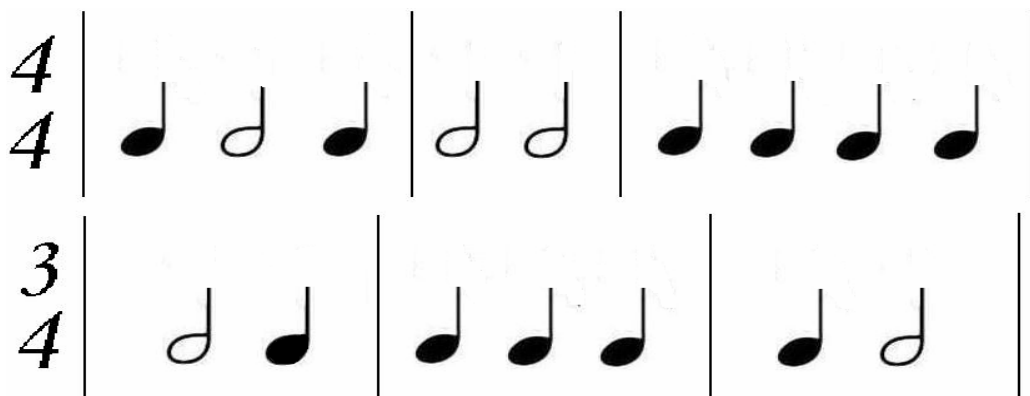
1. drums
2. cymbals
3. trumpet
4. thunder
5. ambulance siren
6. ball bouncing
7. church bell ringing
8. jet plane flying
9. children shouting
10. hammer pounding

#### **Soft Sounds**

1. sticks
2. flute
3. piano
4. heart beating
5. bird chirping
6. water faucet dripping
7. clock ticking
8. wind softly blowing

### 2. Rhythm

Showing simple rhythmic patterns through movements like clapping, tapping, waving, tiptoeing, etc.





## SAMPLE LESSON PLAN

### I. Objectives

At the end of the lesson, the students will be able to:

1. Recognize dynamics signs.
2. Identify terms and symbols used in the song.
3. Interpret dynamics symbols.

### II. Subject Matter

Topic: Dynamics

Materials: Tape recorder

Picture of Animals in the Story

Pitch pipe

Chart of the song “Ako ay Pilipino”

Integration: Science - Animals and their Habitat

English - Parts of the Story

### III. Procedure

#### A. Preliminary Activities

1. Rhythmic Drill--clapping the hands, tapping the desk, stamping the feet, beating with sticks
2. Recalling the standard guide in singing

#### B. Presentation and Development Activities

1. Motivation – Sing with action, pointing at the body parts.

Ulo, Dibdib, Baywang, Paa

(Leron – Leron Sinta)

Ulo, dibdib, baywang, paa, baywang, paa

Ulo, dibdib, baywang, paa, baywang, paa

Mata, tainga, bibig, pisngi, at ilong

Ulo, dibdib, baywang, paa, baywang, paa

## 2. Lesson Proper

### a. Presentation

- The teacher will present a story “The Friendly Beast.”

### **THE FRIENDLY BEAST**

Jesus our Brother, kind and good,  
Was humbly born in a stable rude,  
And the friendly beast around him stood,  
Jesus, our Brother, kind and good.

“I,” said the donkey, shaggy and brown,  
“I carried his mother up hill and down;  
I carried her safely to Bethlehem town.”  
“I,” said the donkey, shaggy and brown.

“I,” said the cow, all white and red,  
“I gave him my manger for his bed.  
I gave him my hay to pillow his head.”  
“I,” said the cow, all white and red.

“I,” said the sheep with curly horn,  
“I gave him my wool for a blanket warm;  
He wore my coat on Christmas morn.”  
“I,” said the sheep with curly horn.

“I,” said the dove from the rafter high,  
“I cooed him to sleep so he would not cry,  
We cooed him to sleep, my mate and I.”  
“I,” said the dove from the rafter high.

Thus every beast by some good spell,  
In the stable dark was glad to tell  
Of the gift he gave Emmanuel,  
The gift he gave Emmanuel.

**b. Discussion**

- The pupils will listen as the teacher reads the story.
- The teacher will ask the students what the story was about: setting, character, plot, climax, and ending of the story.
- The pupils will describe the character in the story and the sounds animals produce.
- The pupils will imitate the sounds of the animals in the story.
- The teacher will introduce the terms and the symbols in the dynamics.

**TERMS AND SYMBOLS IN DYNAMICS**

Piano - p - soft

Pianissimo - pp - very soft

Mezzo Piano - mp - moderately soft

Forte - f - loud

Fortissimo - ff - very loud

Mezzo Forte - mf - moderately loud

< - Crescendo - soft getting loud

> - decrescendo - loud getting soft

**c. Formation of the concept**

Dynamics is the degree of loudness or softness.

**d. Activities**

- The teacher will group the class as they listen to the song “Ako ay Pilipino.”
- The pupils will identify the symbols found in the song.

(Note: See page 28)

#### **IV. Evaluation**

Write the meaning of the following symbols for dynamics

1. f
2. mf
3. p
4. mp
5. ff

#### **V. Assignment**

Memorize the song “Ako ay Pilipino” and follow the suggested dynamics signs.

## Ako ay Pilipino

*pp*  
 A - ko ay Pi - li - pi - no, ang du - go'y ma - har - li - ka Li -  
 kas sa a - king puso, ad - hi - kaing kay gan - da. Sa Pi - li - pinas na aking  
*mf*  
 ba - yan lan - tay na Per - las ng Si la - nga - nan wa - ri'y na ti - pon ang ka - ya  
*p*  
 ma - nan ng May - ka - pal ..... Bi - gay sa 'king ta - li - no sa ma  
*mp*  
 bu - ti lang la - an Sa a - ki'y ka - tu - tu - bo ang ma - ging ma - pag - ma -  
*mf*  
 hal A - ko ay Pi - li - pi - no, A - ko ay Pi - li - pi - no | -  
*p*  
 sand ban - sa. sand di - wa ang mi - ni - mit - hi ko Sa bayan ko't ban  
*y*  
 di - la, la - an bu - hay ko't di - wa A - ko ay Pi - li - pi - no, Pi - li -  
*y*  
 pi - nong to - to - o A - ko ay Pi - li - pi - no A - ko ay Pi - li  
*ff*  
 pi - no ta - as no - o ka - hit ka - ni - no Ang Pi - li - pi - no ay a - ko



## ACTIVITY 3.1

Examples of pattern in dynamics.

1

3  
4

pp mf f ff

2

4  
4

mf p

How about doing your own?

Create your own patterns and put the necessary dynamics markings.



## ACTIVITY 3.2

Use the method in Lesson 3 (The Dalcroze Eurythmic Approach) in your class. Observe carefully the participation of your pupils in the activities and make a short narrative report.

# LESSON 4

## *THE CARABO-CONE METHOD*

### **I. OBJECTIVES**

1. Associate visual symbols with musical concepts.
2. Use body movements to show the flow of music.
3. Appreciate the music through movements.

### **II. DESCRIPTION**

The Carabo-Cone method provides a sensory-motor approach in the music foundation and “intellectual stimulation for academic achievement.” It was observed by psychologists Piaget and Bruner that “the learning and thinking of children are linked to the concrete, the seeable and the touchable.”

### **III. PURPOSE**

1. Singing and listening while playing make the music concept alive and ingrained in the children’s mind.
2. Perception and musical concepts are developed from the simple to the complex as the children experience movement and touch, and understand the musical symbols.
3. Fun, familiarity and participation are needed to unravel the music symbols.
4. Suggested activities are the use of cards with symbols or words, drawings of symbols, giant replicas. Movements of the different parts of the body are done as play activities.

#### IV. BEC LEARNING COMPETENCIES

Form: Unitary (A) - When a song has one section/ part only.

Binary (AB) - a structure of a musical piece having two distinct parts.

Ternary (ABA) - a kind of structure in music with the first section ( A )  
played both before and after the second section ( B )  
thus taking the ( ABA ) form.

Simple Rondo (ABC) - a structure of a musical piece having three  
distinct parts.

#### V. SUGGESTED ACTIVITIES

1. Follow a Rondo Form with the use of the following:
  - a. instruments
  - b. pictures
  - c. listening to the music
  
2. Give the specific title of music / songs in the following form classifications:
  - a. Unitary (examples: Leron-Leron Sinta, Bahay Kubo)
  - b. Binary (examples: Paru-parong Bukid, Magtanim ay Di Biro, O Naraniag a Bulan, We Three kings)
  - c. Ternary (ABA)  
Examples: "YES, I love you" by Sean Genesis
  
  - d. Simple Rondo (ABC)  
Examples: Lupang Hinirang  
Maligayang Bati



## SAMPLE LESSON PLAN

### I. Objectives

At the end of the lesson, students shall have

1. Recognized musical form.
2. Created simple musical form by using objects.
3. Participated in creating a musical composition.

### II. Subject Matter

Topic: Form

Materials: Classical or Popular Songs and Folk Songs

Pictures

Pitch Pipe

### III. Procedure

#### A. Preliminary Activities

##### 1. Melodic Drill

- a. Use the music ladder, pitch pipe, as guide in the singing of notes on the ladder.

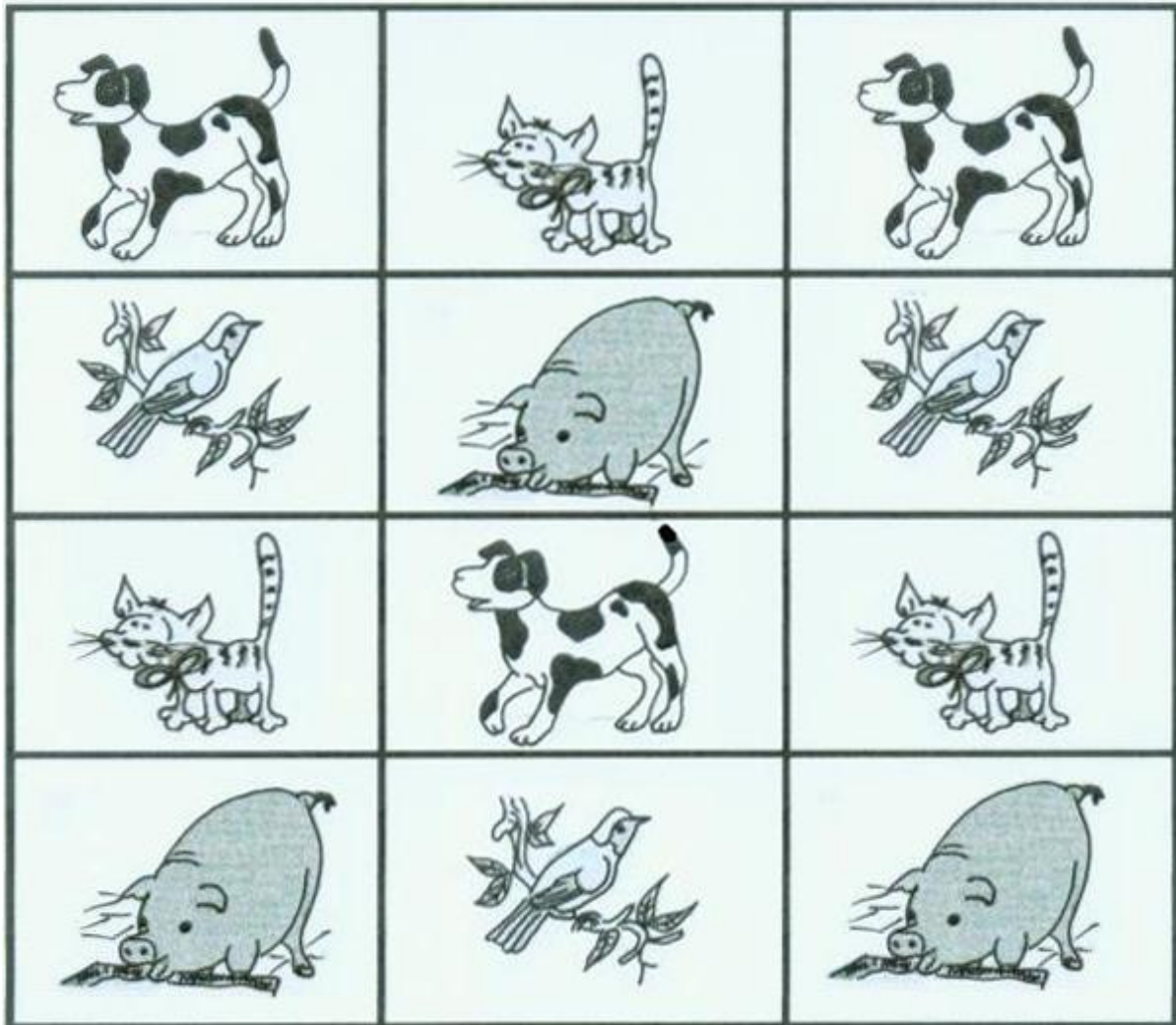
Different progressions are sung: ascending, descending, repeating, skipping and sequencing.

#### B. Presentation and Development Activities

##### 1. Motivation

- Picture Game – Identify the picture and produce the sound the animals make.

**Clap and give the names of the pictures**



2. Lesson Proper

a. Presentation/Discussion

- Describe how plants grow (from seeds, stem, etc.).

Teacher will play songs having the AB form.

“Magtanim ay Di Biro” - (AB)

- Teacher plays the music ABC form and introduces the concepts by asking the students to listen carefully and identify the form of the song.

“Lupang Hinirang”

**b. Formation of the Concept**

Form is the arrangement of musical sections or parts which may be similar or contrasting, for beauty and variety. A musical section is made up of phrases.

**c. Activities**

- Teacher will divide the class into four groups and ask each group to interpret the songs having the AB and ABC forms.

**IV. Evaluation**

The teacher will play the tape with different songs/music for the pupils to identify songs that belong to the AB and ABC forms.

Examples of songs/music: Lupang Hinirang

Paru-parong Bukid

Maligayang araw

O Naraniag a Bulan

Magtanim ay Di Biro

**V. Assignment**

List five examples of songs having AB and ABC forms.



## SCQ 4

Analyze the following items below and classify them according to the different forms Unitary (A), Binary (AB), Ternary (ABA) and Simple Rondo (ABC). Check the appropriate column. (Do it on a separate sheet )

Items	A	AB	ABA	ABC
Bahay Kubo				
Lupang Hinirang				
Paru-parong Bukid				
Maligayang Araw				
Leron-Leron Sinta				
Yes, I Love You				
Jingle Bells				
Magtanim ay Di Biro				
We Three Kings				



## ACTIVITY 4

Knowing the objectives and description of the Carabo-Cone Method, what suggested activities will you choose when you apply this method in your class? Support your answer.

# LESSON 5

## *JUSTINE WARD METHOD*

### **I. OBJECTIVES**

1. Provide opportunities to develop the power of concentration and listening.
2. Use bodily movements to show the rhythmic flow of music.
3. Experience pleasure in interpreting songs.

### **II. DESCRIPTION**

The technique advocated by the Ward series is to impart music not as dry drill or as memory work for the child but as something that animates the child's emotional life and orients his taste to the finest aesthetical standard possible.

The Ward method is the result of ten years of extensive study and experimentation by Justine Ward and the staff of music specialists of the Pius XX School of Liturgical Music in New York. Justine Ward finalized the Ward Series in eight volumes. Each volume is accompanied by: 1) teacher's guide, 2) printed chart, 3) set of recorded music, 4) seven (7) song books for children and 5) a set of lesson plans. Each volume of the Ward Series contains a phase of musical development partially dependent on the preceding grades and totally essential to the next grade.

### **III. STEPS/DIRECTION**

#### Basic Ward Teaching Techniques

##### a. Prepared Lesson Plans

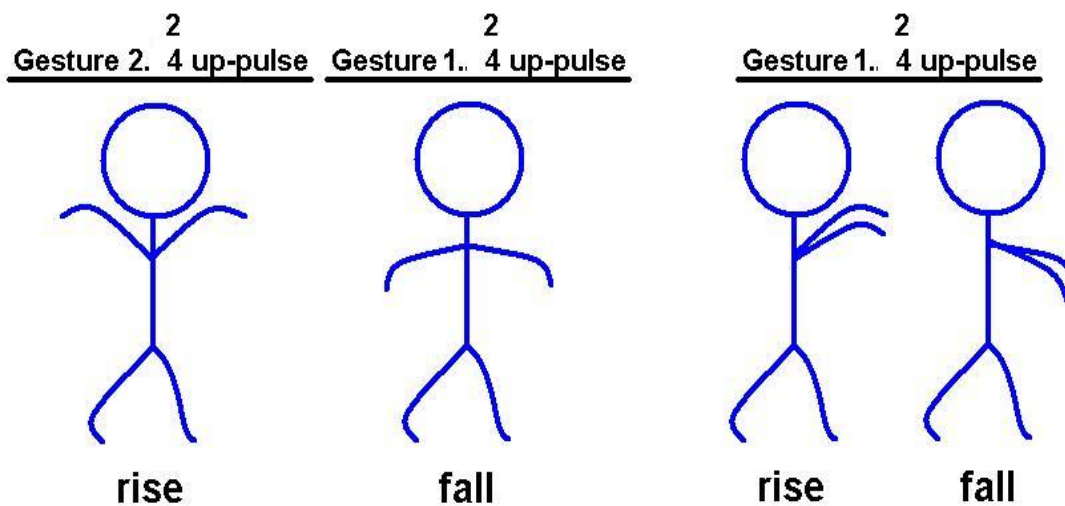
Each volume in the Ward Series has prepared lesson plans which contain the framework of the activities and the materials to be taught

each day. The subject matter content is presented through a definite set of music learning areas which follow this format:

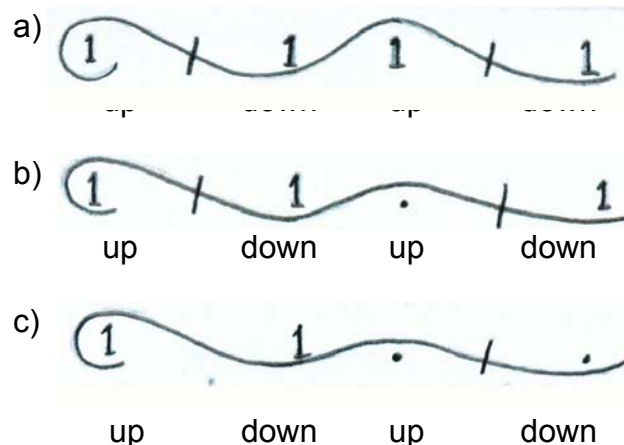
- |               |                       |                  |
|---------------|-----------------------|------------------|
| 1. Vocal      | 4. Rhythm             | 7. Staff Work    |
| 2. Intonation | 5. Eye test           | 8. Original Work |
| 3. Ear Test   | 6. Rhythmic Dictation | 9. Song          |

b. The Ward Rhythmic Gestures

The Ward Rhythmic Gestures were introduced to emphasize the development of a sense of alternate rise and fall of movements (arsis and thesis). This is done without singing. After gaining acquaintance with the varied gestures, pupils sing simultaneously with the movements, Rhythmic Gestures 1-2. The gestures are for the simplest kind of rhythm and time. The up-pulse is exactly of the same length as the lower-pulse.

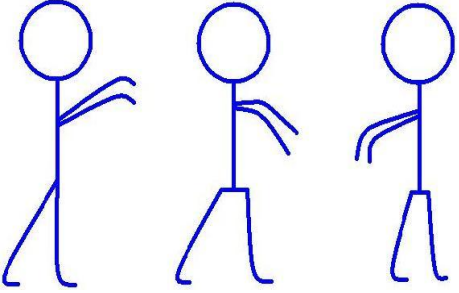


<sup>2</sup>  
**Fundamental Rhythmic Patterns, 4 up-Pulse**



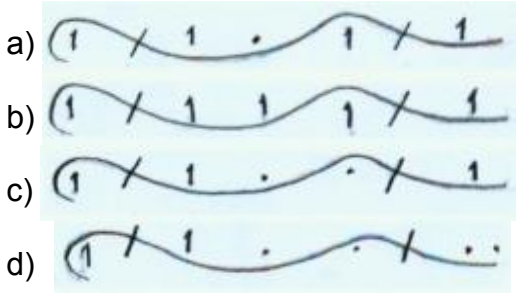
Rhythmic Gesture 3. This is a legato curving gesture beginning on the up-pulse which moves alternately from left to right in an up-and-down gesture.

**Gesture 3**



Left                      Right  
1                          2                          3

**Rhythmic pattern, 4 up-pulse**



a) (1 / 1 . 1 / 1  
b) (1 / 1 1 1 / 1  
c) (1 / 1 . . / 1  
d) (1 / 1 . . / . .

Gesture 4 corresponds to the arsis-thesis movements. Arsis movements are at the beginning of a phrase, ascending progression of a melody and for renewal of spirit. Thesis movements are for descending melody, relaxed passages, prolonged notes and for the end of a phrase.

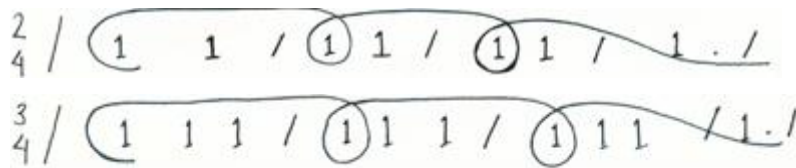
**Gesture 4.     $\frac{2}{4}$  or  $\frac{3}{4}$**



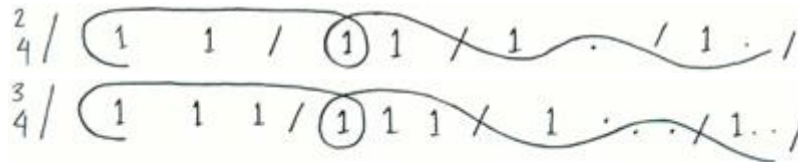
Rhythmic Gesture 4. This gesture may contain two or three pulses, down-pulse.

Rhythmic patterns for  $\frac{2}{4}$  or  $\frac{3}{4}$  down-pulse (Compound Rhythm).

a) three arses, one thesis



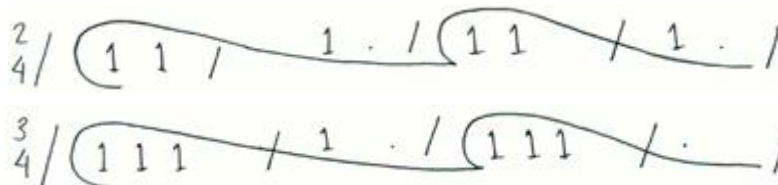
b) two arses, two theses



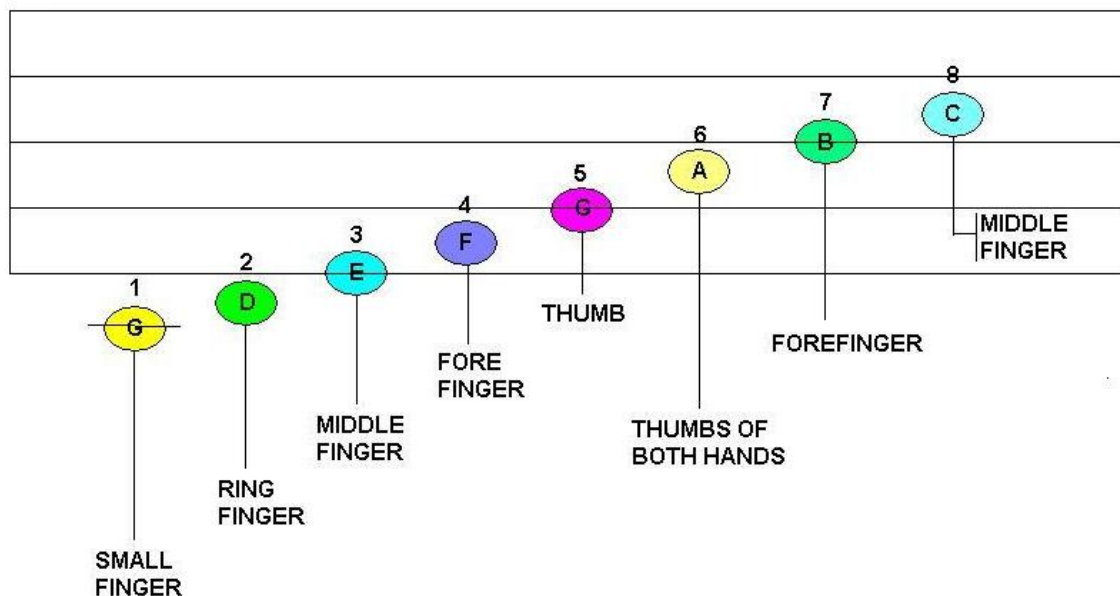
c) one arsis, three theses



d) one arsis, one thesis, one arsis



### Ward Finger Notation





### *Ward Hand Gesture*



—for higher	<i>DO</i>
—more above forehead	<i>TI</i>
—above forehead	<i>LA</i>
—forehead	<i>SO</i>
—above mouth	<i>FA</i>
—chin	<i>MI</i>
—chest	<i>RE</i>
—waist	<i>DO</i>

## IV. BEC LEARNING COMPETENCIES

Round Song two-part round

## V. SUGGESTED ACTIVITIES

1. Movements of different parts of the body are done as play activities.

Examples: Nod the head, Touch the elbow, Sweep the hand in the air, etc.

2. Fun, familiarity and participation are needed to unravel the music symbols.

## SAMPLE LESSON PLAN

### I. Objectives

At the end of the lesson, the students shall have

1. Described what a round is.
2. Followed instructions in doing the activity.
3. Found enjoyment in singing a round song with body movements.

### II. Subject Matter

Topic: Round

Materials: Two-part round song "Brother John"

Cassette tape

Pitch Pipe

### III. Procedure

#### A. Preliminary Activities

##### 1. Motivation

- a. Brief discussion of the water cycle.
- b. Singing of song "Rain, Rain Go Away"

#### B. Presentation and Development of the Activities

##### 1. Lesson Proper

##### a. Presentation / Discussion

- Round Singing
- Teach the song "Are You Sleeping, Brother John."
- Divide the class into two and sing the song as a two-part round.
- Set the standard guide in singing:
  - Sit properly.
  - Sing in natural singing voice.

- Feel the lyrics of the song.

- Teacher will introduce what a round song is.

#### b. Formation of the Concept

Round is a form of repeated singing where the melody is sung in such a way that each group enters or begins singing at different points and ends one after the other depending on the number of repetitions made.

#### c. Learning Activities

Groupings – sing and move

Song : “Are You Sleeping, Brother John”

Movements : Interpret the song.

The class is divided into three groups:

1<sup>st</sup> group -interpret the round song with body movements

2<sup>nd</sup> group - sing the song after two measures

Imitate the movements of the 1<sup>st</sup> group

3<sup>rd</sup> group - sing the song after the third measure

Imitate the movement of the 2<sup>nd</sup> group

Reminders:

- Follow the numbers written on the musical score.
- Keep the beat.
- Look at each other when moving.
- Listen to each other when singing.
- Do own part correctly.

#### IV. Evaluation

The performance of the students will be graded as follows:

10 .....	Excellent
7-9 .....	Very Good
5-6 .....	Good
4- Below .....	Needs Improvement

#### V. Assignment

Memorize the round song and be ready for a group presentation.

### BROTHER JOHN

4  
4

Are you sleep-ing? Are you sleep-ing?

Brother John, Brother John? Mor-ning bells are ring-ing

Morning bells are ringing Ding, ding, dong, Ding, ding, dong.



## ACTIVITY 5.1

How did you find teaching a round song and how did your pupils find learning a round song? Choose a box or boxes and write your reasons.

EASY

HARD

CHALLENGING

COMPLICATED

CONFUSING

HUMOROUS



## ACTIVITY 5.2

You've finished all the lessons. That is quite an accomplishment. Congratulations!

But now we would like to know your opinion regarding the methods in music. Please answer the questions in each box below.

1. Which among the methods do you think will help your pupils learn more? Why?

2. Which method is enjoyable to your pupils? State your reason.

3. What method is easy or hard for you to use? Why?

4. What is your overall assessment of the teaching methods written in the music module?

# APPENDICES

## MGA SAMPLE NA BANGHAY-ARALIN SA MUSIKA (Elementarya)

### BANGHAY-ARALIN 1

#### I. Layunin

Nakikilala ang mga hulwarang panghimig na pataas, pababa, pataas/pababa na palaktaw, at pantay sa iskor pangmusika.

#### II. Paksa

Direksyon ng Himig

Umawit at Gumuhit

Lunsarang Awit      “Inday Sa Balitaw”       $\text{C } \frac{4}{4}$  so

Kagamitan      Tsart ng hulwarang himig sa iba’t ibang direksyon

Tsart ng awit na “Inday sa Balitaw”

Cassette Tape

Pitch Pipe

#### III. Mga Gawain sa Pagkakatuto

##### A. Panimulang Gawain

1. Balik-aral
2. Pagsasanay sa Tinig (vocalization) (isa o dalawang minuto)

Ang pagsasanay sa tinig ay makatutulong upang malinang ang tinig ng mga bata at matutuhan nila ang wastong pagpapalabas ng tinig na maganda sa pandinig.

Halimbawa: ma me mi mo mu

Maari rin namang lumikha ang guro ng mga tono at pantig na pagsasanayan ng mga bata. Ang mahalaga ay malinang ang maayos at wastong paglalabas ng tinig sa pag-awit.

### B. Paglalahad ng Awit

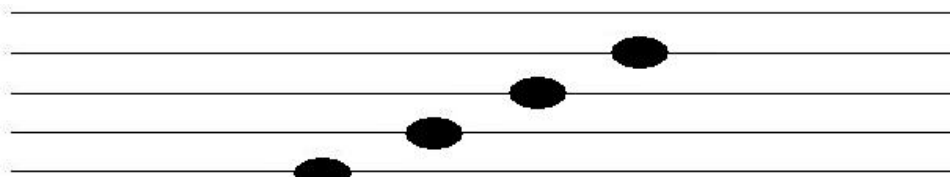
1. Ituro ang awit na “Inday sa Balitaw” sa pamamaraang pagagad.
2. Ipasuri ang direksyon ng mga himig.
3. Sabihin:

Hanapin ang mga bahagi na may notang tumataas at awitin ang so-fa silaba.

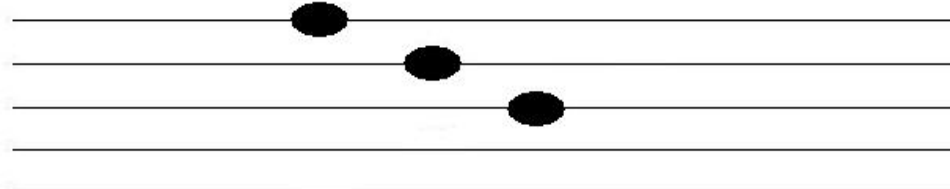
Awitin ang so-fa silaba ng mga himig na bumababa.

4. Ipaunawa ang iba’t ibang direksyon ng mga himig.

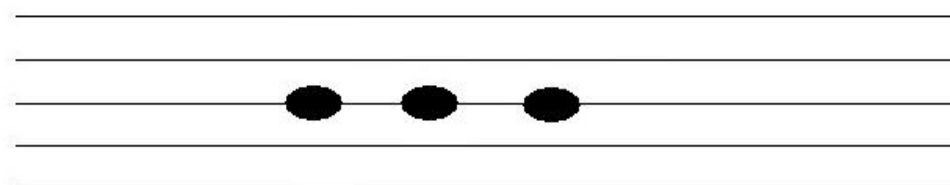
Pataas na himig o paiskalang pataas



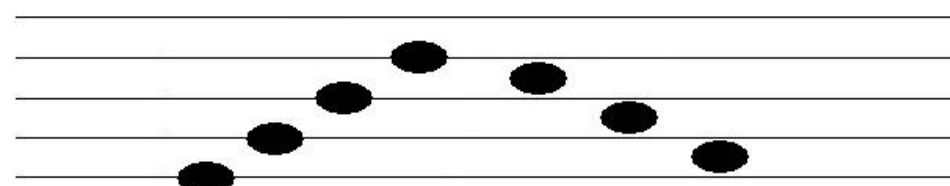
Pababang himig o paiskalang pababa



Mga himig na magkakatulad o inuulit



Mga himig na pataas-pababa



## C. Paglalahat

Paano kumikilos ang mga himig sa loob ng isang komposisyong musical?

## IV. Paglalapat

Muling ipaawit sa mga bata ang awit na “Inday sa Balitaw.”

Siguraduhing nasusunod ang tamang direksyon ng mga himig.

## V. Takdang Aralin

Isaulo and awit na “Inday sa Balitaw.”

### Inday Sa Balitaw

4  
4

In - day In - day sa ba - li - taw

Ka - hoy na - ka - ha - pay, san - dok na ka - sak - sak;

S'yan- sing na-ba- luk - tot, Pa-la - yok-na na- ka - ta - ob

Si - ni - gang na ma -ta - bang, ku - lang sa sam - pa - lok



## BANGHAY-ARALIN 2

### I. Layunin

1. Nakikilala ang anyong binary (AB).
2. Naawit nang wasto ang “We Three Kings.”

### II. Paksa

Anyong Binary (AB )

Musika at Sining 5

Lunsarang Awit: “We Three Kings” G  $\frac{3}{4}$  mi

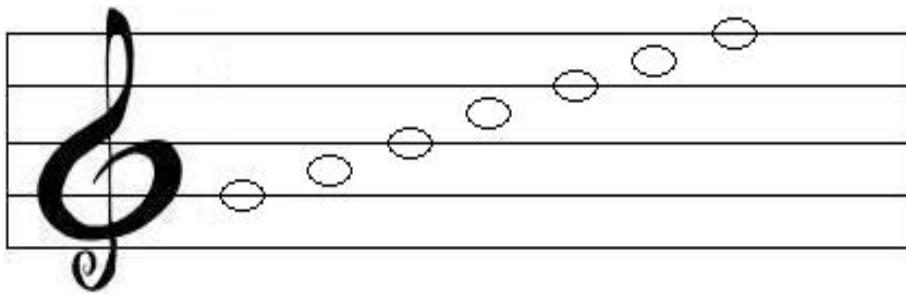
Kagamitan: Tsart ng awit, mga larawan, pitch pipe, cassette player

### III. Mga Gawain sa Pagkakatuto

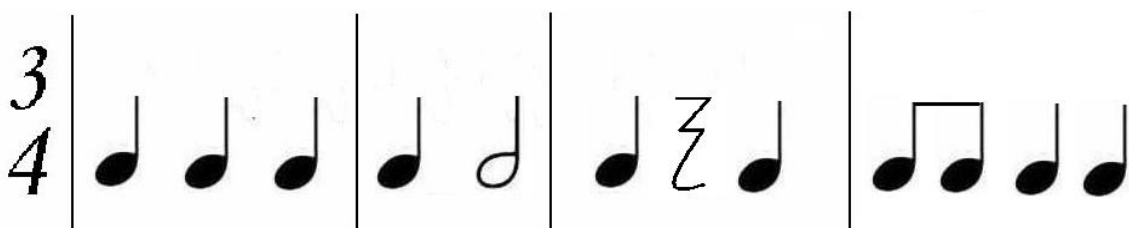
#### A. Panimulang Gawain

1. Balik-aral
2. Pagsasanay

Tono - Ipaawit ang iskala sa G mayor



Ritmo - Ipapalapak ang sumusunod na hulwaran



## B. Panlinang na Gawain

### 1. Pagganyak

Magpakita ng larawan ng Tatlong Hari. Hayaang magsabi ang mga bata ng nalalaman nila tungkol sa larawan.

### 2. Paglalahad ng awit

- a. Ipatapik ang ritmo ng awit.
- b. Ipabasa ang salita ayon sa ritmo.
- c. Iparinig ang awit.
- d. Ituro ang awiting “We Three Kings” sa paraang pagagad.

### 3. Pagsusuri

- Itanong:
- a. Ilang bahagi meron ang awit?
  - b. Tukuyin ang unang bahagi. Saan ito nagwawakas?
  - c. Tukuyin ang ikalawang bahagi. Saan ito nagwawakas?

## C. Paglalahat

Ang anyong **binary** ay may dalawang bahagi.

Ang unang bahagi ay **A**.

Ang ikalawang bahagi ay **B**.

## D. Karagdagang Gawain

Muling ipaaawit ang “We Three Kings.”

Pangkatina ang klase sa dalawa. Isang pangkat ay aawit ng unang bahagi, habang ang ikalawang pangkat ang aawit ng ikalawang bahagi.

## IV. Paglalapat

Isulat ang TAMA kung ang isinasaad ng pangungusap ay tumutukoy sa Anyong Binary at MALI kung hindi.

1. Ang Binary ay kilala rin sa tawag na ABC.
2. Ang awiting “We Three Kings” ay may dalawang bahagi.
3. Ang Binary ay kilala sa tawag na AB.

4. Lahat ng komposisyong musical ay nahahati lamang sa dalawang bahagi.
5. Ang Anyong Binary ay mayroong dalawang bahagi.

## V. Takdang Aralin

Isaulo ang awiting “We Three Kings.”

## BANGHAY-ARALIN 3

### I. Layunin

1. Nakaaawit /nakakabasa sa tunugang G mayor at menor.
2. Nasasabi ang kaibahan ng tugunang mayor sa tunugang menor.

### II. Paksa

Tunugang G mayor at e menor

Umawit at Gumuhit

Mga Lunsarang Awit

“The Man on the Flying Trapeze” G  $\frac{3}{4}$  so

“Sipag at Tiyaga” e menor  $\frac{4}{4}$  mi

Mga Kagamitan: Iskala ng G mayor at e menor sa tsart, Iskor ng Awit, pitch pipe, cassette player

### III. Mga Gawain sa Pagkakatuto

#### A. Paghahanda

1. Pagsasanay sa tinig “ma-ha-ha-ha-ha-ha sa isang tono at itaas nang kalakalahating tono sa tuwing uulitin.
2. Pagsasanay sa himig (gamitin ang senyas sa kamay ni Ward)

so-so-do-re-mi

mi-mi-fa-la-la-re-re-re-do-la-so

ti-do-re-mi-re-do

## B. Pagbabalik-aral

1. Pag-usapan ang tunugang F mayor at d menor.

## C. Panlinang ng Gawain

### 1. Pagganyak

- a. Sino ang nakapanood ng “Kaleido Star?”
- b. Tungkol saan ang kwento nito?
- c. Sino sa inyo ang may pangarap maging isang akrobatiko?

2. Ituro ang awiting “The Man on the Flying Trapeze” sa paraang pagagad.

### 3. Pagsusuri

- a. Anong uri ng sukat ang unang sukat?
- b. Sa anong bilang ng kumpas nagsimula ang awit?
- c. Ano ang lundayang tono ng awit?
- d. Ipaawit muli ang awitin.
- e. Ano ang katangian ng awiting nasa tunugang mayor?

4. Ituro and awiting “Sipag at Tiyaga” sa paraang pagagad.

### 5. Pagsusuri

- a. Anong uri ng sukat ang unang sukat?
- b. Ano ang lundayang tono ng awit?
- c. Ano ang katangian ng awit?
- d. Tungkol saan ang awit?

## D. Paglalahat

Ang awit sa tunugang menor ay may hatid na kalungkutan, ang mga awiting nasa tunugang mayor ay may masasaya at magagaang melodiya.

Ang tunugang menor ay nagwawakas sa notang *la*.

Ang tunugang mayor ay nagwawakas sa notang *do*.

### E. Pangwakas ng Gawain

Pangkatin sa apat ang klase at maglista ng mga awitin na may tunugang mayor o menor.

### IV. Pagtataya

Isulat ang titik T kung tama at ang titik M kung mali ang tinutukoy/sinasabi tungkol sa mayor at menor.

1. Nagtatapos sa *do* ang tunugang menor.
2. Bawat tunugang mayor ay may kaugnay na tunugang menor.
3. May masasayang himig ang mga awit sa tunugang menor.
4. Bumilang ng tatlong nota pababa mula sa lundayang tono ng tunugang mayor upang matukoy ang kaugnay na tono sa tunugang menor.
5. Nagtatapos sa *la* ang tunugang menor.

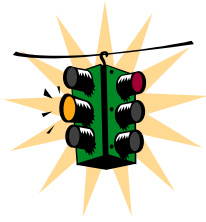
### V. Kasunduan

Iguhit ang iskalang G mayor at Iskalang e menor.

# ANSWER KEY TO PREASSESSMENT FOR MUSIC

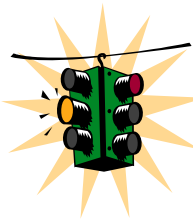
1. b
2. c
3. a
4. a
5. b
6. a
7. c
8. a
9. a
10. c

# ANSWER KEY FOR MUSIC



## ASCQ 1

**New Tone: Do**



## ASCQ 2

Rain, Rain Go Away

		┌		┌	┌	┌	
				┌			

Sa Kapaligiran

--	--	--	--	--	--	--	--	--

(voice)

	┌	┌	┌	┌		┌	┌	┌	┌	
		┌		┌			┌		┌	

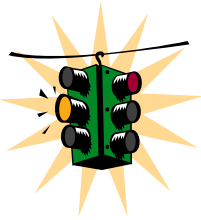
(Coconut shell)

(Sand bag)

						┌	┌	┌	┌	
	┌	┌	┌	┌		┌	┌	┌	┌	

(Drum)

(Sticks)

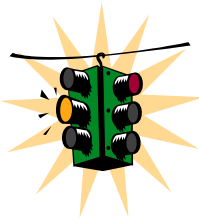


# ASCQ 4

## Lesson 4 - The Carabo-Cone Method

### ASCQ 4 Different Forms

Items	(A)	(AB)	(ABA)	(ABC)
Bahay Kubo	√			
Lupang Hinirang				√
Paru-Parong Bukid		√		
Maligayang Araw				√
Leron-Leron Sinta	√			
Yes, I Love You			√	
Jingle Bells		√		
Magtanim Di Biro		√		
We Three Kings		√		



# ACTIVITY 1

## Ring Around A Rosy

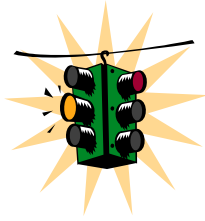
Ring around a rosy    so    so    mi    la    so    mi

Pocketful of poises    so    so    mi    la    so    mi

Ashes, Ashes we    so    mi    so    mi    mi

All fall down    so    so    do    Z



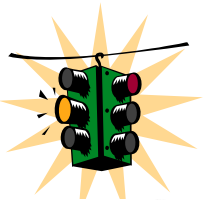


## ACTIVITY 2 Observation Checklist

### Lesson 2 – The Orff-Schulwerk Method

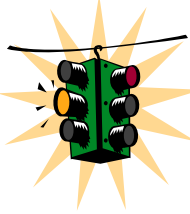
(Probable Answers)

Item	Observed	Not Observed
A. Pupils' response to the activity		
1. interested	√	
2. participative	√	
3. bored		√
4. not concern		√
5. inattentive		√
6. can do the activity alone	√	
7. can create their own rhythmic pattern	√	
8. lively	√	
9. need constant guide		√
10. can't easily follow instruction		√



## ACTIVITY 3.1

4			
4	<b>mf</b>	<b>f</b>	<b>mf</b>
3			
4	<b>p</b>	<b>mp</b>	<b>pp</b>

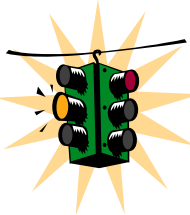


## ACTIVITY 3.2

### Narrative report

(Probable Answer)

The students enjoyed the activities in the lesson using the Dalcroze Approach. The creativity of the students was developed/enhanced. The students were able to interpret the dynamic symbols.



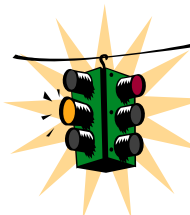
## ACTIVITY 4

### Suggested Activities

(Probable Answers)

Activity: Give the specific title of music/song.

Reason: Pupils/students will develop a sense of perception and familiarity with the music/song while listening.



## ACTIVITY 5.1

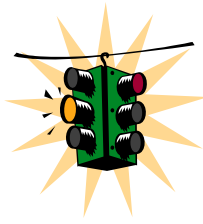
(Probable Answers)

Easy - pupils/students enjoyed singing the round song

Challenging - it needs focus while the group is singing the different lines of the song

Confusing - everybody is singing different lines at the same time

Humorous - when the group could not finish the song in proper order



## ACTIVITY 5.2

(Probable Answers)

1. The pupils will learn more in the Justine Ward Method because it needs concentration while listening.
2. The Dalcroze Eurythmic Method will make the pupils/students enjoy the activities because they can interpret the rhythm through body movements.
3. The Kodaly Method is easy but attention is needed in learning the notes through the Kodaly hand signs.
4. Some are easy to teach while reading the module but others need support from music majors.

# ART / SINING

## Contents and Activities

# INTRODUCTION

This module will help you understand the routine in teaching art, assist you in expanding the creativity and resourcefulness of your students and elevate their aesthetic appreciation of the social and cultural significance of visual arts. Presented here is a cross section of art lessons/activities where varied strategies are validated with different evaluative techniques, some with rubric assessments that will surely enrich your facilitation of art lessons. Though the sample lessons presented here are for First Year, that does not mean that you could not use the varied strategies/methodologies/approaches in other year levels. Of course you can!

Art Education in MAPEH, as the newest subject in the revised secondary curriculum, may have limitations in textbooks and content materials. Let not these scarcities hamper you; instead, as the art teacher you should let this module challenge your resourcefulness in accumulating the needed texts and pictures from reference books, magazines, newspapers, calendars, computers and from your environment which is rich in handicrafts, folk arts and cultural traditions. In this module, journey to the world of bubbling colors, different shapes, and visual impressions that will surely expand your confidence as an ART TEACHER.

At the end of the lessons in this component, you should be able to:

- learn about art and its relation to everyday life, religion/rituals/  
folk arts.
- know the elements of art: line, form, color, value, texture and space.
- learn the steps in appreciating sample paintings.
- develop confidence and self esteem as an art teacher.

## **HOW YOU WILL USE THIS PART OF THE MODULE**

- Glance at the lessons and get a feel of their contents.
- Read the contents page by page; do not rush yourself.
- The objectives will guide you in understanding the lessons/strategies.
- Answer the pretest on the next page and check your responses against the answer key.
- The pictures and illustrations complement the text; go through these and widen your art knowledge.
- The lessons are of varied art activities; you may enhance or alter these to suit your class conditions.
- This module will introduce you to the standard routine in teaching Art: motivation, presentation of procedure, individualized or group activities, and appreciation of finished artworks, and assessment.
- Do not write anything on the module for this will still be used by other groups of art teachers.

## **HOW YOU KEEP TRACK OF YOUR PROGRESS**

### **DEPENDS ON YOUR**

- interest in using and internalizing the module.
- compilation of reference materials, clippings, pictures.
- resourcefulness in procuring art materials, alternative materials and sample artworks for motivation.
- Faithfulness in writing down your assessment of the day's lesson, problems encountered and interventions introduced.
- desire to upgrade your talent in art by doing the art activities before presenting these in class.

# PREASSESSMENT IN ARTS

## Part I. Multiple Choices

Direction: Write the letter of the best answer on your answer sheet.

1. Which among the arts do not belong to visual arts?
  - a. drawing
  - b. painting
  - c. dancing
  - d. sculpturing
2. Which activity refers to finding out the level of artistic ability of the students/class at the start of the school year?
  - a. I.Q. Test
  - b. sketching
  - c. coloring
  - d. diagnostic drawing
3. Which is the secondary color?
  - a. orange
  - b. blue
  - c. pink
  - d. red
4. What does not belong to the elements of art?
  - a. shape
  - b. rhythm
  - c. color
  - d. texture
5. If texture is the smoothness or roughness of a surface, what is the example of visual texture for stones?
  - a. real stones
  - b. plastic stones
  - c. paper stones
  - d. drawing of stones
6. What coloring medium did you use in diagnostic drawing?
  - a. paint
  - b. pentel
  - c. crayon
  - d. watercolor
7. The Aetas are one of our ethno linguistic tribes. Which mountain do they inhabit in Luzon?
  - a. Mayon
  - b. Makiling
  - c. Pinatubo
  - d. Sierra Madre
8. Moriones is a streetplay practiced in which province?
  - a. Romblon
  - b. Batangas
  - c. Cavite
  - d. Marinduque

9. If Juan Luna won the gold medal at the Madrid Painting Exposition in 1884, who was the Filipino painter who won the silver medal?
- a. Fernando Amorsolo                      c. Carlos Francisco  
b. Manuel Baldemor                      d. Resurreccion Hidalgo
10. What was the title of Juan Luna's painting in that competition?
- a. Spoliarium    b. Last Supper    c. Katipunan    d. La Solidaridad

### **Interpretation of House-Tree-Person**

- When the house is drawn in its realistic proportions, with complete details such as with TV antennae, windows with curtains, a gate and fence, flowers/tree in the foreground and a background of mountain/cloud/sun, and/or roofs of other houses/buildings, this is a sign of artistic talent and photographic memory/imagination. You have the potentials of a good artist.
- When only one person is drawn, that's strict obedience to the rules. You lack independence and imagination. You are self-centered.
- When other persons are included in the drawing, especially members of the family/loved ones, the picture shows enjoyment and attachment to family. You are very creative and a lovable person.
- Closed gate, door and windows show that you are not very friendly and would not easily open yourself for friendship. Your creativity is restrained and you lack confidence.
- Plants with flowers and trees with fruits mean that you are artistically inclined, very friendly and generous in sharing your resources and talents. A great sign of an artist.
- Mountain/cloud/sun, or other buildings in the background, prove you love nature, you are civic-minded and you want to travel. Very artistically inclined.
- Coloring all spaces on the paper, complete with all the details of the other six items mentioned above proves you are focused and work fast. You will go places as an artist, because you possess the discipline of one. Congratulations.



# LESSON 1

## *ART AND LIFE*

### OBJECTIVES:

- To gain knowledge in art, its meaning and connection to life.
- To draw an object based on the group's topic.
- To appreciate one's ability to draw.

### What is Art?

Art comes from the Aryan root word **ar**, meaning to join or to put together. The Greek verb **artizen**, means to prepare, while the Latin term **ars/artis** means everything that is made or assembled by man.

From the above meanings of art, we arrive at the idea that art is anything prepared and assembled by man. Preparation may mean the gathering of materials. Jar-making involves the grounding and mixing of the right composition of clay with water. Cave paintings and pictographs entail the preparation of the cave walls, pigments, and tablets before these are painted and inscribed. It may also mean preparing the right materials needed in assembling a basket, a headdress, a spear, a boat or a house. The difference between yesterday's and today's technology is that there is a wider range of art materials now available in the market, which are prepared and manufactured for our immediate use.

Art has varied meanings, depending on how we connect it to life. In visual art, it may mean:

- a spontaneous visual representation of anyone's imaginations, feelings and experiences.

- a medium of expression or communication that is founded on the elements and principles of art.
- high-quality creative works done by recognized visual artists.

To abstract painter Paul Klee, art is not an imitation of things but an attempt to make these things visible.

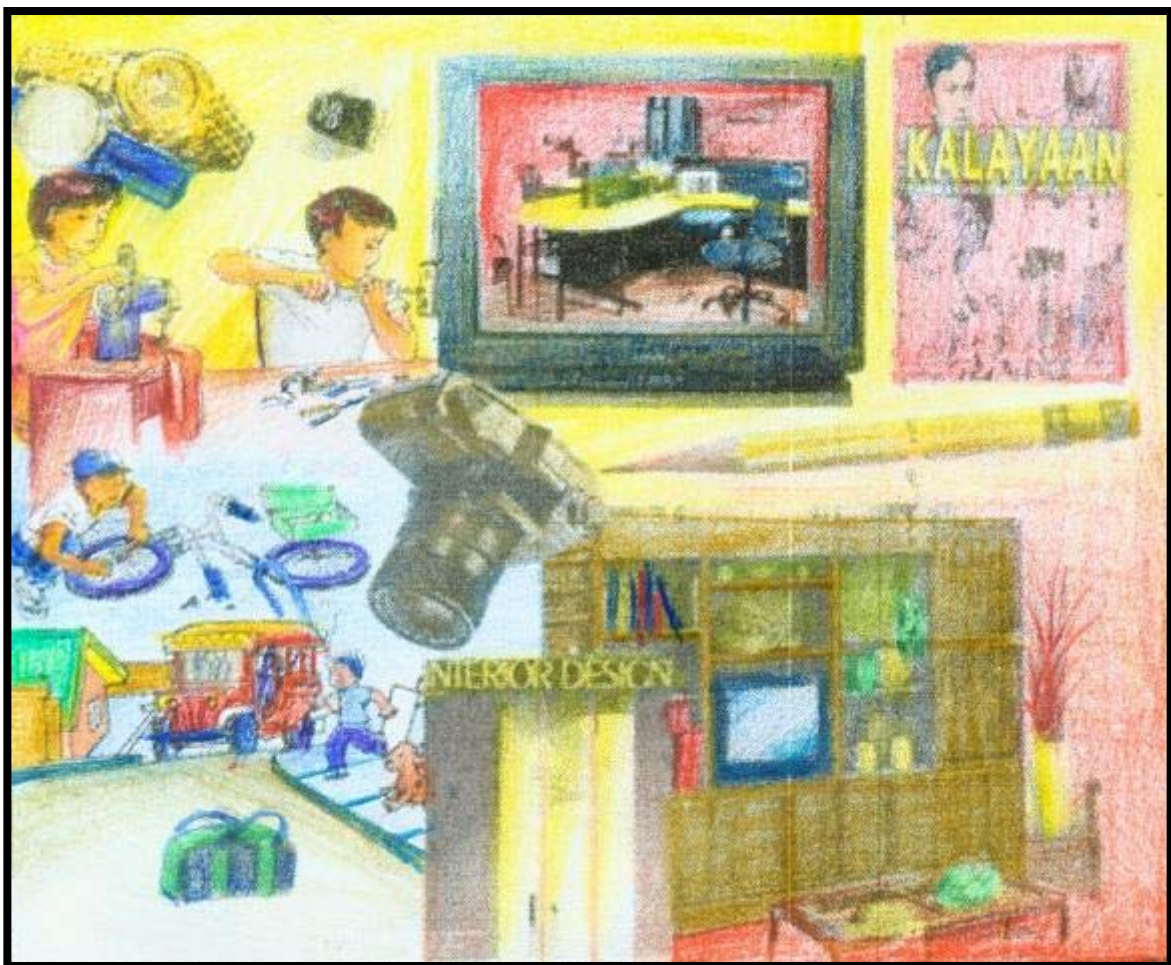
**Art has two major classifications:**

Fine Arts	Practical Arts
<b>Architecture</b> (overall design, interior and garden layouts of buildings, houses, churches/ temples, etc.)	<b>Civic Art</b> (design and construction of bridges, expressways, airports, seaports, parks, resorts)
<b>Painting</b> (drawing, cartooning, printmaking, photography)	<b>Commercial Art</b> (Advertisements, commercial ads, billboards, labels, computer graphics, etc.)
<b>Sculpture</b> (carving, molding, assembling, installation art, reliefs, ceramics, etc.)	<b>Industrial Art</b> (mechanical designs, reliefs of factories, vehicles, appliances, toys, spare parts, accessories, garments, bags, sport equipment, etc.)
<b>Literature</b> (novel, short story, poetry, essay, journalism, etc.)	<b>Handicrafts</b> (designs/assembling furniture, decorative crafts, weaving of native costumes, mats, baskets and folk arts of ethnolinguistic group, etc.)
<b>Dance</b> (ballet, folk/tribal/dances, folk/ballroom/modern)	
<b>Music</b> (opera, folk/contemporary songs, musical ensembles, Broadway musicals)	

With the above descriptions and classifications of art, now you have a clearer understanding of the significance of art in our daily lives. Add to these how we describe art as synonymous to quality, so that we always aspire to perfect the art of

teaching, speaking, listening, walking, dressing and many other connections of art in daily living.

So now you understand that art is not only drawing or painting, sculpturing, assembling or handicraft making, but it applies to all our interests, as well as to all man-made things that were designed and produced by hand or machine. These things are assembled, colored and advertised for their usefulness and aesthetic beauty, before these are sold.



**SCQ 1**

Direction: Match the right column with the left by writing the letter of the correct answers on the space provided before each number.

- |   |  |
|---|--|
| _____ 1. If the Greek verb artizen means to prepare,<br>what does the Latin term ars/artis mean?  | A. Sculpturing<br>B. Literature                    |
| _____ 2. Who said that art is not an imitation of things,<br>but an attempt to make things visible?   | C. Paul Cezanne<br>D. Anything<br>assembled by man |
| _____ 3. What is the art classification of writing novels,<br>essays, poetry, etc.  | E. Commercial Art<br>F. Paul Klee                  |
| _____ 4. Which art is involved in the mechanical<br>designs of factories, vehicles, toys,<br>appliances, spare parts, accessories, etc.                     | G. Industrial Art                                  |
| _____ 5. If painting is involved in the use of<br>coloring mediums, what is the art involved<br>in carving, molding, assembling,<br>installation art, etc.? |  |



## ACTIVITY 1

Now let's try to understand the Art Activity.

Creative Drawing is called such because it is drawn from imagination. There would be more creative drawings you will do from hereon, but for the purpose of this activity, your Creative Drawing will be treated also as Diagnostic Drawing. Why diagnostic. Because it will guide you in determining the level of creativity and artistic competence of the students/class. Let each member of the group draw and color what they think is important for them among the items on the topic assigned to their group.

As the Art Teacher, you need to experience and undergo first the art activity of the lesson and evaluate your work by using the Rubric Rating in Creative Drawing.

### Learning Task/Art Activity

Artwork : Diagnostic Drawing

Object of interest : Favorite object in the group's topic

#### Art Materials

Teacher : pictures of visual arts, sample objects/things  
found in school, home, community, handicrafts

Students : paper, crayons/craypas/oil pastels/pentel pens

Reference : MAPEH I Textbook, p. 26-27

Procedure:

#### A. Preparatory Activity

Short review of knowledges and skills learned by the students in their elementary lessons/artworks done in the elementary Sining.

#### B. Motivation

1. Facilitate the discussion on the meaning and importance of art. Write their spontaneous answers on the blackboard.

2. Call the leader of each group to come forward and choose their topic placed inside small envelopes, e.g.:
  - Group 1 - objects/items at home
  - Group 2 - objects/items in school
  - Group 3 - objects/items in the community
  - Group 4 - objects/items of cultural significance
3. Allow each group 5 minutes to think and identify as many objects/products within their topic.
4. Allow each group to report as many art objects on their topic by writing on the blackboard. The group with the most number of objects/things is recognized with class applause.

### **C. Creative Encounter**

1. Introduce them to the art activity by showing examples done by previous classes.
2. Explain to them that as their first drawing, this would serve as their diagnostic drawing too, which would help you determine the level of artistic competencies of the students/class.
3. Based on their group topic, they will draw any significant object related to art.
4. Tell them to use any color of their choice.
5. Now let them take out their art materials and work on their artworks for 30 minutes.

#### **COMMENTS/FEEDBACK ON THIS ACTIVITY**

Though it is easier to ask the whole class to draw only one item as their subject of interest, it is monotonous for the teacher and students to see only one theme, even if no two interpretations are the same.

The groupings with respect to their topic may take 5-10 minutes for group discussions, but the groupings allow each member the opportunities for interactions, sharing, cooperation, collaboration, and attaining the group's task.

**D. Evaluation**

1. After the creative encounter, let all the members of each group show their artworks in front of the class for appreciation.
2. After all the groups have presented their artworks, let each student rate his/her artwork based on the rubric presented on this page.

**RUBRIC ON RATING A CREATIVE DRAWING**

Put a check in the column which best describes your drawing.

5 - Great Work, 4 - Very Good, 3 - Good, 2 - Fair, 1 - Needs Improvement

<b>Artistic Skills Applied</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
1. Are the lines and shapes clear and visible?					
2. Was the size of the drawn object proportional to the size of the paper?					
3. Was the shape of the object drawn to its true form and proportion?					
4. Is there balance in the composition?					
5. Did the colors used conform to the real colors of the object?					
6. Were the colors applied with value or light and dark shades?					
7. Was the color rendering done in style?					
8. Are the background and foreground colored?					
9. Is the texture of the real object applied in the drawing?					
10. Is the over-all impact of the drawing outstanding?					
<b>Rating = total score x 10</b>					

3. Give an over-all assessment on the attainment of the lesson's competencies.

**Assignment:**

Call the leaders of each group to select the topic they will work on and report/present the next day.

Group 1 - Presentation on Pre-Spanish religious beliefs and practices

Group 2 - Report on visual arts used in churches, temples, mosques, etc.

Group 3 - Presentation of a religious practice/commemoration of Catholics

Group 4 - Illustrations of objects/artifacts used in religious practices and traditions

**REMEMBER TO:**

- facilitate class discussions; don't teach the lesson.
- encourage group work and collaboration.
- show but do not display sample artworks.
- inspire, motivate and be generous with praise.
- always allow a period for art appreciation of their finished artworks.
- trust their self assessment on the rubric for creative drawing.



## LESSON 2

# *ART IN RELIGIOUS BELIEFS AND TRADITIONS*

### **Objectives:**

- To show the connection of visual art to religious beliefs/rituals.
- To demonstrate one's talents and creativity in the group's presentation.
- To appreciate some ethno linguistic religious groups' religious traditions.

### What You Will Learn Here

#### **The Use of Art in Religious Beliefs and Traditions**

In this art lesson, stimulate the class' interest through a VHS/slide/overhead projector/pictorial presentation of some of the religious beliefs and practices of early Filipino ethno linguistic groups particularly those from the Cordillera mountains, Muslim communities from Mindanao/Palawan areas, the Aetas/Negritoes and Dumagats of Central Luzon and the Mangyans of Mindoro.

According to the Spanish historian Pigafetta, early Filipinos adored idols made of wood and stone. He called the natives "pintados" because their arms and legs were tattooed with ethnic designs, which were similar to their costumes and jewelries made of gold, pearls and beads.

The Aetas of Mt. Pinatubo, the Dumagats of Sierra Madre Mountains and the Mangyans of Mindoro are mobile dwellers, always transferring from one forest area to another. They had no established religions for their beliefs were in the spirit gods of the mountains, rivers, plants and trees whom they invoked for protection and subsistence. They did not build shrines for their gods nor permanent burial places for their ancestors because they were always searching for areas with abundant food supply. Their only creative handicrafts consisted of bamboo baskets as food containers and weapons like blowdart, bow and arrow. Due to their mobility, they were not able to weave enough clothing materials, that is why they were scantily dressed. But in contemporary times, most of them have adjusted to the new lifestyle

with clothes, permanent homes, medical treatment, educational opportunities and the Christian faith. Only very few families were left roaming the forests, preserving their beliefs and ancient traditions.



([www.chello.no/~andy.anderson/Photoarch/Aeta.jpg](http://www.chello.no/~andy.anderson/Photoarch/Aeta.jpg))



On the other hand, the ethno linguistic tribes of Cordillera (the mountain ranges which include the Banawe Rice Terraces). Permanently established their abode there for thousands of years. Their creativity and ingenuity in sourcing materials from their environment were their own development, having been free from influence of other countries except the creeping colonization of Spain and America in the last 200 years.

Their houses were the forerunner of the bahay-kubo, which has undergone several restructuring to “bahay na bato” to modern day houses of bricks, glass and iron sheet roofings. Their colorful clothings were richly adorned with heirloom jewelries of gold, beads and headgears. These tribes of Ifugaos, Bontocs, Igorots,

Dumagats, Mangyans, Aetas or Kankaneys and Ibalois were indeed very creative, having mastered the arts of weaving, jewelry making, basketry, weapon implements and sculpturing.

Their sculptured “bululs” are representative of their gods and ancestors, who they believe protect their homes, properties and plantations. Their cañao is a ritual imploring favors from the good spirits to grant them peace, joy, good harvest and good health. The cañao offering is usually a butchered pig, cow or carabao, where the fresh blood is drunk and the cooked flesh is shared by everybody. Then, the head of the butchered animal is attached to the exterior wall of the house who sponsored the cañao. The same thing is true during the mummification process for a dead relative, which could extend from one week to a month, depending on the capability of the family to feed the whole village. After the preservation process, the cadaver is placed inside a wooden coffin and ceremoniously placed inside the mountain cave or attached hanging near the cave, as can be seen in Sagada, Benguet.



Among the ethno linguistic groups in Muslim Mindanao, the most colorful and artistically inspiring are the Maranaos, Yakans, Manobos, T’bolis and Bagobos. Though most of these minority groups are Muslims, still they believe in spirit gods who protect their natural habitat. In fact, they implore these powerful spirits for their protection, good luck and the effectiveness of their “anting-antings.”

When one is sick, they call on the herbolarios to drive away the bad spirits causing the sickness. The healer usually sacrifices a chicken, pours the blood in a bowl and interprets the blood formation. After the omen is revealed to the relatives of the sick person, the healer performs a ritual dance while sprinkling the blood around. From Palawan to Mindanao, these tribal folks believe in life after death, when the soul travels to another dimension of existence. Attesting to this practice is the Manunggul jar from Palawan (printed on the P1000 bill and considered as the most important archeological item in the National Museum). The metal cover of this clay burial jar has the figures of a man and a woman seated in a small boat, paddling to an unknown destination.



**Manunggul burial jar  
(820 B.C.)**

**T'boli women in their colorful costume**

The T'boli of South Cotabato believe that, during sleep, a person's spirit leaves its material body to roam around and fly anywhere it desires. To the Bagobo of Southeastern Mindanao, everybody has two souls called gimokud, shadowy ethereal personalities that dominate the body. The right-hand soul known as gimokud-takawanan is the good soul, while the left-hand soul known as Gimokud-tebang is the reason for the bad attitude and decisions of the body. In these regions, burial jars are no longer used. Cadavers of the dead are placed in wooden coffins, buried in the ground with the wooden marking of the cross for Christians and crescent for Muslims installed on top.

### Facade of Morong church in Rizal



### Moriones of Marinduque



**Nativity scene, the centerpiece of Christmas**



**Flores de Mayo Procession every month of May**

To Christians, the significant influences played by art are evident in the churches of worship with their magnificent architectural designs, the elaborately constructed altars/side altars, images of God/apostles/saints/angels, the pageantry of processions/celebrations/fiestas with those colorful banderitas. Add to these the artistically-rendered commemorations such as Christmas, New Year and Holy Week with its pabasa, Stations of the Cross, resurrection procession and the Moriones in Marinduque. Indeed, the role of art in religious practices and rituals is very significant.



## SCQ 2

Now let's see how much you understand the contents of this lesson. Answer the following questions.

1. How did Pigafetta describe the early Filipinos?
2. Who do the Aetas, Dumagats and Mangyans believe as gods?
3. Why are the Aetas, Dumagats and Mangyans scantily dressed?
4. Could you name three famous products of the Cordillera Mountain Tribes?
5. Explain the Cordillera tribes' Cañao rituals.
6. To whom does the tradition of the dead stated below belongs to?
  - a. The dead is placed in a wooden coffin and buried.
  - b. The dead is stuffed inside a burial jar and rested in a cave.
  - c. The dead is cremated and the ash is scattered in the forest.
  - d. The dead is mummified, placed inside a wooden coffin and placed in a cave.
7. Tell something about the Manunggul jar.
8. Name three art implements that play a big role in Muslim weddings, burials and festivities.

### Now let's understand the Art Activity

After a glimpse at the role and use of art in religious beliefs and traditions, you will stimulate the class' interest by presenting a VHS/slide/overhead presentation on some of the practices of early Filipino ethnolinguistic groups. Facilitate a discussion on what the class saw. Then start the art activity by reminding them of their group assignments.

Allow them 20-25 minutes to prepare for their presentations. Make the rounds of each group, inspiring and giving them suggestions on their preparations. Then let the group present their assigned task, one-by-one. Immediately after each report/presentation, let the class express their appreciation/suggestions/recommendations.

### Learning Task/Art Activity

Artwork : Group Presentation

Subject of Interest: By Group Topic:

Group 1 - Presentation on Pre-Spanish religious beliefs and practices

Group 2 - Report on visual arts used in churches, temples, mosques, etc.

Group 3 - Presentation of religious practices/ commemoration of Catholics

Group 4 - Illustrations of objects/artifacts used in religious practices and traditions





## ACTIVITY 2

Artwork : Group Presentation

Subject of Interest: By Group Topic:

- Group 1 - Presentation on Pre-Spanish religious beliefs and practices
- Group 2 - Report on visual arts used in churches, temples, mosques, etc.
- Group 3 - Presentation of religious practices/commemoration of Catholics.
- Group 4 - Illustrations of objects/artifacts used in religious practices and traditions.

Art Materials:

- Teacher: VHS/slide/overhead projector/pictures of religious rites and practices
- Students: costumes creatively sourced from old clothes, blankets, towels, paper.
- Reference: MAPEH 1 Textbook, pp. 26-27

**Procedure:**

### **A. Preparatory Activity**

A very short review of what transpired in the previous art lesson

### **B. Motivation**

1. Stimulate the interest of the class through a VHS/CD/Slide/Overhead Projector or pictures of the religious beliefs and practices of the Pre-Spanish and present ethnolinguistic groups.
2. Facilitate the discussion/reaction on what the students have just seen.

**C. Creative Encounter**

1. Show the sample drawings which only Group 4 will do.
2. Tell the students to put out their materials/creative costumes, meet their groups and discuss their assigned topics.
3. Give the class 20-25 minutes for their group encounter.
4. Approach each group, give suggestions, and inspire them.

**D. Evaluation**

1. After 25 minutes allow any group to present their work in front of the class.
2. After each group presentation, allow the class to react/commend/recommend/give suggestions to the group. Let this be a spontaneous exchange of ideas among the students.
3. Recognize with applause each group after their presentation.
4. Let them take ½ sheet of paper and tell them to write a paragraph or two about what they learned and experienced in this art activity.
5. After five minutes, tell them to put their essays in their portfolio.
6. Tell the group which did the illustration to rate their own drawings based on the Rubric for Creative Drawing and place this in their portfolio.

**Assignment:**

Call the leader of each group to select the topic they will work on in the next art session. Tell them to bring pictures from newspapers/magazines/calendars on their assigned topic.

Group 1 - Houses, buildings, churches/mosques/schools, markets, etc.

Group 2 - All types of transportation on land, sea, air

Group 3 - Natural environment: mountains and water and all animal creatures therein

Group 4 - People of all ages, work, religion, nationality

**REMEMBER TO:**

- encourage group work and collaboration
- allow them to exchange pictures and share materials
- remind them to clean their surroundings after the artwork
- let them give praise/suggestions/comments during the art appreciation period

# LESSON 3

## *TEXTURE*

### **Objectives:**

- To define texture as an element of art.
- To use materials with varied textures in creating the group mural.
- To appreciate artworks with different textures.

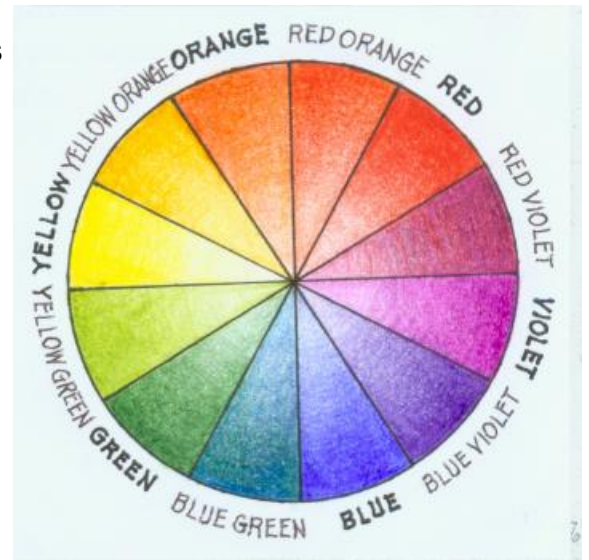
### **What You Will Learn:**

Before we focus on texture, let us review first the other Elements of Art which are line, shape, color and value. Line as you already know comes from a simple dot that has been moved. Straight lines may be vertical, horizontal and diagonal. Curved lines may be simple or complex. Both straight and curved lines may be continuously moved as zigzag or wavy and spiral, but these are mere repetitions of the above lines.

When we enclose both ends of a line or more lines we create shapes like the five basic shapes: square, rectangle, triangle, circle and oblong. Outside these basic shapes are the geometric or free forms, like the house, Pentagon building, a bicycle, your backpack, leaves, clouds or the human body.

Do you still remember the primary colors: red, blue, yellow, which when mixed in equal amounts constitute the secondary colors: orange, green, violet? Tertiary colors are the equal mixture of a primary and a secondary color as herein arranged in the colorwheel where the following color harmonies are identified:

- Complimentary - use of two opposite colors
- Double Complimentary - use of four (2x2) opposite colors
- Triad - use of three colors that form a triangle
- Analogous - use of three or more adjacent colors
- Monochromatic - use of a simple color with varied lights and shades



The properties of colors are:

Warm/advancing colors : red, orange, yellow

Cool/receding colors : green, blue, violet

Neutral Colors : white, black, gray

Color is the most symbolic among the elements of art as it is the most attractive. It expresses the feelings of artists, designers, and manufacturers. It expresses joy, celebration/festivities, struggle through the warm colors of red, orange, yellow; while feelings of sadness, tranquility, rest, and defeat are expressed through the cool colors of blue, violet, green and black.

Value as an element is connected with color as it shows the properties of shade and intensity. It is the gradual transformation of color from light to dark or from dark to light.

Since you are now familiar with lines, shapes or forms, colors and value, let's go to the fifth element-texture.

Texture is the surface characteristic of any object when felt by the sense of touch. It is the element of art that appeals to touching and feeling whether an object's surface is smooth or rough, soft or cool or hot, wet or dry, light or heavy. Those characteristics of texture could be illustrated based on our standard concepts and experiences with the things, so that a glass of water with ice could be drawn or painted as such, having the psychological feeling of wet and cold. The barks of

trees, scales of fishes, feathers of birds, furs of animals, rocks could all be illustrated with rough visual textures. These appear rough visually, but in reality these are only two-dimension drawings or paintings, still smooth when touched on the surfaces of the paper, board or canvas. The impression of texture is only suggested to the eyes, a type of optical illusions like the drawings below.



Visual textural effects are often achieved through shading and use of line and form patterns, either creatively done or based on the surfaces of real objects. Patterns of lines as repetitive design are used extensively in texture, as in the illustration where the teddy bear's dotted pattern and the langka's zigzag texture are contrasts in surface roughness and hardness; the kettle and mirror are shaded to show smoothness and hardness.

Texture as an element of art is extensively used in architecture and sculpture, where the tactile and visual effects vary with the use of bricks, marble, adobe, cement, ceramic tiles, steel, wood and glass finish. In modern painting, some painters use the technique of impasto, wherein thick paint pigments are used to effect real rough and swirling surfaces, while some use collage, a technique of cutting, pasting, glueing pictures, textured papers or boards, textile, branches or leaves, and other recycled materials.

There are three ways of using and showing texture:

1. Natural - real textures of objects and natural things; can be seen and touched.
2. Artificial - textures of objects and natural things are done on ceramics, glass, metal, paper, plastic, textile or wood.
3. Visual - texture of objects and natural things are shown on drawings, paintings, pictures, prints, etc.

**SCQ 3**

Now let's see how much you understand the contents of this lesson. Match the right column items with the left by writing the letter before each number.

- |                           |   |
|---------------------------|---|
| _____ 1. Elements of art  | A. analogous, complimentary, triad      |
| _____ 2. Straight lines   | B. black, white, gray                   |
| _____ 3. Receding colors  | C. color, value, texture                |
| _____ 4. Primary colors   | D. diagonal, vertical, horizontal       |
| _____ 5. Color harmonies  | E. triangle, square, oblong             |
| _____ 6. Neutral colors   | F. red, orange, yellow                  |
| _____ 7. Advancing colors | G. green, blue, violet                  |
| _____ 8. Basic shapes     | H. natural, artificial, visual surfaces |
| _____ 9. Warm colors      | I. red, blue, yellow                    |
| _____ 10. Texture         | J. line, shape, color, value            |

### Now let's understand the Art Activity

In texture, the favorite art activity is collage which is a 2-dimension artwork done with cut and glued paper, pictures, corrugated cardboard, textile, leaves, twigs, seeds, pebbles, shells, and other recycled materials. Each group is given a topic on which their mural collage will be depicted on one whole cartolina. Unavailable pictures may be drawn and colored with crayon/craypas.



## ACTIVITY 3

### Learning Task/Art Activity

Artwork	: Mural collage
Subject of Interest	: By Group Topic
Group 1	: Houses and buildings (schools, churches malls, offices, factories, etc.)
Group 2	: Transportation (land, sea, air)
Group 3	: Natural environment (mountains, land, sea, lakes, sea creatures, animals, birds)
Group 4	: People (all ages, work, religion, nationality)

### Art Materials:

Teacher	: VHS/CD/slide/overhead projector/acetate, pictures, sample mural collage
Students	: By group: cartolina, crayon/craypas, pentel pens, pictures from newspaper/magazine/calendar, scissors/cutter/paste/glue, recycled items
Reference	: MAPEH I Textbook, pp. 134-137



Procedure:

A. Preparatory Activity

A short review of what transpired in the previous art lesson

B. Motivation

- Stimulate the interest of the class through a VHS/CD/Slide/Overhead Projector or pictures of man-made or natural objects with varied surfaces.
- Discuss texture as an element of art.
- Let the students cite their experiences on texture's smoothness/roughness, hardness/softness.

C. Creative Encounter

1. Show the sample mural collage on cartolina.
2. Explain how the artwork is done.
  - Discuss the layout of the composition on the cartolina.
  - Cut the outlines of the pictures needed in the mural.
  - Determine where the cluster of pictures will be pasted.
  - Glue additional recycled materials with varied textures if they conform to the composition.
  - Draw and color with crayon/craypas/pentel pens additional illustrations needed in the composition.
  - Put on additional finishing touches that will make the group's mural visually impressive.
  - Display the finished mural on the board.

## D. Evaluation

1. Allow each group three minutes each to show and explain their mural collage in class.
2. After each presentation, encourage the class to ask questions, give praise and suggestions.
3. Let the class evaluate their group performance based on the following rubric with 5 as the highest rating.

INDICATORS	5	4	3	2	1	Remarks
1. The group's work was a result of planning and active participation of every member.						
2. The group followed instructions but added creative innovations.						
3. Each member shared his/her resources and talents for the success of the group's task.						
4. The students manifested enjoyment in working with the group.						
5. The visual impact of the group's mural collage is very creative and impressive						

4. Be sure you give an over-all assessment of the class performance.

Write your assessment in your notebook or journal and include the evaluation of each group as stated in D. Evaluation # 3

**Let's enrich further with this Activity**

After participating in the group's mural collage, do an individual collage at home using any available materials. Include it in your portfolio collection.

**REMEMBER TO:**

- always review the previous lessons in the Elements of Art before moving on to the next element for mastery of these contents.
- have an option in Collage Art, where it may either be done individually or by group.
- show but do not display the sample mural collage.
- make the rounds of each group giving inspiration and suggestions.
- encourage the students to give positive criticisms during the art appreciation portion.

If you enjoyed this art activity it is because your participation in it has been maximized. Now, let's move on to the last lesson in this module which is also very important to art teachers like you. It is on how to appreciate a painting.

Shall we start?

# LESSON 4

## *APPRECIATION OF PAINTINGS*

### **Objectives**

- To gain skills and experience in understanding and appreciating paintings.
- To analyze and interpret the meaning/medium in an art piece.
- To appreciate the aesthetic value of selected masterpieces done by Filipino National Artists.

### **What you will learn**

Do you understand immediately a painting once you see it? Do you know how to analyze a masterpiece? Can you identify the universal/social/personal significance of a painting? Can you identify its aesthetic value, its historical background and materials used in its production? If your answers are in the negative, don't despair. These are what you will learn in this lesson.

Let us now look at the greatest Philippine painting masterpiece, one that gave international recognition to the Filipino as a genius. It is none other than Juan Luna's "Spoliarium" which won the Gold Medal at the Madrid International Painting Exposition of 1884. This painting is on display as the centerpiece exhibit at the National Museum, near Rizal Park in Manila. Have you seen this great painting? If not, you must, as it is important for Filipino art teachers to appreciate and be proud of this internationally acclaimed masterpiece.



## SPOLIARIUM

To understand the process of art appreciation/criticism, let us attempt to answer the following queries about the artist and his masterpiece:

1. What do you see in the painting?

“Spoliarium” is the basement hall of Rome’s Coliseum where dead gladiators were brought for cremation. The dead combatants were being dragged inhumanly, while three old men were trying to identify them. At the far right corner is a woman weeping the loss of a loved one.

2. What medium or art materials were used?

Oil paints were used in painting the huge canvas measuring 425 x 775 cm. (14 x 26 ft.). The painting is so big that all human figures were depicted life size.

3. What elements of art were used and emphasized?

Though there are vertical and horizontal lines, these were diagonally and minimally used because of the angular composition. Predominant are the curved lines of the bodies’ muscles and folds in their

clothes. Forms are the multiple shapes of human figures whose Caucasian colors were expertly applied with lights and shadows and at the same time provided the needed textures. The light space in the foreground is almost the same in area as the darker shades of the background.

4. What principles of art/design were used?

Though the left portion of the composition is crowded with human figures, it is somehow balanced by the right side's dark colors. Rhythm and repetition were expertly presented through the Roman citizens' clothes and armor attires of the dead gladiators. The center of interest is focused on the gladiators and men dragging them towards the cremation fire.

5. What was the style/technique/process utilized?

When Juan Luna left for Madrid, Spain in 1877, he worked as assistant in the studio of Alejo Vera. There he learned to paint in the academic style on huge canvasses commissioned by wealthy Spanish and Roman citizens. His works focused on the classical themes of Greek mythology and romantic themes of the grandeur of Rome. During that period, neo-classic, impressionism and expressionism were the predominant styles, a departure from the smooth and highly conservative realism of the Renaissance. Although the theme of Spoliarium was on Roman history and was realistically painted in its finest proportions, the application of paints on the other hand was freer, more rough, and it conformed to expressionism's brush strokes. The muscle contours, ruffles of clothes, body language of the figures and varied expressions on their faces were expertly rendered. The composition of Spoliarium is triangular with emphasis on diagonal bodies which show dynamism or action - a Baroque quality.

6. What universal/social significance or personal message of the artist do you see in the painting?

The theme is universal as it depicted a historical episode of Rome's grandeur, where the fight to death of gladiators in the coliseum was a form of entertainment for its citizens. It is universal as it exposed a dark period where

human rights and human dignity to reclaim the bodies of their dead relatives were disallowed.

When Jose Rizal described the painting in a speech in honor of Juan Luna, he referred to its universal “cries of death, sobs of slaves and orphans, and the hums of prayers.”

Its social implications had double meanings, for aside from the death of gladiators, Juan Luna actually portrayed a personal message on the abuses of Spanish colonizers in the Philippines. This was his contribution to the Propaganda movement, much like Jose Rizal’s *Noli Me Tangere* and *El Filibusterismo*.

In examining the painting, you could be reminded of the deaths and abuses suffered by our ancestors in the 333 years of Spanish regime. The crying woman on the right side of the painting could also be Mother Philippines, ravished in captivity and mourning the death of her brave sons.

7. What can I say about the painting?

The human figures were painted life size and true to their colors and proportions. The figures could have been more realistic had these been painted smooth and realistically, but the trend during that period was rough brush strokes of impressionism and expressionism which made them more dynamic. I rate *Spoliarium* outstanding based on its visual impact, huge size, creativity and allegorical theme.



## ACTIVITY 4.1

### Learning Task/Art Activity

Now let's see how you would do an analysis/appreciation of this painting. Answer the questions with one or two sentences.



Bel R. Magbitang, Cultural legacy, 1987

Acrylic on canvas, 120x240 cm

1. Describe what you see in the painting.
2. What elements of art do you see and how are these used?
3. Was the painting conservative or modern? Explain.
4. What do you think is the message in the painting?
5. How would you rate this art piece based on your standard?



### Let's understand the Teaching Strategy

This is a discipline-based Art Education teaching strategy for it touches on aesthetics, history, production and criticism. Art Appreciation is criticism of a selected art piece's aesthetics and art production. It likewise touches on the historical and social implications of the work and message the artist wants to convey. Just as we did with Juan Luna's *Spoliarium*, this time you will encourage the class to analyze other painting masterpieces by selected Filipino National Artists. The questions would be the same for all other pictures to be selected by group leaders, which members would analyze individually.

Here are the social implications of a disciplined-based Art Education Strategy which could guide you in future lessons. This is from "Enhancing Art Teaching in Public High Schools, Pasig City, University of Asia and the Pacific, 2003.

Aesthetics	Art History	Art Criticism	Art Production
Universals. What are the aesthetic "norms" in today's society? What should students learn about how "beauty" is defined in art?	Universals. What is the canon? Which canon? How are the "universals" of art history determined? Who makes the determination?	Universals. How is criticism expressed? What factors inform the aesthetic? What other factors, such as politics, affect art criticism?	Universals. What are the standards for art making? What general knowledge and skills should all students acquire?
Community. How are general aesthetic norms modified locally? What exemplars exist in the community that students can use as reference points for the community's aesthetic norms?	Community. What evidence points to local art history, such as architecture, museum collections, and so on? What aesthetic factors have influenced the community's art?	Community. How is art criticism localized? Who are the arbiters? What factors inform their critiques?	Community. How can students be involved in the aesthetic life of the community through art production?
Individual. How do personal preferences and an individual sense of the aesthetic enter the classroom experience of the visual arts?	Individual. In what ways do students reflect personal knowledge of art history? How does art history inform students' perceptions and perspectives for art making?	Individual. By what "optical conditions" does the student work? What mechanisms exist to support and encourage peer criticism and self-critique?	Individual. What guides student art making that "gets outside the frame?" How is art production tempered by aesthetic, critical, and historical information?



## ACTIVITY 4.2

### Learning Task/Art Activity

Artwork	:	Appreciation of Paintings
Subject of Interest	:	Pictures assigned to each group
Group 1	:	Illuminated Vegetation
Group 2	:	Illuminated Plantation
Group 3	:	Illuminated Forest
Group 4	:	Illuminated Spirits

### Art Materials

Teacher	-	real painting, selected pictures of masterpieces
Students	-	paper and ballpen

Reference : MAPEH Textbook, pp. 145-148

### Procedure

#### A. Preparatory Activity

A short review of the previous lesson

#### B. Motivation

- Show the class a real painting with frame; if none, a big picture of a painting would do.
- Challenge some students to say something about the painting.

Introduce them to the discipline-based Art Appreciation

#### C. Creative Encounter

- Discuss and analyze Juan Luna's "Spoliarium" by reading each question and answer.
- Call each group leader to select the picture of a masterpiece painting which they will analyze in the light of the six questions given on the next page.

- Give them 20-25 minutes to write their answers.
- Let the group leaders reconvene their members for five minutes so they can select the best answers for class presentation.

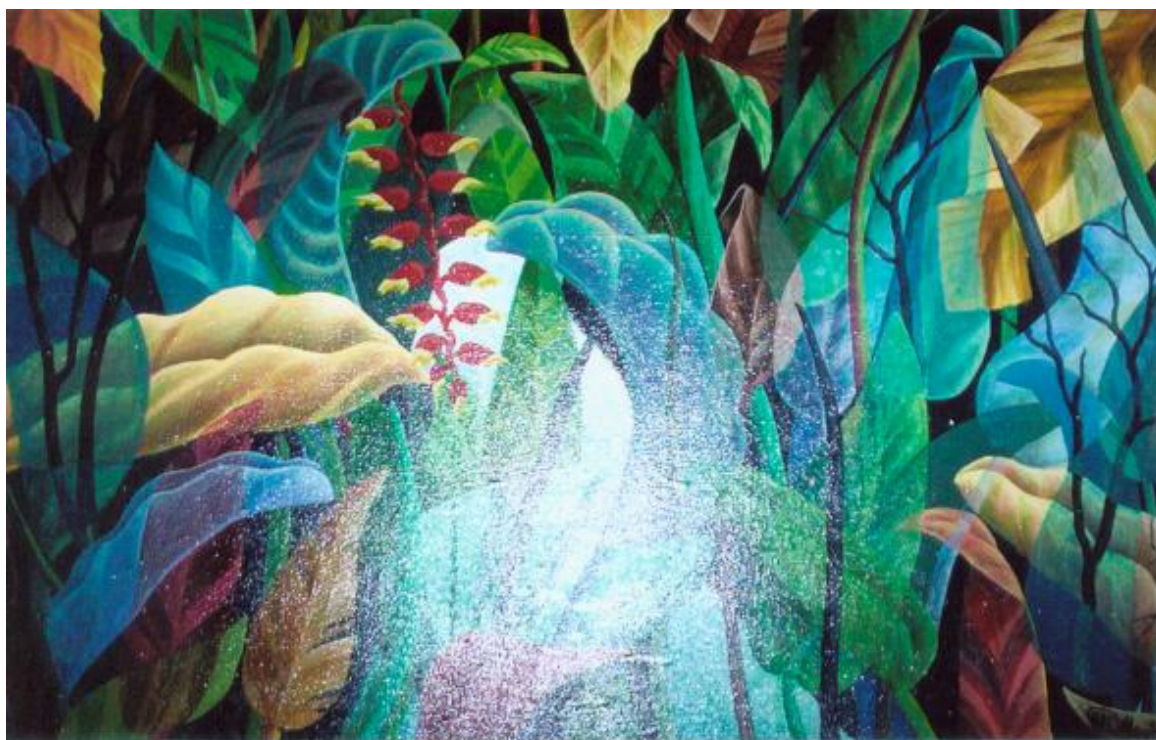
Answer the following questions. Be sure you have done this exercise before asking your students to do it.

1. What are the facts/information about the painting?
2. What do you see in the painting?
3. What elements of art do you see? How are these used?
4. What style/technique/process was used?
5. Is there a universal/national/social message? Explain.
6. If you can afford the price would you buy it? Why?



Bel R. Magbitang, Illuminated Vegetation, 1990  
Acrylic on canvas, 60x90 cm.

(Group1)



Bel R Magbitang. Illuminated Plantation, 2000  
Acrylic on canvas, 60x90 cm.

(Group 2)



Bel R Magbitang. Illuminated Forest, 2001  
Acrylic on canvas, 60x90 cm.

(Group 3)



Bel R Magbitang. Illuminated Spirits, 1999  
Acrylic on canvas, 90x90 cm.

(Group 4)

#### D. Evaluation

1. Allow each group 3 minutes each in their class presentation of how they critique/appreciate the painting assigned to them.
2. Encourage the class to ask questions, give praise/suggestions on the group reports.
3. Be sure you give an over-all assessment of the class performance.
4. At the opposite side of their Art Appreciation answers tell them to write one or two paragraphs about what they learned.
5. Let the students keep their papers in their portfolio.

Let's enrich further with this Activity

Ask your students to

- Choose a sculptor and one of his famous works.
- Research about the sculptor and his style.
- Do an aesthetic criticism about the art production of the art piece in focus.
- Submit to the teacher on the next art day for evaluation/grading.

Note: Be sure to have done this enrichment activity yourself, before including it as an enrichment task in the lesson.



## POINTS TO REMEMBER

- Discipline-based Art Education is an integration of the four basic disciplines: Aesthetics, Art History, Art Production and Art Criticism or Art Appreciation.
- Art Appreciation develops critical thinking skills.
- Art Appreciation integrates the artist with his works.
- Art Appreciation analyzes the expert use and rendition of the Elements and Principles of Art.
- Art Appreciation develops verbal communication skills as it asks the students to present and explain their finished art productions.
- “Art does not reproduce what is visible, rather it makes things visible.”  
(Paul Klee, Swiss Abstract Painter).

# APPENDICES

## MGA SAMPLE NA BANGHAY-ARALIN SA SINING (Elementary)

### BANGHAY-ARALIN 1

#### I. Layunin

1. Natutukoy ang mga uri ng tekstura.
2. Nakalilikha ng gawaing sining na may iba't ibang tekstura.
3. Napapanatiling malinis ang paligid matapos gumawa.

#### II. Paksang-aralin

Paksa : Tekstura

Gawaing Sining: Collage

Paksang Pangkawilihan: Magandang kapaligiran

Batayang Aklat: Musika, Sining at Edukasyong Pangkatawan, p. 93-94

Kagamitan:

Pangguro: mga larawan at mga bagay na may iba't ibang tekstura, halimbawa, collage

Pambata: papel o karton, gunting, pandikit, mga larawang may kulay, crayola/craypas, maliliit na bagay na may iba't ibang tekstura

#### III. Pamamaraan

##### A. Panimulang Gawain

1. Pagbalik-aralan ang mga katangian ng kulay.
2. Magpakita sa klase ng mga likas o di-likas na bagay na may iba't ibang tekstura. Magpakita din ng mga halimbawa ng collage.
3. Gabayan ang klase sa pagtalakay sa tatlong uri ng tekstura:  
**Tunay** (totoong bagay kaya totoo din ang tekstura nito), Artipisyal (bagaman at yari sa ibang bagay parang totoo ang tekstura nito), Biswal (parang totoo ang tekstura, subali't larawan lamang ito na kinunan ng letrato, iginuhit o ipininta).

##### B. Panlinang na Gawain

1. Ipaliwanag at ipakita ang ilang halimbawa ng gawaing collage.
2. Ipalabas na nang tahimik ang kanilang kagamitan.

3. Magpabuo sa klase ng mga pamantayan sa paggawa na nababagay sa gawaing collage. Halimbawa:
  - makipagpalitan ng kagamitan sa katabing kamag-aral sa maayos na paraan
  - gumawa nang tahimik
  - panatilihing malinis ang kapaligiran
4. Ipakitang turo ang mahahalagang pamamaraan sa paggawa ng collage na mula sa teksbuk, pahina 94:
  - Buuin muna sa imaginasyon kung paano ipakikita sa papel ang magandang kapaligiran na iniisip.
  - Gupitin ang mga larawang may kulay (mula sa dyaryo, magasin o kalendaryo) ayon sa disenyong pinaplano.
  - Idikit sa papel o karton ang mga ginupit na larawan.
  - Kung kulang pa ang mga ginupit na larawan, iguhit at kulayan ang kakulangang hugis sa papel.
  - Iguhit at kulayan din ang iniisip na panlikod at pangharap na tanawin.
  - Dikitan ng mga maliliit na bagay na may iba't ibang tekstura, tulad ng karton, tela, patpat, dahon, damo, styropor, at iba pa.
  - Kung sa palagay mo ay tapos na ang iyong komposisyon ng magandang kapaligiran, pag-isipan naman kung paano ikukwento sa klase.
5. Obserbahan ang klase sa kanilang pagsunod sa mga panuto ng Gawain. Lumigid sa bawat pangkat at gabayan ang mababagal na bata at papurihan naman ang mabibilis at malikhain.
6. Sa mga nakatapos na, ipakabit na sa paskilan ng kanilang pangkat ang kanilang collage.

#### C. Pangwakas na Gawain

1. Tamawag ng ilang bata sa bawat pangkat upang magpaliwanag sa harap ng klase ng kanilang collage.
2. Ganyakin ang klase na magtanong o magbigay puri sa gawain ng batang nagpapaliwanag.
3. Ipasagot ang tseklist ng araling sining mula sa teksbuk, pahina 94. Lagyan ng tsek ang bilang na tumutugma sa kaalaman at kasanayan



na natutunan mo sa araling ito, kung saan ang bilang 5 ang pinakamataas at bilang 1 ang pinakamababa.

SUKATAN	5	4	3	2	1
1. Natutukoy ko na ang mga uri ng tekstura.					
2. Natapos ko ang gawing sining na collage sa pamamagitan ng: - maayos na paggupit ng mga hugis					
- pagdikit ng ginupit na mga hugis					
- makulay at kaakit-akit na karagdagang hugis ang iginuhit na komposisyon					
- tama at nasa lugar na pagdikit ko ng mga patapong bagay na may iba't ibang tekstura					
- magkakatugmang proporsyon ng mga hugis sa aking komposisyon.					
3. Nakipagpalitan at nakipaghiraman ako ng kagamitan ng maayos at tahimik.					
4. Napanatili kong malinis ang aking paligid pagkatapos ng gawain.					
5. Naipagmalaki ko ang aking collage sa harap ng klase.					
Kabuuang iskor + 50% = 100%					

4. Bigyan ng paglalagom ang natapos na gawain at ipahayag sa klase ang kasiyahan mo sa tagumpay nila sa aralin sa pamamagitan ng pagbanggit sa mga bata at pangkat na nagpamalas ng kahusayan at pagkamalikhain.

#### IV. Takdang Aralin

Dalhin ang sumusunod na kagamitan: papel, crayola o craypas, retaso na may disenyo, dahon o bulaklak.

## BANGHAY ARALIN 2

### (GRADE V)

#### Layunin

1. Natutukoy ang mga antigo o sinaunang bagay o gusali na matatagpuan sa sariling pamayanan.
2. Nakalilikha ng *poster* na nagpapahayag ng ilang panuntunan sa pangangalaga ng mga antigo o sinaunang bagay at ng lugar na kinalalagyan nito.
3. Naipagmamalaki ang mga sinauna o antigong bagay na natatagpuan sa sariling bayan o pook.

#### Paksa

Gawaing sining: Pagdisenyo ng *Poster*

Paksang pangkawilihan: Sinauna o antigong bagay at ang lugar na kinalalagyan nito

Batayang aklat: Musika at sining, Sunico, Raul and Punsalan, Teresita, Tawid

Publication pahina 89

#### Kagamitan

Pangguro: mga larawan, ilang halimbawa ng poster

Pambata:  $\frac{1}{4}$  cartolina, lapis, ruler, krayola, pentel pen

#### Pamamaraan

##### A. Panimulang Gawain

1. Pagbalik-aralan ang mga nakita ng mga bata sa edukasyong paglalakbay. Hayaan mag ulat at magpakita ang ilang bata ng mga antigo o sinaunang bagay na naitala at naiguhit nila.
2. Ipakita ang sarili mong halimbawa ng antigo o sinaunang bagay subalit kung wala kang koleksyon, ipakita na lamang ang mga larawan nito mula sa kalendaryo o magasin.

3. Talakayin ang mga katangian, kayarian, gamit at kung saan nagmula.
4. Ipabasa sa klase nang tahimik ang mga kaalaman tungkol dito na nasa kanilang batayang aklat. Talakayin.
5. Ipakilala ang gawaing poster at ipaliwanag ang mahahalagang pamamaraan nito.
6. Ipalabas na ang kanilang mga gamit at pag-usapan ang mga pamantayan sa paggawa na dapat sundin.

#### B. Panlinang na Gawain

1. Ipasunod ang kabuuan ng pamamaraan sa pagdisenyo ng poster.
  - a. Isipin muna ang antigo o sinaunang bagay na iyong ilalarawan.  
Ipasunod ang kabuuan ng pamamaraan sa pagdisenyo ng poster.
  - b. Pag-aralan kung paano iaayos sa  $\frac{1}{4}$  kartolina ang iyong larawan at mga mensahe.
  - c. Gamitin ang lapis at ruler sa pagsukat sa laki ng balangkas ng larawan.
  - d. Sumukat at gumuhit ng mga pahigang linya na pagsusulatan ng pamagat at mga alituntunin.
  - e. Iguhit ang larawan na nais mong ipakita. Maaaring ito'y isang sinauna o antigong bahay, simbahan o gusali na kinalalagyan ng mga ito.
  - f. Gawing makatawag-pansin ang pagkulay ng krayola sa iyong larawan.
  - g. Isulat sa letra ang mensahe ng poster sa pamamagitan ng pentel pen o krayola.
  - h. Kung tapos na, ikabit na sa paskilan at humanda sa pagpapahalaga.
2. Habang nagmamasid, alalayan ang mga batang nangangailangan ng tulong.

3. Kung malapit nang matapos ang oras, ipatigil ang Gawain at ipapasa sa harap nang pangkat-pangkat.
4. Tayain ang mga nagawa sa unang araw.

#### Ikalawang Araw

5. Ipasauli nang pangkat-pangkat ang nasimulang gawain.
6. Pagbalik-aralan ang mga pamamaraan at pamantayan sa paggawa.
7. Ipatapos sa klase ang Disenyong Poster.
8. Sa mga nakatapos na, ipapaskil ang disenyo.

#### K. Pangwakas na Gawain

1. Ganyakin ang mga bata sa pagpapahalaga ng kanilang mga poster.
2. Papalakpakan sa klase ang mga nakapagdisenyo ng maganda.
3. Magbigay ng pangkalahatang pagpapahalaga.

#### D. Pagpapahalaga

Ipasagot na ang mga tanong sa “Sukatin Natin” sa batayang aklat.

Sagutin ng Oo o Hindi:

1. Natukoy ko na ba ang mga antigo o sinaunang bagay na nasa aming pamayanan?
2. Nakapagdisenyo ba ako ng poster na may mensahe tungkol sa pangangalaga ng mga antigong bagay?
3. Nagawa ko bang nakatatawag pansin ang aking pagletra at pagkulay ng poster?
4. Naipagmalaki ko ba ang mga antigong bagay na matatagpuan sa aming bayan o pook?
5. Naunawaan ko ba ang kahalagahan ng mga antigong bagay sa ating kultura?

Tayain kung natamo ng klase ang mga kasanayang inaasam sa aralin.

## Karagdagang Gawain

Ipapaskil sa kanilang lugar ang ginawang poster.

### **BANGHAY ARALIN 3**

#### **Disenyong Etniko**

Bilang ng Araw ng Pagtuturo: 2

Baitang 5

#### **Layunin**

1. Nakikilala ang ilan sa mga disenyong etniko ng Lalawigang Bulubundukin (Mountain Province).
2. Nakatutuklas ng disenyong etniko na likas o natatangi sa pamayanang tinitirhan.
3. Nakalilikha ng isang dibuhong binubuo ng disenyong etniko.

#### **Paksa**

Gawaing sining: Palamuti sa bundok

Paksang pangkawilihan: Disenyong etniko

Batayang Aklat: Musika at Sining, Sunico, Raul and Punsalan, Teresita, Tawid

Publication pahina 112

#### **Kagamitan**

Pangguro: larawan ng mga disenyong etniko o kaya'y tunay na bagay tulad ng pulseras, palamuti sa buhok, damit, kuwintas, hinabing tela.

Pambata: beads na may iba't ibang kulay, sinulid, suklay o klip ng buhok

#### **Pamamaraan**

Unang Araw

A. Panimulang Gawain

1. Magpakita sa klase ng mga katutubong gamit na may disenyong etniko at talakayin.  
Kailangang ito ay naaayon sa sining ng Lalawigang Bulubundukin.
2. Ipabasa sa ilang bata ang kaalamang isinasaad sa batayang aklat.  
Talakayin.
3. Ipakilala ang gawaing sining sa pamamagitan ng ilang halimbawa ng palamuti sa buhok na yari sa beads.
4. Ipalabas na ang kanilang gamit at ganyakin silang magpalitan sa katabing kamag-aral ng iba't ibang kulay ng beads.

#### B. Panlinang na Gawain

1. Magpabuo ng pamantayan sa paggawa para sa gawaing ito.
2. Ipasunod ang mga pamamaraan sa paggawa ng palamuti sa buhok na yari sa beads.

Para sa iyong gawaing sining sa araling ito, lilikha ka ng disenyong etniko na palamuti sa buhok. Gawing payak lamang ang palamuti upang hindi magtagal ang gawain. Ihanda na ang kagamitan at....

1. Sa pamamagitan ng sinulid, tuhugin ang beads. Unahin ang isang malaking bead na bituin.



2. Gumawa ng pattern ng kulay sa pagtutuhog. Halimbawa:

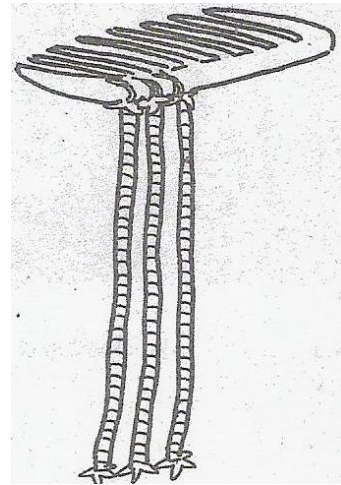
10 pulang beads. 10 berdeng beads. 10 dilaw ng beads, 4 na itim na beads.



3. Gumawa ng anim hanggang sampung disenyo, katulad ng nasa #2
4. Itali isa-isa sa suklay o klip nang magkakadikit.

Ganito ang magiging ayos ng iyong palamuti sa buhok.

Maaaring gamitin ang iyong tinapos na palamuti.



5. Subaybayan at patnubayan ang mga bata habang sila ay gumagawa.
6. Bigyan ng pagkakataon ang mga pinuno/lider para sa pangkalahatang pagpapahalaga.
7. Ipatago ang kanilang Gawain upang ituloy sa susunod na araw.

#### Ikalawang Araw

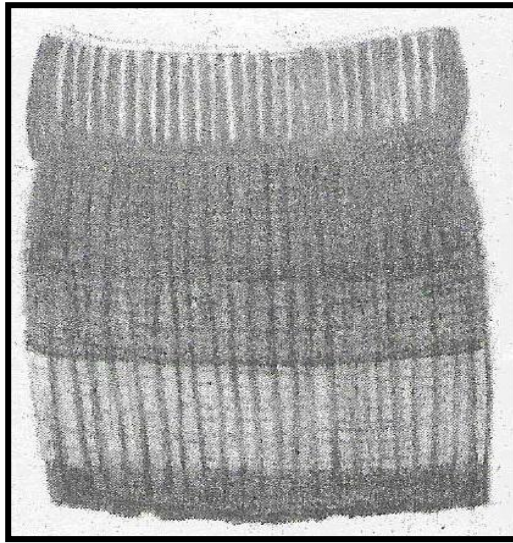
8. Pagbalik-aralan ang mga pamamaraan at pamantayan sa paggawa.
9. Muling ipalabas ang kanilang kagamitan at pasimulan ang Gawain.
10. Lumigid at ganyakin ang mga bata habang gumagawa.
11. Ipatanghal sa harap ng klase ang kanilang natapos na sining.

#### K. Pangwakas na Gawain

1. Bigyan ng pagkakataon ang mga batang nagnanais makapagmalaki ng kanilang gawa.
2. Magbigay ng pangkalahatang pagpapahalaga.

**D. Pagpapahalaga**

Ipasagot ang “Sukatin Natin” na nasa kanilang batayang aklat.



**DISENYONG ETNIKO**

Sagutin ng Oo o Hindi:

1. Kilala ko na ba ang ilang simbolong ginagamit sa disenyonang etniko? \_\_\_\_\_
2. Nakagamit ba ako ng isang disenyonang etniko para sa palamuti sa buhok? \_\_\_\_\_
3. Natapos ko ba sa takdang oras ang aking gawaing sining? \_\_\_\_\_
4. Nasiyahan ba ako sa aking ginawang palamuti? \_\_\_\_\_
5. Susuportahan ko na ba ang sariling produkto natin? \_\_\_\_\_



## **SAMPLE LESSON PLAN FOR MAPEH**

### **(ART IN PRE-SPANISH AND SPANISH PERIOD)**

#### **OBJECTIVES**

1. Describes the art of the pre-Spanish and Spanish periods.
2. Creates own *Letras y Figuras*.
3. Appreciates the artwork *Letras y Figuras* as a legacy from Spanish rule.

#### **ART ACTIVITY**

Reference: MAPEH 1, p. 56

#### **MATERIALS**

1. Teacher: pictures, sample artworks
2. Students: paper, oil pastel, permanent marker

#### **PROCEDURE:**

##### **A. Motivation**

1. Connect previous lessons to this lesson.
2. Facilitate the discussion based on the content of the lesson in the textbook.

##### **B. Creative Encounter**

1. Show samples of *Letras y Figuras*
2. Let the class follow these steps:
  - a. Sketch your nickname horizontally on the paper.
  - b. Be sure it is wide and about 10 centimeters in height.
  - c. Sketch items/objects/things that will overlap parts of the letters.
  - d. Color according to your pleasure, but be sure the letters of your nickname are still identifiable.

e. Color the background lightly.

C. Evaluation

1. Call students who want to show their artworks in class.
2. Allow interactions.
3. Let the students rate their own *Letras y Figuras*.
4. Assess the attainment of the lesson objectives.

## **SAMPLE LESSON PLAN FOR MAPEH (PHILIPPINE ART)**

### **OBJECTIVES**

1. Discusses the existence of indigenous art which are dominated with ethnic designs.
2. Creates an artwork with ethnic designs.
3. Loves and preserves Philippine Art.

### **ART ACTIVITY**

Artwork: Ethnic designs and creation of personal designs

Subject of Interest: Ethnic Designs of Our Ancestors

Reference: MAPEH 1, p. 40-42

### **MATERIALS**

Teacher: sample of handicrafts or antiques, pictures of early Filipinos, artifacts, and sample artworks

Students: paper/art paper, watercolor/acrylic paints, cutter/knife, paintbrush, old newspaper, rags, water, potatoes/carrots

## **SAMPLE LESSON PLAN IN MAPEH (PHOTOGRAPHY)**

### **OBJECTIVES**

1. Identifies the processes involved in photography.
2. Uses the camera properly.
3. Appreciates group photo sessions outside the school.

### **ART ACTIVITY**

Artwork: Photo Session

Subject of Interest: By group

Group 1 - Nature

Group 2 - Church/Mosque/Temple/Plaza

Group 3 - Community

Group 4 - Livelihood

Reference: MAPEH 1 p. 222-226

### **MATERIALS**

1. Teacher: pictures, camera
2. Students: camera, cartolina, tape, pictures

### **PROCEDURE**

#### *A. Motivation*

1. Show pictures of your family, prominent people, places, and festivals.
2. Facilitate discussions based on textbook content on pages 222-226.
3. Show a real camera and discuss its parts.

### B. *Creative Encounter* (Day 1)

1. Facilitate discussion on the processes of the camera.
2. Let the group discuss the following guidelines for their photo session this coming Saturday:
  - a. Who will bring the camera?
  - b. Who will collect the funds for the group's expenditures on the film and printing of pictures?
  - c. For a group of ten members, P20 each would be enough for a 24-shot film including printing of pictures.
  - d. The owner of the camera should be the one to buy the film and have it developed and printed.
  - e. The group members must agree on the time and place of the meeting.
  - f. Each member must be allowed two shots each and the remaining four shots will be raffled among themselves.
  - g. The one in charge of the printing should bring the pictures on Day 2 of this art activity.
  - h. The leader will bring the cartolina, tape, and permanent marker for the group presentation.

### *Creative Encounter* (Day 2)

1. Invite the students to share their experiences in their group photo session.
2. Allow the groups ten minutes to tape pictures, write captions on their cartolina and prepare for their reports.

### C. *Evaluation*

1. Give each group five to seven minutes to report their experiences in their photo session assignment.
2. Encourage the class to ask questions and give suggestions.
3. Ask two or three students to assess the success of this art lesson.

# ANSWER KEY TO PREASSESSMENT FOR ART/SINING

## Part I Multiple Choice (5 points per item x 10 = 50)

- |      |       |
|------|-------|
| 1. c | 6. c  |
| 2. d | 7. c  |
| 3. a | 8. d  |
| 4. b | 9. d  |
| 5. d | 10. a |

## Part II. Diagnostic Test of house-tree-person (Technical Description)

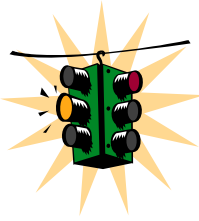
When all the 10 items are present and accomplished in the drawing the rating is Excellent and gradually receding in numerical value if an item is missing.

1. The drawing of house-tree-person is proportional to the size of the paper.
2. The drawing of the person/s is proportional to the sizes of house and tree.
3. The colors were applied with pressure and with value.
4. The colors used were in conformity to the natural colors of the person, tree, and background of mountain, clouds, sun, etc.
5. Other persons were illustrated, making the drawing complete with family/loved ones.
6. The side of the house is also shown, not only the façade.
7. The house has a second floor with curtained windows.
8. There are other houses/buildings in the background making the house part of a community.
9. The house has a gate/fence.
10. There are plants with flowers and trees with fruit.

### **Interpretation of House-Tree-Person**

- When the house is drawn in its realistic proportions, with complete details such as with TV antennae, windows with curtains, a gate and fence, flowers/tree in the foreground and a background of mountain/cloud/sun, and/or roofs of other houses/buildings, this is a sign of artistic talent and photographic memory/imagination. You have the potentials of a good artist.
- When only one person is drawn, that's strict obedience to the rules. You lack independence and imagination. You are self-centered.
- When other persons are included in the drawing, especially members of the family/loved ones, the picture shows enjoyment and attachment to family. You are very creative and a lovable person.
- Closed gate, door and windows show that you are not very friendly and would not easily open yourself for friendship. Your creativity is restrained and you lack confidence.
- Plants with flowers and trees with fruits mean that you are artistically inclined, very friendly and generous in sharing your resources and talents. A great sign of an artist.
- Mountain/cloud/sun, or other buildings in the background, prove you love nature, you are civic-minded and you want to travel. Very artistically inclined.
- Coloring all spaces on the paper, complete with all the details of the other six items mentioned above proves you are focused and work fast. You will go places as an artist, because you possess the discipline of one. Congratulations.

# ANSWER KEY FOR ART/SINING



## ASCQ 1

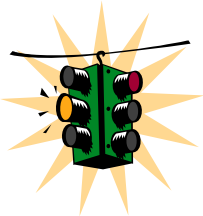
1. D

2. F

3. B

4. G

5. A



## ACTIVITY 1 (Probable Answers)

D. Evaluation

1. After the creative encounter, let all the members of each group show their artworks in front of the class for appreciation.
2. After all the groups have presented their artworks, let each student rate his/her artwork based on the rubric presented on this page.

### RUBRIC ON RATING A CREATIVE DRAWING

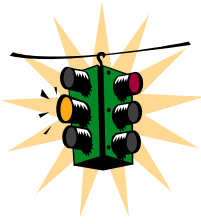
Put a check in the column which best describes your drawing.

5 - Great Work, 4 - Very Good, 3 - Good, 2 - Fair, 1 - Needs Improvement

Artistic Skills Applied	5	4	3	2	1
1. Are the lines and shapes clear and visible?			√		
2. Was the size of the drawn object proportional to the size of the paper?		√			
3. Was the shape of the object drawn to its true form and proportion?		√			
4. Is there balance in the composition?	√				
5. Did the colors used conform to the real colors of the object?		√			
6. Were the colors applied with value or light and dark shades?			√		
7. Was the color rendering done in style?			√		
8. Are the background and foreground colored?			√		
9. Is the texture of the real object applied in the drawing?			√		
10. Is the over-all impact of the drawing outstanding?		√			
<b>Rating = total score + 50% = 100%</b>					
91-100 = Excellent					
81-90 = Above Average					
71-80 = Average					
61-70 = Below Average					
51-60 = Needs Improvement					

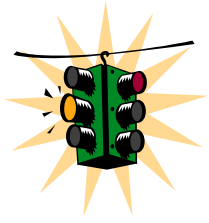
3. Give an over-all assessment on the attainment of the lesson's competencies.





## ASCQ 2

1. Pintados because their arms and legs were tattooed with ethnic designs.
2. The spirit of gods of the mountains, rivers, plants and trees whom they invoke for protection and subsistence.
3. Due to their mobility, they were not able to weave enough clothing materials.
4. Arts of weaving, jewelry making, basketry, weapon implements and sculpturing.
5. The cañao offering is usually a butchered pig, cow or carabao, where the fresh blood is drunk and the cooked flesh is shared by everybody. Then, the head of the butchered animal is attached to the exterior wall of the house of the sponsor of the cañao.
6. The dead is mummified, placed inside a wooden coffin and placed in a cave.
7. The metal cover of the burial clay jar has the figures of a man and a woman seated in a small boat, paddling to an unknown destination.
8. In burials, weddings, festivities and other occasions, the artistically-done costumes, umbrellas, banners, and musical instruments like gongs and culintang play a big role in these traditional practices.

**ASCQ 3**

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

**Probable Answers to Activity 3.1, p. 87****D. Evaluation**

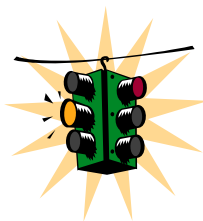
1. Allow each group three minutes each to show and explain their mural collage in class.
2. After each presentation, encourage the class to ask questions, give praise and suggestions.

3. Let the class evaluate their group performance based on the following rubric with 5 as the highest rating.

INDICATORS	5	4	3	2	1
1. The group's work was a result of planning and active participation of every member.	√				
2. The group followed instructions but added creative innovations.	√				
3. Each member shared his/her resources and talents for the success of the group's task.	√				
4. The students manifested enjoyment in working with the group.	√				
5. The visual impact of the group's Mural Collage is very creative and impressive	√				
Rating: Total score $\times 10 + 50 = 100\%$					

4. Be sure you give an over-all assessment of the class performance.

(Write your assessment in your journal and include the evaluation of each group as stated in D. Evaluation # 3.



## ACTIVITY 4.1 (Probable Answers)

Be sure you have done this exercise before asking your students to do it.

1. Describe what you see in the painting.

The painting is a mural on cultural traditions with emphasis on Filipino dances artifacts and musicality.

2. What elements...

There are more of curved lines than straight lines, which enclosed human figures in traditional attires. Colors were painted with value/textures, and showed the festive and lively color preferences of our ethnic tribes.

3. Was the painting....

Based on the proportions and colors of human figures, the painting is conservative, but the arrangement and overlapping of shapes, especially the oversized ceramic jar in the middle is modern in presentation. Still, it is more conservative than modern.

4. What do you think...

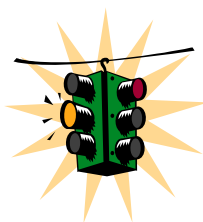
The painting signifies the importance of music, art and dances in the cultural legacy and development of our country.

5. How would you rate...

Based on my personal standard the painting is outstanding and visually impressive in its entirety.

Note:

All the above questions and answers are relative and subjective to your own opinion and standards. If your answers are reworded differently but contain similar ideas, then your answers are accepted. In this activity, there are no wrong answers because “beauty is relative.”



## ACTIVITY 4.2 (Probable Answers)

**Group 1**

1. The title of the painting is Illuminated Vegetation. It was painted by Bel R. Magbitang in 1990. It was painted on canvas, size 60 x 90 centimeters with the use of acrylic paint.
2. There are countless stalks and leaves of varying blue, violet, and orange colors in the painting. A space at the upper right side allowed natural light to illuminate the vegetation
3. Only curved lines on elongated shaped stalks and free shape leaves are the forms in the painting. Blue and violet blends of colors from light to dark were used extensively for the stalks and leaves. There are also values of orange color for leaves which beautifully contrasted the monotony and over used of blue and violet. The arrangement and overlapping of shapes and colors gave the painting a textured effect.
4. Though the painting expresses realistic natural forms and shapes, still it borders between Impressionism (illumination of light on a particular time of the day) and Expressionism (a technique of overlapping of lines, shapes, and colors on some stalks and leaves).
5. The thickness of vegetation is uncontrolled. It is similar to the uncontrolled spouting of waterlilies on our rivers, where big stalks prevent the growth of new stalks. In society's uncontrolled population, rich and powerful clans dominate and enslave the poor, uneducated weaklings. The presence of illumination is spiritually uplifting as it freely shines on both the powerful and weak.
6. Yes, maybe I would buy it if I have enough money in the future because the painting is visually impressive in presenting a closer view of vegetation of life.

## **Group 2**

1. The title of the painting is Illuminated Plantation. It was painted by Bel R. Magbitaing in 2000. It was painted on canvas, size 60 x 90 centimeters with the use of acrylic paint.
2. The painting is a close-up work on ornamental plants of varying sizes, shapes and colors. Natural beam of light illuminates the middle front view of the painting.
3. Natural curve lines shaped the stalks, leaves and flowers. Though the dominant colors are blending of blue and green, orange and brown were significantly represented. The midribs of leaves and overlapping of stalks and branches are the textural effects.
4. Though the leaves, branches and stalks were conservatively shaped and colored, the overlapping was a modern technique similar to Cubism.
5. Like in our backyards, these plants may have grown out of flower boxes/pots and are now touching each other as if saying, "hey, in spite of our differences, we can still exist harmoniously." In real life community situations, some are progressive and beautiful, while others remain in abject poverty and ignorance. The painting signifies hope as its illuminating radiance is equally felt by all the plants.
6. Maybe I would buy the painting 20 years from now when I already have a rewarding job, because its intrinsic beauty enlivens my spirit.

**Group 3**

1. The title of the painting is Illuminated Forest. It was painted by Bel R. Magbitang in 2001. It was painted on canvas, size 60 x 90 centimeters with acrylic as medium.
2. There are many trees of different heights and thicknesses. The painting looks like a plantation, as the colors and shapes of the trees are the same. Radiant light from the sun illuminates these forest trees.
3. Curved lines shaped the tree trunks, branches and leaves. Colors used were of dark to light brown with light orange to yellow on the sides of the illumination. The effective use of lines and blending of colors provided the textural effects. Spaces between trees give the feeling of harmony and provide rest for the eyes of the viewers.
4. With the natural shapes and colors of the trees, the painting is conservative or realistic in rendition.
5. If there is wanton destruction in Philippine forests, this painting shows us a well cultivated and preserved forest. If only our mountains are well forested, there would not have been death and destruction caused by landslides and lahar flows.
6. Yes, I will buy this painting when I become gainfully employed in the future. I will put it up if not at home, in my office where many could appreciate it.

**Group 4**

1. The title of the painting is Illuminated Spirits. It was painted by Bel R. Magbitang in 1999. It was painted on canvas, size 90 x 90 centimeters, with acrylic as medium.
2. The painting is composed of a concave curved formation of the cloud which is radiantly illuminated from the upper right hand corner. Following the path of light are doves of different colors and sizes.
3. Only curved lines were used to portray the rhythmic pattern of clouds and doves. The colors of clouds are dark brown and orange, and getting lighter near the path of light. The doves are of different colors, and getting whiter when illuminated by light. There was value rendering from light to dark or from dark to light. Textural effects are evident in the rhythmic formation of clouds and feather design of doves.
4. Though the shapes and colors are realistic, still it borders between Impressionism (illumination of light on a particular time) and Expressionism (spiritual attraction felt and perceived by the painter). The overall composition is realistic, though the theme is mystical.
5. The search for meaning and enlightenment is the focus in the painting. The doves represent us, our soul, as we journey back to where we all came from. The doves are of varied sizes and colors just like humanity's races and beliefs, but we will all go back to the one source, one God.
6. Yes, I would buy this painting at the time I can afford to, because this artwork is spiritually uplifting and inspiring in my relationship with the Greatest Power.



PHYSICAL EDUCATION/  
EDUKASYON SA PAGPAPALAKAS NG KATAWAN  
TEACHING STRATEGIES



Move and Learn

# INTRODUCTION

What do you consider to be the essential teaching skills of an effective teacher of Physical Education?

Many authorities in the field of Physical Education have supported the belief that “good” teachers need to use a variety of approaches and strategies within the space and time for a lesson.

The teacher plays a vital role in the teaching-learning process. To be able to achieve your goals, you must be prepared to execute efficiently and effectively the lesson you prepare everyday. Mastery of the essential strategies is the first step towards effective teaching. What you want your students to learn greatly depends upon the learning experiences you will provide. Likewise, your skill to stimulate interest and meet the needs of your students is also very important.

## OBJECTIVES

1. Create the proper classroom atmosphere by preparing and executing efficiently the appropriate strategies to be used in teaching Physical Education.
2. Determine the appropriate teaching strategies to be used to make Physical Education activities enjoyable, interesting and meaningful.

Are you ready now to study this part of the MAPEH/MSEP module? I know that you want to learn some of the many teaching strategies you can use in teaching Physical Education. But before you do that, answer the Preassessment.

# PREASSESSMENT IN PHYSICAL EDUCATION/EDUKASYON SA PAGPAPALAKAS NG KATAWAN

Fill in the blanks. Write the correct answer found in the box below.

1. A strategy that allows the students to choose among competing alternatives is called \_\_\_\_\_.
2. \_\_\_\_\_ is a kind of strategy that is beneficial to the development of the students' self-esteem and sense of accomplishment.
3. \_\_\_\_\_ gives students more responsibility for their own learning.
4. \_\_\_\_\_ may help the learner to be reasonably proficient before the student is able to analyze and evaluate his own performance.
5. A strategy that can be done in pairs or small groups depending on the activity being taught is called \_\_\_\_\_.
6. \_\_\_\_\_ is the process of visually depicting a central concept with symbols, images, colors, key words and branches.
7. One of the steps in planning with a mind map is \_\_\_\_\_ where the main ideas are related to the central topic.
8. The guided discovery approach would be very helpful if the teacher wants his/her students to describe, analyze and \_\_\_\_\_ dances, recognizing differences.
9. The \_\_\_\_\_ is very important for the teacher to prepare to analyze, evaluate and give feedback on each student's performance.
10. One of the steps in planning with mind mapping in selecting the topic or theme to illustrate the central concept is \_\_\_\_\_.

<b>Key Words</b>	Interpret	Rank Order	Task Cards
Rationale	Applications	Values Voting	Mind Mapping
Self-Check	Brainstorming	Self-Appraisal Approach	Create the
Peer Support		Guided Discovery Approach	Central Image
Learning Strategy			

# LESSON 1

## *TEACHING STRATEGY NO.1 RANK ORDER*

### A. OBJECTIVES

1. Show greater opportunities to select the best choices to understand the issues and concerns related to the choices.
2. Assess the importance of each alternative that will affirm and explain their choices.

### B. DESCRIPTION

This strategy gives or allows the students to choose among competing alternatives and publicly affirm and explain or defend their choices. It demonstrates simply and clearly that many issues require more thoughtful considerations.

Example:

What are the things you should do to improve the strength and power of your legs and upper body. Rank them from 1 to 5.

- \_\_\_\_\_ Do regular exercises
- \_\_\_\_\_ Eat balance diet
- \_\_\_\_\_ Have regular check-up
- \_\_\_\_\_ Avoid drugs
- \_\_\_\_\_ Sleep and Rest well

Students will explain their answers after doing the activity.

### C. SAMPLE ACTIVITIES

1. a. Topic: Muscular Fitness for Talent Identification

b. Application: "Rank Order"

The "Best" and the "Least" things you can do.

2. a. Topic: Officiating a Volleyball Game

b. Review: "Who Am I?"

Rank the following officials from the highest to the lowest position. After ranking them, give their function as Volleyball Officials.

Rank	Function
_____	Scorer _____
_____	Umpire _____
_____	Lines Men _____
_____	Recorder _____
_____	Referee _____

3. a. Topic: Mazurka Mindoreña

b. Priming / Motivation: "Rank Order"

Rank the following dance steps used in dancing Mazurka Mindoreña from the first to the last figure. Rank them from 1 to 5.

- \_\_\_\_\_ Sway balance with a close
- \_\_\_\_\_ Double sway balance steps
- \_\_\_\_\_ Waltz steps
- \_\_\_\_\_ Mazurka step
- \_\_\_\_\_ Cross-waltz step

## SAMPLE LESSON PLAN

### I. Objectives

At the end of the lesson, the students shall have:

1. Explained the objective of muscular fitness for talent identification.
2. Executed the test properly according to the procedure.
3. Participated actively in performing the activities.

### II. Subject Matter

1. Topic: Muscular Fitness for Talent Identification
  - a. Standing Long Jump
  - b. Basketball Pass

\*\* Integration: English I – Getting in Touch with Self and Others
2. Materials: Tape Measure, Basketball
3. Reference: Revised Physical Fitness Test Manual, Department of Education

### III. Procedures

1. Warm-up: Stretching Exercises
2. Review: “Graffiti Wall”

Students will write the feelings they experienced while doing the activity.
3. Lesson Proper:
  - a. Motivation (Priming): “Picture Puzzle”

Different sports that have jumping and passing skills.
  - b. Activity: “Grouping”

Divide the class into 4 groups to do the following activities:

    - Standing Long Jump
    - Basketball Pass

## c. Application: "Rank Order"

Rank the following healthful activities from 1 to 5 on how you can improve the strength and power of your legs and upper body. Explain your answer.

- |                             |                   |
|-----------------------------|-------------------|
| _____ Do regular exercises  | _____ Avoid drugs |
| _____ Eat balanced diet     | _____ Sleep well  |
| _____ Have regular check-up |                   |

After explaining the answer in the rank order activity, the teacher may ask the students to prepare a collage or self-portrait entitled "MY PROFILE" depicting habits and activities to improve one's fitness level.

A short explanation should be written at the back or at the side of the collage or self-portrait to be shared with the class.

## IV. Assignment

1. Define the following terms:
  - a. Exercise
  - b. Warm-up exercise
  - c. Conditioning program
2. Create your own group exercises for flexibility and abdominal strength.
3. Master the exercises for presentation in the class.

Reference: MAPEH I by V.V. Perez, p. 197



## ACTIVITY 1

In preparing a day's lesson, careful planning is necessary to accomplish good results. Using the "Rank Order" strategy, rank the following items according to their importance which you think should be incorporated in the lesson plan. Justify your answer in rank 1 and in rank 10.

	Provision on the review of past lesson	
	Presentation of lessons with eagerness so students will be motivated	
	Planning of lesson according to the objectives stated	
	Smooth transitions between activities	
	Inclusion of interesting activities that will contribute to fast learning	
	Consideration of the inquiries and discussions	
	Provisions on flexibility, modifications and feedback	
	Appropriateness of teaching strategy to the topic of the lesson	
	Utilization of group work	
	Evaluation of the lesson plan after teaching	

Have this photocopied and answer it. Please file it in your portfolio.



# LESSON 2

## *TEACHING STRATEGY*

### *NO.2 GUIDED DISCOVERY APPROACH*

#### **A. OBJECTIVES**

1. Analyze principles, tactics, concepts that will lead to the solutions of the problems found.
2. Enhance the students' sense of accomplishment through successful application of the correct principles of the game.

#### **B. DESCRIPTION**

This teaching strategy has been commonly used in teaching a variety of aspects of the school physical education curriculum, but more particularly when the teacher wants the students to think about the application of the movement principles, concepts or tactics in games.

The guided discovery approach would be very helpful if the teacher wants his/her students to:

- > identify the factors that influence quality gymnastic performance including extension, body tension, and clarity of body shape.
- > apply the relevant mechanical principles underpinning performance and extending techniques and skills to other events.
- > plan, undertake and evaluate a safe health-promoting exercise program.
- > describe, analyze and interpret dances, recognizing differences.
- > apply skills and principles to develop techniques, tactics and strategies applicable to a variety of games.

The continuous success of the students in each small stage of discovering the solution to the problem posed by the teacher is beneficial to the development of the students' self-esteem and sense of accomplishment.

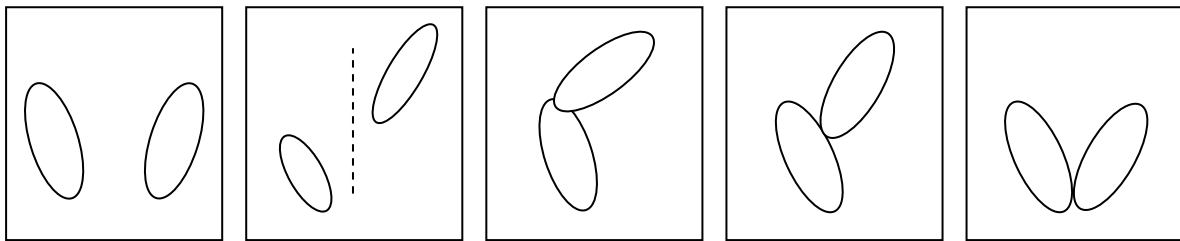
### C. SAMPLE ACTIVITIES

1. a. Topic: Fundamental Dance Positions

b. Lesson Proper:

Below are illustrations of the fundamental dance positions of arms and feet. Identify the 1<sup>st</sup> to 5<sup>th</sup> position by answering the activity "Fill me in".

#### Feet Positions



A

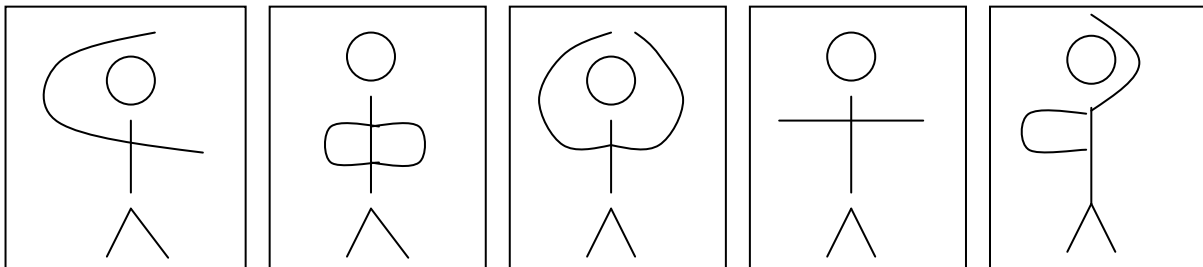
B

C

D

E

#### Arm Positions



F

G

H

I

J

Activity: "Fill Me In"

Direction: Write the corresponding letter to the positions being asked for.

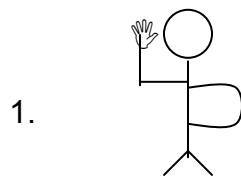
Feet	Positions	Arms
	1 <sup>st</sup>	
	2 <sup>nd</sup>	
	3 <sup>rd</sup>	

	4 <sup>th</sup>	
	5 <sup>th</sup>	

2. a. Topic: Hand Signals of Officials in a Volleyball Game

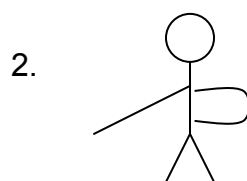
b. Application: "Give Your Decision"

Identify the hand signals of the referee illustrated below. Write your answers on the blank provided.



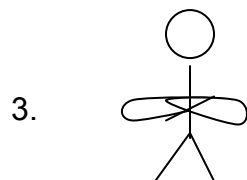
What: \_\_\_\_\_

Why: \_\_\_\_\_



What: \_\_\_\_\_

Why: \_\_\_\_\_



What: \_\_\_\_\_

Why: \_\_\_\_\_

(For Teacher's Use: Answers)

1. What: Delay in Service

Why: Players are not yet ready

2. What: Ball "IN"

Why: Player not able to retrieve the ball

3. What: Substitution

Why: Players have many faults or errors

---

## SAMPLE LESSON PLAN – PE II

### I. Objectives

At the end of the lesson, the students shall have:

1. Described and explained the different kinds of skills performed on the floor.
2. Demonstrated the correct and precise movements of the different floor skills in gymnastics.
3. Shown interest and enthusiasm through active participation in the different activities.

### II. Subject Matter

1. Topic: Floor Skills in Gymnastics

\*\* Integration: English II, Unit IV, Learning to Do

(Students will express their creative ideas, opinions and experiences they have learned in the activity. Integration on application.)

2. Concept: The simple exercises in gymnastics can help the performer create and develop his own routine according to his abilities.
3. Materials: Flip Chart and pictures
4. Reference: MAPEH II, pp. 154 - 158

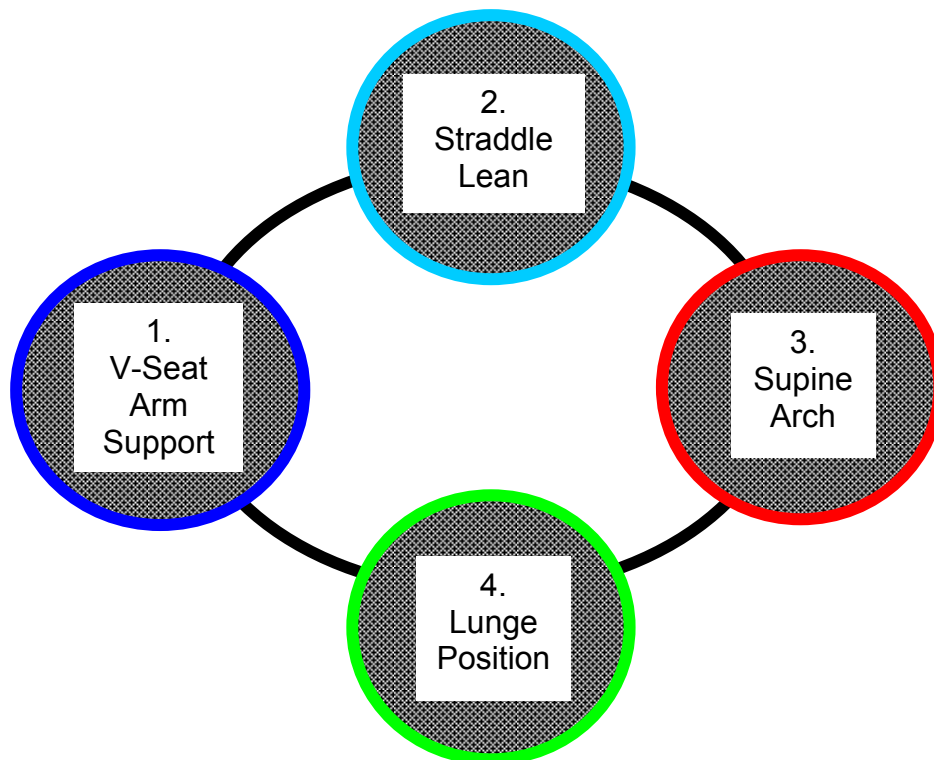
### III. Procedures

1. Warm-up: Stretching Exercises
2. Review: The Conditioning Program Activities
3. Lesson Proper:
  - a. Priming/Motivation: “Guess the Picture”

Teacher will provide the pictures of gymnastics activities.  
Students will identify each picture through the exercises given.

## b. Activity: “Tell Me How”

Analyze the illustration below and see how you can execute the common and basic skills in gymnastics.



## c. Application:

“Learning to Do – Analyzing Results”

After observing the performance of the common and basic skills in gymnastics by group, let students analyze the results of their activity. Each group will give its creative and positive reactions and experiences while doing the activity on the floor.

## IV. Assignment:

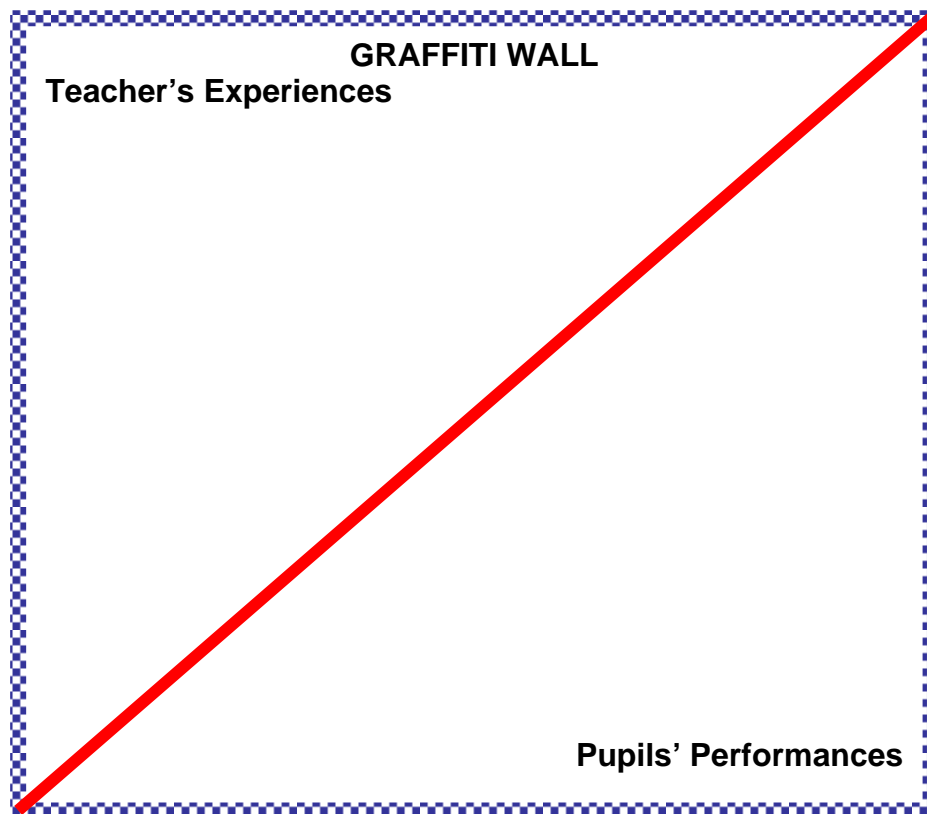
Practice the basic skills learned and be ready for a practical test.



## ACTIVITY 2

Physical Education is a subject loved by most students because they can move a lot and have fun in doing the activities.

After learning and applying the Guided Discovery Approach in your lesson, write down your own experiences in accomplishing the lesson and your observation on the performance of your pupils on the “GRAFFITI WALL” below.



# LESSON 3

## *TEACHING STRATEGY*

### *NO.3 SELF-APPRAISAL APPROACH*

#### **A. OBJECTIVES**

1. Strengthen the responsibility of the learners to evaluate their own performances.
2. Develop awareness of their proficiency level for self-assessment and improvement.

#### **B. DESCRIPTION**

In this strategy, the student is given more responsibility for his own learning. In effect, the learner evaluates himself. However, it is expected that the learner has experienced both the practice teaching strategy and the reciprocal strategy prior to being allowed to “self-check” his/her own learning. The learner does not need to be reasonably proficient before being able to analyze and evaluate his /her own performance. It also helps if the learner has experienced using criteria task cards to give feedback to a peer as with the reciprocal teaching approach because similar criteria task cards are used in the self-check strategy.

Example:

<p style="text-align: center;"><b>SELF – CHECK</b></p> <p style="text-align: center;">PERFORMANCE CRITERIA TASK CARD FOR BASKETBALL</p> <p>The Task goes this way . . .</p> <p>Read this card very well.</p> <ol style="list-style-type: none"><li>1. Take 5 shots and self-check.</li><li>2. Use Yes/No self-check columns.</li><li>3. Take 5 more shots and continue self-check.</li><li>4. Repeat until called in.</li></ol>
---

Things to Look For	YES	NO
<b>Strategy Position</b> <ol style="list-style-type: none"> <li>1. Hold the ball on the shelf hand at eye level.</li> <li>2. Sight over ball at rim of basket. (Target the rim of basket to shoot the ball.)</li> <li>3. Take a staggered stance, place foot forward on the side of the shooting hand.</li> </ol>		
<b>Shooting Action</b> <ol style="list-style-type: none"> <li>1. Dip the knee, bring the ball up.</li> <li>2. Extend the elbow toward the basket.</li> <li>3. Release the ball with hip arc.</li> </ol>		
<b>Follow-Through</b> <ol style="list-style-type: none"> <li>1. Extend the arm and hands towards basket.</li> <li>2. Follow through with a limp wrist.</li> <li>3. Focus the eyes on the rim of the basket before and after the shot is released.</li> </ol>		

A teacher may use this strategy if her objectives for an episode of teaching are:

- a) To offer the learner a greater degree of independence within the learning process and thus develop greater self-responsibility for their own performance feedback.
- b) To offer the learner the opportunity to learn to appraise his/her own learning and develop a degree of kinesthetic awareness of his/her own performance on which to base personal self-assessment and self-improvement.
- c) To provide pupils with learning situations in which they can learn to be honest and objective while engaging in self-checking and able to recognize discrepancies and limitations in their performance.
- d) To individualize the learning process.



Certain skills in physical education are not suitable for this teaching strategy. These include body orientation tasks such as gymnastics, swimming and dance because the sense of movement may supply a general feeling about the performance, but it does not supply the accurate information needed for improvement. Tasks that are appropriate for this teaching strategy include ball games that have definite progression, and some athletic events that do not involve a high degree of body orientation.

### C. SAMPLE ACTIVITIES

1. a. Topic: La Cucaracha Dance

b. Application: Put a check (✓) if the dance step written below is used in La Cucaracha Dance and put a cross (x) if not used.

- |                               |                         |
|-------------------------------|-------------------------|
| ___ 1. Waltz step             | ___ 6. Jump             |
| ___ 2. Cross Waltz            | ___ 7. Spin             |
| ___ 3. Heel & Toe Change Step | ___ 8. Stamp            |
| ___ 4. Waltz balance          | ___ 9. Change           |
| ___ 5. Point                  | ___ 10. Three-step turn |

2. a. Topic: Physical Fitness (first year)

b. Motivation (Priming): "To Do or Not To Do"

Group the following activities below according to whether they should be done or should be avoided. Write the answers on the space provided.

Should be done

Should be avoided

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---



---



---



---



---

## Choices:

1. Begin on exercises or activities with warm-up.
2. Use any kind of uniform.
3. Start from the simple then go gradually to the difficult test.
4. Once a week schedule will give good results of the test.
5. Condition yourself before you participate in any physical fitness test.

**SAMPLE LESSON PLAN – PE IV**

## I. Objectives

At the end of the lesson, the students shall have:

1. Identified the different dance positions in social dance.
2. Performed the dance positions properly, smartly and gracefully.
3. Shown interest and enjoyment while doing the activities.

## II. Subject Matter

1. Topic : Dance Positions in Social Dance

\*\* Integration: Math I – Coordinates of a Point

(Correct coordinates of points and positions of objects to easily facilitate the activity.) Integration in Motivation (Priming).

2. Concept:: Dance positions will serve as guide in dancing with precision and grace.
3. Materials: Pictures
4. Reference: MAPEH IV, pp. 201 – 203

## III. Procedures

1. Warm-up  
Hataw III
2. Lesson Proper

**a. Motivation (Priming)**

Listening to the different kinds of music in social dance.

While listening to the music, a treasure hunting game will be introduced. This game will help tap the interpersonal intelligence of the students. Indicate on the treasure map the reference point and locations or positions of buildings or places. The whole group will work for a common goal to find the treasure.

After the game, relate the importance of right timing and positions in dancing.

**b. Activities**

1. Show pictures of the different dance positions in social dance.
2. Demonstrate and explain the proper hand and body positions.
3. Execute the dance positions from figures I to XIII.

(Teacher will prepare the illustration of the different social dance positions from figures I to XIII.)

4. Practice with partners.

**c. Application: “Make Your Choice”**

Choose from among the dance positions used in social dances you think you can dance best.

**V. Assignment:**

1. Practice the social dance by group.
2. Be ready to present the dance with mastery and grace.

**Reminder:**

It is important for the teacher to know and master the dance positions, the dance figures and the rhythm before teaching the activity.

The dance positions in social dance are on the next page.

**DANCE POSITIONS IN SOCIAL DANCE**



Closed  
Position



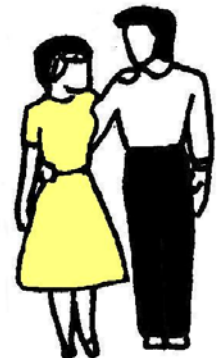
Butterfly  
Position



Open  
Position



Reverse Open  
Position



Conversation  
Position



Position



Position



Side by Side or  
Inside Hands Joined



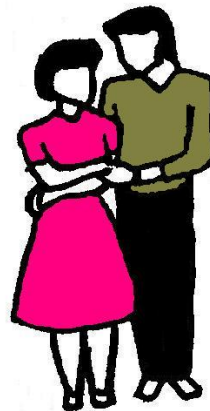
Position



Star  
Position



Swing Out  
Position



Wrap  
Position



Promenade  
Position



## ACTIVITY 3

### HOW EFFECTIVE IS THE TASK CARD

The use of the Task Card in Physical Education activities provides opportunities for the pupil to check his/her own accomplishments.

Here is a task card for you to answer after using strategy no. 3 in your lesson. Check if you have observed the following items in your pupils/students while they do their own work. (Note: Do not answer on this page. Use your notebook/journal.)

Items	Observed	Not Observed
1. Eagerness to start		
2. Don't know what to do		
3. Honest in performing the task		
4. Follow directions as written		
5. Prefer to work in a group		
6. Anticipation to finish the task		
7. Feel a sense of accomplishment		
8. Can't follow the instructions		
9. Asked assistance from classmates or teachers		
10. Compete with one another		



## SCQ 3

How important is the "Self-Appraisal Approach?"

# LESSON 4

## *TEACHING STRATEGY*

### *NO. 4 MIND MAPPING*

#### **A. OBJECTIVES**

1. Enhance creativity through preparation of concepts and information in the lesson.
2. Develop the skills in analyzing situations and connecting ideas to form the main image.

#### **B. DESCRIPTION**

Mind Mapping is the process of visually depicting a central concept with symbols, images, key words and branches. Mind Mapping is a reality activity and fun way to take visual notes, foster creativity, stretch students' thinking skills, make learning contextual and meaningful, and promote active involvement with the learning content. We may use mind maps to plan lessons and units, and present information to our students as well.

#### **C. PROCEDURE**

##### Steps in Planning with Mind Mapping

1. Create the Central Image (Select Topic or Theme)

In the center of the page, write the name of and illustrate the central concept with a recognizable image. Make the central image large enough so you can see the subject of the mind maps at a glance, but small enough to leave space to add main ideas and details radiating from the central image. Make the central image colorful and vivid, but make it a quick and identifiable symbol rather than a beautifully illustrated picture.

## 2. Brainstorm Main Ideas

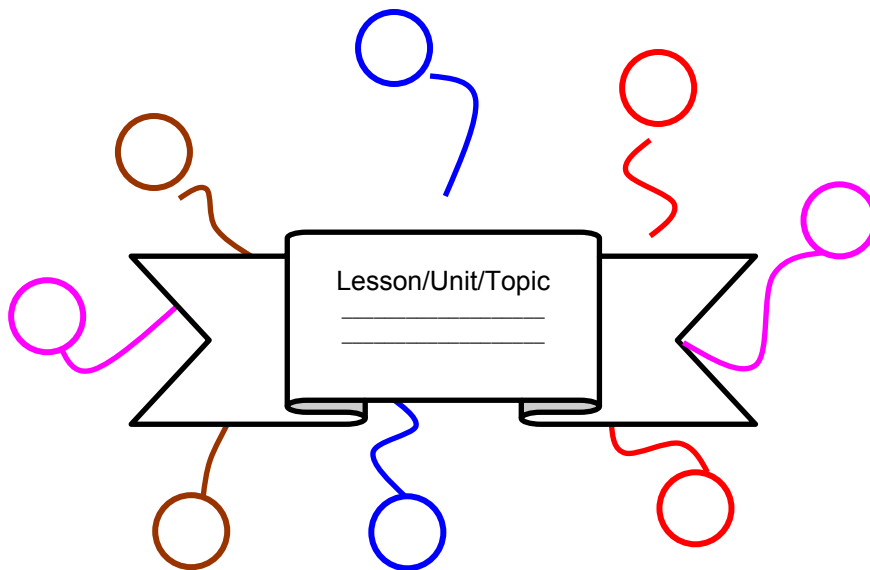
Brainstorm the main ideas relating to the central topic. Around the central image draw images or symbols to represent the main ideas. Connect the main ideas to the central image with branches, arrows, or spokes. Use key words on or around the main ideas, or on connecting lines to identify the main ideas. Alternatively, draw lines radiating from the main image, with a key word on each line describing the main idea.

## 3. Add Details

Use colors, images, symbols, and words to show related details branching out from each of the main ideas.

Example:

Write or draw activity idea for the lesson or unit.

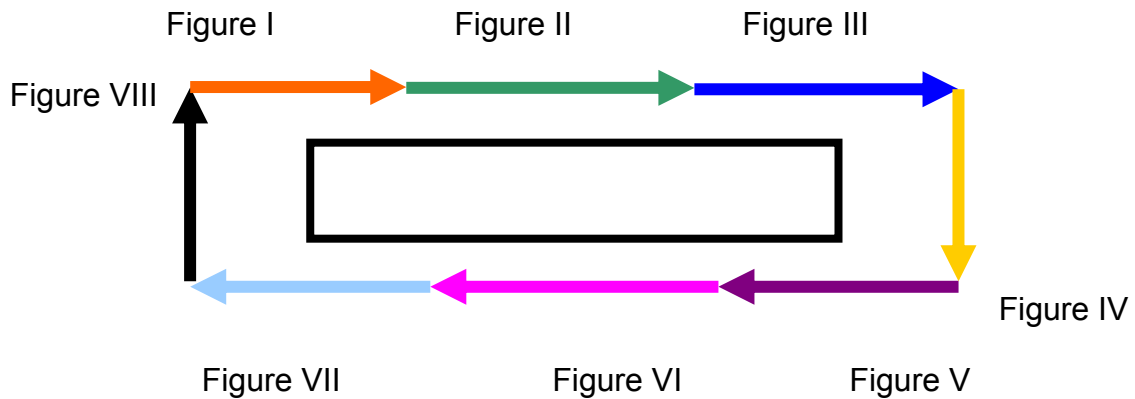


## D. SAMPLE ACTIVITIES:

1. a. Topic: "Rhythmic Gymnastics: Wand Exercises"

b. Activities: "Charade"

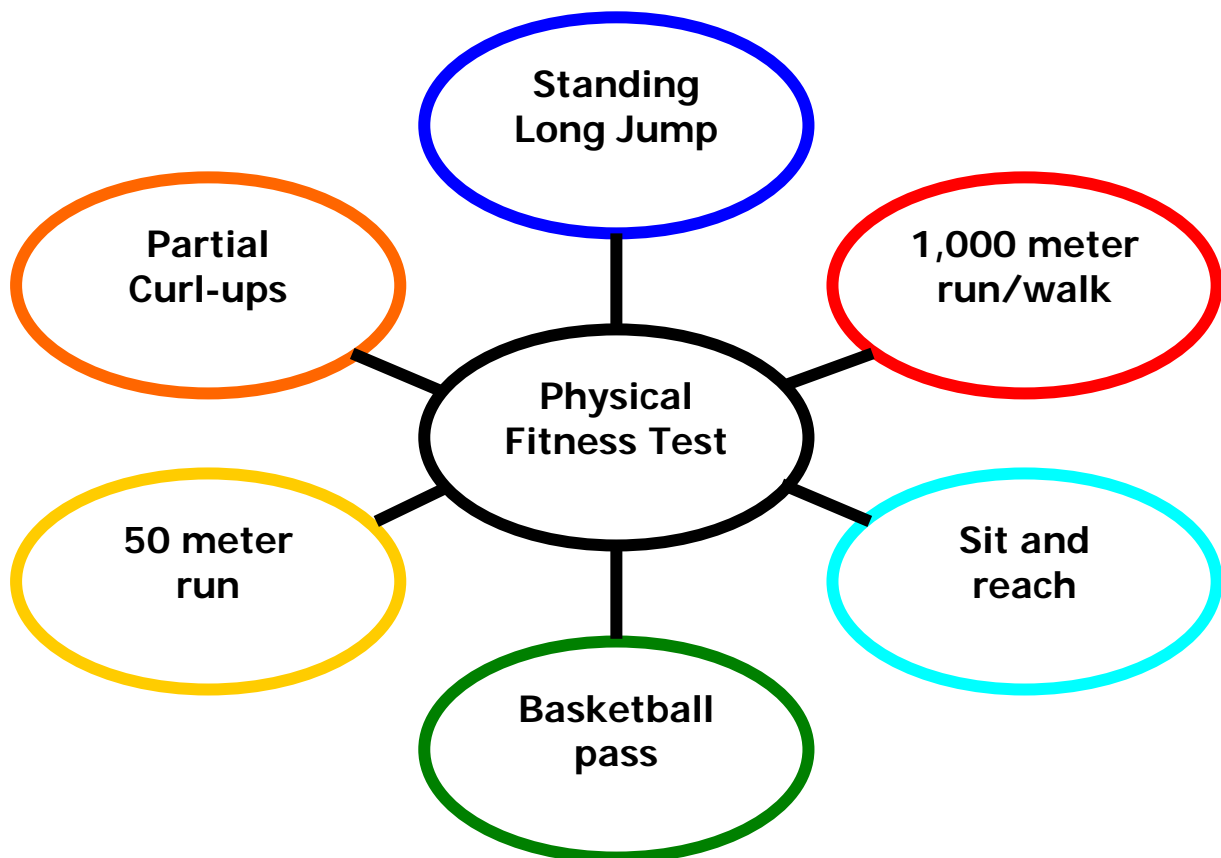
Simple basic wand exercises in different figures will be performed with music (either pop or any popular music).



2. a. Topic: Physical Fitness Test

b. Motivation (Priming): "Web"

Show pictures of the different tests of physical fitness.





## SAMPLE LESSON PLAN – PE IV

### I. Objectives

At the end of the lesson, the students shall have:

1. Enumerated the different tasks in physical fitness.
2. Identified the parts of the body that are being tested and the physical fitness component that is being measured.
3. Performed the tests using the correct skills and accuracy.

### II. Subject Matter:

1. Topic: Physical Fitness Battery Test

\*\* Integration: Math I Coordinates of a Point

(Integration is in c. Application.)

2. Concept: An individual must reach the highest level of performance in order to be considered physically fit.
3. Materials: Pictures, flip chart, stop watch, tape measure.
4. Reference: Revised Physical Fitness Manual, Department of Education, April 20, 2004. pages 9-15.

### III. Procedures:

1. Warm-up: Stretching Exercises

2. Lesson Proper:

- a. Motivation (Priming): “Web”

Show pictures of the different tests of physical fitness. Note: As the students finish performing one physical fitness test they will proceed to the next station until they finish the test in the last station.

- b. Activities:

1. Explanation and demonstration of the different physical fitness tests.

2. Divide the class into 6 groups which will be assigned to each of the six stations.
3. Perform the tests.
4. Record the result of the tests.

c. Application: “Fill me up”

Fill in the missing letters in the blank spaces to form a term in the components of physical fitness that are being measured in the physical fitness tests.

- a. F\_\_EX\_\_B\_\_LI\_\_Y                      - Sit and Reach
- b. S\_\_E\_\_D                                 - 50-meter Sprint
- c. Upper body S\_\_R\_\_ \_\_ G\_\_ H       - Basketball Pass  
And PO\_\_R
- d. LE\_\_P \_\_ \_\_ ER                         - Standing Long Jump
- e. CA \_\_ \_\_ IO                               - 1,000 Kilometer Run/Walk  
R\_\_SPI\_\_ \_\_ T \_\_ \_\_ Y  
E\_\_ \_\_ URA \_\_ \_\_ E
- f. STR \_\_ NG \_\_ H                         - Partial Curl-ups

After answering the “Fill Me Up” activity, teacher will introduce a group game entitled “Connect Me” for better understanding of the lesson. This game will develop cooperative learning outside the classroom.

Mechanics:

1. Connect all the points on a piece of paper.
2. Identify the image/drawing formed on the paper after connecting the points.
3. Place the paper on the designated area assigned by the teacher that corresponds to the image/drawing.

4. The first group to connect the points completely and correctly wins the game.

Examples: Student 1 – Curl-up

Student 2 – 1,000 meter run

#### IV. Assignment

1. What are the principles of Physical Education training?
2. Explain the procedure of getting the pulse and heart rate.



### SCQ 4

State the effectiveness of this strategy in the learning process of the child.

## LESSON 5

# *TEACHING STRATEGY NO.5 PEER SUPPORT AND COLLABORATIVE TEACHING/LEARNING STRATEGY*

### **A. OBJECTIVES**

1. Create a harmonious atmosphere that will enhance working relationships.
2. Strengthen the value of cooperation and teamwork through group tasks.

### **B. DESCRIPTION**

Peer support teaching can be done in pairs or small groups depending on the activity being taught. According to some authorities, peer support strategies offer greater opportunities for social interaction, development of communication skills and empathy for others' learning attempts. Students will be helping each other to learn and perform tasks.

The approach involves students in:

- > appreciating the teaching points related to a movement.
- > learning to understand the mechanics of performing the task.
- > observing peers' performances, comparing them with a set of performance criteria provided by the teacher.
- > providing feedback to peers

Teachers use this strategy if the objectives for the particular episode of teaching are for students to:

- develop, refine and evaluate a series of actions, with or without contact with others;
- cooperate with others in a regular practice in order to refine their techniques; and

- develop interaction skills relating to feedback on their own and others' performances.

These approaches are often used in combination with other teaching and learning strategies. In fact, it has been suggested that peer tutoring is most effective when the learning program is well-structured, is repetitive, has progression linked to learner mastery and with peer tutors trained for the role.

The use of this approach involves the teacher in considerable planning and the production of well-planned teaching materials in the form of criteria task and as an aid to the peer tutoring process. Also, peer tutors need to be trained to observe, analyze, give feedback, as well as develop the social skills that are essential for the success of this approach to teaching and learning. You initially demonstrate the task to be learned or it may be presented via task sheets. You should emphasize the role of the observer and the performer. The skills required of you in this strategy include: (Salve Andes-Favila.)

- > careful planning of the teaching-learning situation.
- > training of pupils to act as tutors.
- > listening carefully to the feedback provided by the observer.
- > giving positive and informative feedback to observers concerning the observation, communication and feedback offered to the performer, and directing observers' attention to the important features of the movement and how they can relate to the criteria on the task card.
- > careful preparation of criteria task cards to ensure clarity of performance to be observed. This may include a series of pictures of the movement in sequence and the use of appropriate language linked to these pictures.
- > giving reminders of the manner in which the observers execute their roles.

### **C. SAMPLE ACTIVITY**

#### 1. a. Topic: Physical Fitness Battery Tests

#### b. Activities: "Buddy-Buddy System"

Both partners should perform the physical fitness battery tests which should be done one after the other.

**SAMPLE LESSON PLAN – PE III****I. Objectives**

At the end of the lesson, the students shall have:

1. Discussed the history of Varsovienne Dance.
2. Interpreted gracefully the Varsovienne Dance.
3. Shown leadership and cooperation in interpreting the dance by group.

**II. Subject Matter**

1. Topic: Varsovienne Dance

\*\* Integration: Math I Special Products and Factoring

(Teacher prepares puzzles of different types or shapes.)

2. Concept: Varsovienne dance is a foreign dance which can be considered as a means of social interaction and self - expression.
3. Material: Task card, cassette recorder and tape.
4. Reference: MAPEH III, pp. 160 - 161.

**III. Procedure**

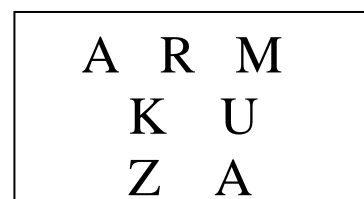
1. Warm- up: Fundamental Dance Positions.
2. Lesson Proper

a. Motivation (Priming): “Scrambled Letters”

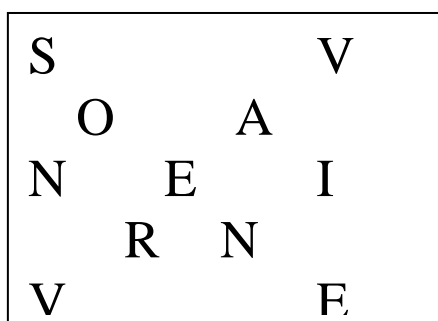
Form the correct words from the scrambled letters found in each box. Read the clues below the boxes.



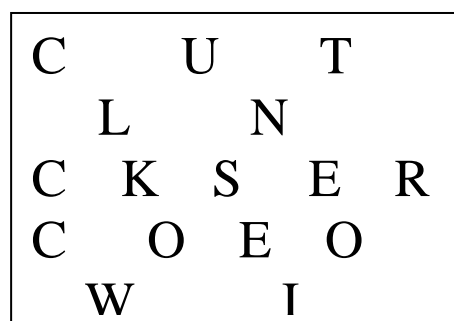
Box 1



Box 2



Box 3



Box 4

Clues:

1. Origin of Varsovienne dance.
2. Slide cut hop.
3. Slide close step point.
4. The reverse direction of a clock. The hands of the clock moving to the left when facing the center of an imaginary circle.

Aside from scrambled letters given and presented to the students, the teacher can prepare a group puzzle of different types of shapes on which the different dance positions are drawn. Students work on the puzzle in groups or in dyads. Identification of the drawing follows.

The teacher can start to ask questions to bring out individual trials in life through a puzzle, then students will enumerate possible ways to overcome these trials in a gradual manner.

b. Activities:

1. Demonstration by the teacher of the dance steps used in Varsovienne dance.
2. Group activity – “Let’s Interpret.”
  - a. The group will be given a task card with figures written on it.
  - b. Each group will be given 5 minutes to interpret and practice.
  - c. On the spot correction will be done.

## c. Application: “Group Performance “

1. Performance by each group.
2. Rubric to be used in assessing the performance of each group.

## \* Criteria for Performance \*

- a. Mastery – 30%
- b. Coordination – 25%
- c. Rhythm – 25%
- d. Cooperation and discipline – 20%

## IV. Assignment

1. Discuss the history and costume of the foreign dance La Cucaracha.
2. Interpret the dance steps in figures I to VI of La Cucaracha and be ready to demonstrate.

**REMINDER**

To be an effective teacher, take note of the following: prepare your lesson plan well, maintain a good and harmonious learning environment, use pupil time expeditiously and know your lesson well.





## SCQ 5

After a series of lessons in this module which you have read, learned and accomplished, you are now ready for a Lesson Demonstration.

Don't get nervous, just organize yourself, choose a topic which you think is applicable to the teaching strategies and techniques that you are going to use.

Prepare a Lesson Plan. Use the teaching strategy no. 5 Peer Support and Collaborative Teaching/Learning. Ask your principal, department head and some of your fellow teachers to observe you. Give them your lesson plan so that they will be guided while you teach. All comments/suggestions/recommendations should be written in the Observation Checklist (see Appendix A). Likewise, make a short narrative report on your experiences in demonstrating the lesson. File all checklists, lesson plan and report in your portfolio.

How can a teacher be effective in using this teaching strategy?

Will the pupil be responsive to this strategy? Why?

## Evaluation of Physical Education Lesson

### GREAT! YOU HAVE FINISHED THE MODULE

How did you find the lessons in Physical Education? Check the applicable adjectives.

\_\_\_\_\_ easy

\_\_\_\_\_ difficult to execute

\_\_\_\_\_ helpful

\_\_\_\_\_ exhausting

\_\_\_\_\_ informative

\_\_\_\_\_ awesome

\_\_\_\_\_ rewarding

\_\_\_\_\_ difficult to understand

\_\_\_\_\_ friendly

\_\_\_\_\_ motivating

\_\_\_\_\_ interesting

\_\_\_\_\_ boring

# APPENDICES

## MGA SAMPLE NA BANGHAY-ARALIN SA EDUKASYONG PAMPALAKAS NG KATAWAN (Elementarya)

### BANGHAY-ARALIN 1

#### I. Layunin

Naisasagawa ang mga kilos na gumagamit ng dumb bells ayon sa ritmong

$\frac{2}{4}$  nang may pag-iingat.

#### II. Paksang Aralin

Paggamit ng dumb bells ayon sa ritmong  $\frac{2}{4}$  nang may pag-iingat

Sanggunian: RBEC Learning Competencies

Kagamitan: Dumb bells (yari sa bao), tape recorder at tape

Pagpapahalagang Moral: Maingat na pagsasagawa

Pakikiisa

#### III. Pamamaraan

##### A. Panimulang Gawain

Pagkilos ng mga bata ayon sa ritmo

Tutugtugin ang tambol ayon sa  $\frac{2}{4}$  na ritmo - mabagal,  
katamtamang bilis at mabilis.

##### B. Panlinang na Gawain

##### 1. Pagganyak

Tanong: Alin sa mga Rehiyon sa ating bansa ang may pangunahing produkto ng niyog? (Rehiyon IV)

- Ipakita ang mapa ng Pilipinas at ituro ang rehiyon IV at isaisahing sabihin ang mga lalawigan sakop ng rehiyon IV

- Ano ang maaring gawin sa bao ng niyog na maaaring gamitin sa pag-ehersisyo? (dumb bells)

## 2. Paglalahad

- Ang dumb bells ay isang kasangkapang pangkamay na yari sa bao ng niyog. Ang dalawang buo ng bao ay ipapasok sa magkabilang dulo ng isang kahoy na may sukat na 7". Ang bao ay lalagyan ng maliliit na bato .
- Pahanayin ang mga bata sa 4 at ipagawa ang sumusunod na kilos kasabay ng pagpapakitang turo ng guro.
  - Bilang muna bago sabayan ng tugtog o tambol.
- Ibigay ang pamantayan sa pagsasagawa ng kilos/ehersisyo.
  - Isagawa ang ehersisyo nang hindi nagkakabunguan.
  - Isagawa ang ehersisyo nang may pag-iingat.
  - Makiisa sa gagawing kilos.

## d. Gawain

Ehersisyo blg. 1	Blg.
a. Itaas ang dumb bells paharap .....	1
b. Iunat ang bisig sa tagiliran .....	2
c. Ulitin ang (a) .....	3
d. Posisyon .....	4
e. Ulitin a-d ng 3 beses .....	12 blg.

## Ehersisyo blg. 2

a. Ipatong ang dumb bells sa balikat .....	1
b. Ilagay ang dumb bells sa baywang .....	2
c. Ulitin ang (a) .....	3
d. Posisyon .....	4

e. Ulitin a-d ng 3 beses ..... 12 blg.

### Ehersisyo blg. 3

- a. Pag-umpugin ang dumb bells sa itaas ..... 1
- b. Pag-umpugin ang dumb bells sa may  
gawing dibdib ..... 2
- c. Pag-umpugin ang dumb bells sa may  
gawing tuhod ..... 3
- d. Posisyon ..... 4
- e. Ulitin a-d ng 3 beses ..... 12 blg.

### 3. Pagsasanay

Ipagawang muli ang buong routine habang inaawit ang Leron, Leron Sinta.

### 4. Paglalapat

Hatiin ang klase sa 2 pangkat. Bigyan ang bawat pangkat ng kani-kanilang “routine” na nakasulat sa tsart at hayaan silang magsanay ayon sa ritmong  $\frac{2}{4}$ .

#### ROUTINE 1

- Ehersisyo blg. 1* ..... Blg.
- a. Ipihit ang katawan sa kaliwa
- Pag-umpugin ang mga dumb bells sa gawing dibdib ..... 1
- b. Pag-umpugin ang dumb bells sa itaas ..... 2
- c. Ulitin ang (a) ..... 3
- d. Posisyon ..... 4
- e. Ulitin a-d sa kanan, kaliwa, kanan ..... 12 blg.

*Ehersisyo blg. 2*

- |  |         |
|--|---------|
| a. I-“lunge” ang kaliwang paa pasulong at itaas ang<br>dumb bells sa tagiliran ..... | 1       |
| b. Pag-umpugin ang dumb bells sa likod ng kaliwang tuhod ..                          | 2       |
| c. Ulitin ang (a) .....  | 3       |
| d. Posisyon .....  | 4       |
| e. Ulitin a-d, sa kanan, kaliwa, kanan .....   | 12 blg. |

**ROUTINE 2***Ehersisyo blg. 3*

- |   |         |
|---|---------|
| a. Itaas ang kaliwang tuhod<br>Pag-umpugin ang dumb bells sa itaas .....        | 1       |
| b. Ituro ang kaliwang paa pasulong<br>Pag-umpugin ang dumb bells sa harap ..... | 2       |
| c. Ulitin ang (a) .....   | 3       |
| d. Posisyon .....   | 4       |
| e. Ulitin (a-d) sa kanan, kaliwa, kanan.....                                    | 12 blg. |

*Ehersisyo blg. 4*

- |   |         |
|---|---------|
| a. Pag-umpugin ang dumb bells s gawing paa .....                                      | 1       |
| b. Ideretso at ipihit ang katawan sa kaliwa<br>Ilagay ang dumb bells sa balikat ..... | 2       |
| c. Ulitin ang (a) .....   | 3       |
| d. Posisyon .....   | 4       |
| e. Ulitin a-d ng 3 beses.....   | 12 blg. |

## C. Pangwakas na Gawain

## 1. Pagbibigay-Halaga

Sagutin ang tseklis

Mga Sukatan	Naisagawa	Di-Naisagawa
1. Naisagawa ba ninyo ayon sa ritmo ang mga kilos na ginagamitan ng dumb bells?		
2. Naisagawa ba ang ehersisyo nang hindi nagkabunguan ang mga dulo ng dumb bells sa magkabilang panig?		
3. Maingat bang naisagawa ang kilos?		
4. Nakiisa ka ba sa isinagawang gawain?		

2. Awit: Muling kantahin ang “Leron Leron Sinta” na may kasabay na palakpak.

## IV. Takdang-Aralin

Anu-ano pa ang mga gamit pangkamay na maaring gamitin sa ehersisyo?

**BANGHAY-ARALIN 2**

## I. Layunin

Naisasagawa nang wasto ang mga kilos lokomotor na may iba't ibang direksiyon tulad ng: pagsulong at paurong na paglakad, pagtakbo at pagtalon nang may pag-iingat.

## II. Paksang Aralin

Paksa : Pasulong at paurong na Paglakad, Pagtakbo at Pagtalon

Sanggunian : MSEP Learning Competencies

Kagamitan : Larawan ng naglalakad, tumatakbo, at tumatalon

Pagpapahalagang Moral : Pagkamasunurin

### III. Pamamaraan

#### A. Panimulang Gawain

##### 1. Pampasiglang gawain

Magdyaging sa sariling lugar nang 15 segundo.

##### 2. Balik-aral

Anong kilos ang iyong gagawin kung tatawid ka sa putikan? Ipakita mo nga. Ipagaya sa lahat ng bata.

#### B. Panlinang na Gawain

##### 1. Pagganyak

Pagmamasid sa mga larawan ng mga batang naglalakad, tumatakbo at tumatalon.

Ipahayag kung ano ang nakikita sa larawan.

##### 2. Pamantayan

Ano ang dapat tandaan kung nagsasagawa ng mga kilos lokomotor?

##### 3. Paglalahad

a. Isa-isang palakarin ang mga bata sa panlahatang lugar. Sa unang hudyat ng guro ang mga bata ay tatakbo, Sa ikalawang hudyat, ang mga bata ay tatalon nang pasulong. Uulitin ang paglakad, pagtakbo at pagtalon nang paurong.

b. Sa pamamagitan ng pag-awit ng Abante, Abante, Atras, Atras, sasabayan ang awit ng paglakad, pagtakbo at pagtalon nang pasulong para sa Abante at paurong para sa Atras.

##### c. Pagsasanay

Awitin; Mag-Isip-Isip

##### 1. Lahatang paggawa

Ipagawa ang mga kilos na sumusunod kasabay ng awit:

a. Paglakad - pasulong, paurong



b. Pagtakbo - paurong, pasulong

c. Pagtalon - pasulong, paurong

2. Pangkat-pangkat ang klase sa apat (4)

- gagawa ng kani-kanilang kombinasyon
- magsasanay ng mga 10 minuto
- magpapamalas ang bawat pangkat

C. Pangwakas na Gawain

1. Pagbibigay-halaga

Ipakita ang wastong kilos sa bawat Gawain:

- a. Pagbukas ng pinto
- b. Pagsalubong sa nanay galing sa palengke
- c. Pagbaba mula sa mataas na sanga
- d. Paglalaro ng habulan
- e. Pagpasok sa silid-aralan

2. Pag-buo ng jigsaw puzzle (larawan ng isang laro)

IV. Takdang-Aralin

Isulat ang mga kilos na ginagamit sa paglalaro ng Patintero.

## BANGHAY-ARALIN 3

### I. Layunin

Naisasagawa ng may kasanayan ang mga batayang hakbang pansayaw at ang kombinasyon nito sa ritmong  $\frac{3}{4}$ .

### II. Paksang-aralin

Paksa : Pagsasagawa ng mga hakbang pansayaw sa ritmong  $\frac{3}{4}$

Sanggunian : RBEC MSEP Learning Competencies

Kagamitan : Cassette player and tapes

Pagpapahalagang Moral: Pakikiisa

### III. Pamamaraan

#### A. Panimulang Gawain

##### 1. Pampasigla

Awit: “Bahay Kubo”

Pagpalakpak ng mga bata sa ritmo.

Paggalaw ng iba’t ibang bahagi ng katawan ayon sa ritmo.

##### 2. Balik-aral

Pagpalakpak sa saliw ng musikang may ritmong  $\frac{3}{4}$

#### B. Panlinang na Gawain

##### 1. Pagganyak

Pagpaparinig ng isang tugtugin na may ritmong  $\frac{3}{4}$

##### 2. Paglalahad

Tayo ngayon ay mag-aaral ng mga hakbang pansayaw sa ritmong  $\frac{3}{4}$ .

Ipakikita ng guro ang mga hakbang pansayaw na may wastong ritmo.

Ituro ang mga hakbang na:

Touch step	Close Step	Brush Step
Bleking step	Step Swing	Step Hop
Slide step	Waltz	
Step, Brush-Swing, Hop	Mazurka	

### 3. Pamantayan

- a. Makinig sa guro
- b. Sundin ang panuto
- c. Makiisa sa Gawain
- d. Sumayaw ng may wastong tikas

### 4. Pagsasagawa

Ipakikita ng guro ang mga hakbang pansayaw na gagayahin ng mga bata na may bilang/ tugtog.

### 5. Pagsasanay

Paikot na pagsasanay

- Pangkat-pangkatin ang klase sa lima.
- likot ang bawat pangkat sa mga estasyon at magsasanay ng mga hakbang.
- Titigil sila ng mga 2 minuto sa bawat estasyon.

Estasyon 1 - Touch step at Bleking Step

Estasyon 2 - Close Step at Brush Step

Estasyon 3 - Step Swing at Step Hop

Estasyon 4 - Slide Step at Waltz

Estasyon 5 - Step, Brush-Swing, Hop at Mazurka

#### D. Pangwakas na Gawain

##### Pagpapahalaga:

1. Ang bawat pangkat ay magpapamalas ng mga hakbang pansayaw na may tugtog.
2. Pamantayan ng pagmarka
  - Nasa tamang tempo 35%
  - May tikas sa pagsayaw 30%
  - Tamang paggawa ng hakbang 35%
3. Pagbuo ng pangungusap

Ang natutunan ko sa araw na ito ay \_\_\_\_\_.

#### IV. Takdang-Aralin

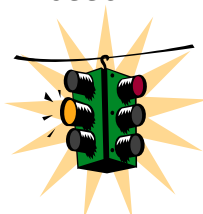
Magsanay sa mga hakbang pansayaw na nasa ritmong  $\frac{3}{4}$  sa saliw ng iba't ibang  $\frac{3}{4}$  na tugtugin.

# ANSWER KEY TO PREASSESSMENT IN PHYSICAL EDUCATION/EDUKASYON SA PAGPAPALAKAS NG KATAWAN

1. Rank Order
2. Guided Discovery Approach
3. Self-appraisal Approach
4. Self-check
5. Peer Support Learning Strategy
6. Mind Mapping
7. Brainstorming
8. Interpret
9. Task Card
10. Create the central Image

# ANSWER KEY FOR PHYSICAL EDUCATION/EDUKASYON SA PAGPAPALAKAS NG KATAWAN

## Lesson 1 - Teaching Strategy No. 1 Rank Order



### ACTIVITY 1 (Probable Answer)

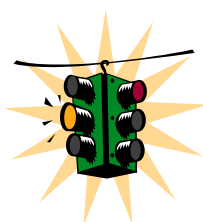
Rank 1 : Planning of lesson according to the objectives stated

Justification: A lesson plan always has objectives as guide for the teacher to accomplish his/her daily lesson. The teacher should plan carefully the lesson from the motivation to the giving of assignment. Different activities must elicit action from the pupils/students.

Rank 10 : Evaluation of the lesson plan after teaching

Justification: Teacher should always evaluate his/her lesson plan after teaching because this will help him/her in improving some of the parts of the lesson especially those activities that did not have a good or an overwhelming response from the pupils/students.

## Lesson 2 - Teaching Strategy No. 2 Guided Discovery Approach



### ACTIVITY 2 - (Probable Answer)

#### Graffiti Wall

##### Teacher's Experiences

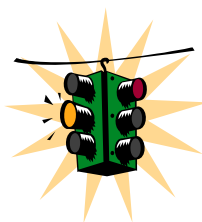
- Easy to evaluate the performance of the students
- Observed that pupils/students are very creative
- All the skills can be taken within the time frame

- Can immediately correct the performances of the pupils/students
- Really enjoyed teaching the subject matter

#### Pupils'/Students' Experiences

- Very eager and enthusiastic to learn and demonstrated the different skills
- No boring and dull moments during the lesson
- Helped one another so they can perform well
- Asked assistance from the teacher for corrections in the execution
- Discovered themselves their strengths and weaknesses in doing the activity
- Active participation among members of the group

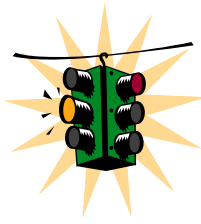
### Lesson 3 - Teaching Strategy No. 3 Self-Appraisal Approach



## ACTIVITY 3 - (Probable Answer)

#### How Effective Is the Task Card

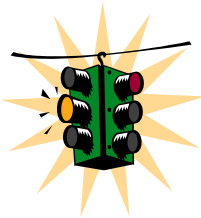
Items	Observed	Not Observed
1. Eagerness to start	√	
2. Don't know what to do		√
3. Honest in performing the task	√	
4. Follow directions as written	√	
5. Prefer to work in a group	√	
6. Anticipation to finish the task	√	
7. Feeling a sense of accomplishment	√	
8. Can't follow the instructions		√
9. Asked assistance from classmates or teachers	√	
10. Compete with one another		√

**ASCQ 3**

Importance of the strategy “Self-Appraisal Approach”

(Probable Answer)

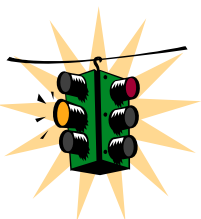
This strategy gives opportunity for the learner to evaluate himself/herself or others. The teacher should be skilled enough to teach the activities correctly and properly. If this is done, the pupils/students will be able to evaluate according to the standard of executing the skills taught.

**Lesson 4 - Teaching Strategy No. 4 Mind Mapping****ASCQ 4**

Effectiveness of this strategy in the learning process of the child

(Probable Answer)

The child will improve his/her thinking skills. With the right teaching process of the teacher, the child will learn to visualize the content/activities which will be meaningful to him/her. This will also foster one’s creativity and will result in active participation in the class.

**Lesson 5 - Teaching Strategy No. 5 Peer Support and Collaborative Teaching/Learning Strategy****ASCQ 5**

How can a teacher be effective in using this teaching strategy?

Will the pupil be responsive to this strategy? Why?

(Probable Answers)



Before using this teaching strategy, the teacher should plan the lesson very well and prepare teaching materials suited to the activities. Teachers should be a keen observer, skillful in social interaction and trained on how to give and receive feedback.

Yes, pupils will be responsive to this kind of strategy because they will support one another to be able to show good performance. Likewise cooperation and unity among group members can be observed in order for them to finish their tasks with quality. Hence, peer support motivates the child to work with others, enhance communication skills and improve socialization.

### **Evaluation of Physical Education Lessons**

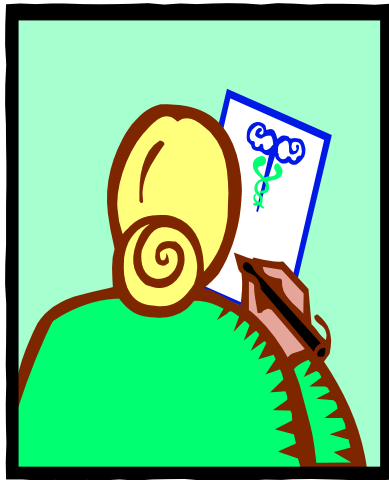
How did you find the lessons in Physical Education?

(Probable Answer)

- |   |  |
|---|--|
| <input checked="" type="checkbox"/> easy        | <input type="checkbox"/> difficult to execute    |
| <input checked="" type="checkbox"/> helpful     | <input type="checkbox"/> exhausting              |
| <input checked="" type="checkbox"/> informative | <input type="checkbox"/> awesome                 |
| <input checked="" type="checkbox"/> rewarding   | <input type="checkbox"/> difficult to understand |
| <input checked="" type="checkbox"/> friendly    | <input checked="" type="checkbox"/> motivating   |
| <input checked="" type="checkbox"/> interesting | <input type="checkbox"/> boring                  |

# Health Education/ Edukasyong Pangkalusugan

## Teaching Strategies



Health is Wealth

# INTRODUCTION

Teaching Health Education represents an important part of our life as a teacher. Many Health Education teachers will tell you that no part of their teaching experiences has been more pleasurable or rewarding than having a part in the promotion and maintenance of the health of their students.

Using the right teaching strategies and techniques will help you understand and appreciate the health concepts to be developed. Hence, it is important to select the specific techniques to be used. They must be appropriate to the level of interest and the needs of your particular target group. Likewise, the teaching technique you use will serve as a tool to achieve the objectives of the lesson.

Teacher competence in the use of teaching strategies can be acquired by actually using them and trying to modify them when necessary.

## OBJECTIVES

This module aims to:

1. Provide examples of strategies and techniques used in teaching Health Education.
2. Respond to the teachers' need to become effective teachers of Health Education.

# PREASSESSMENT IN HEALTH EDUCATION/ EDUKASYONG PANGKALUSUGAN

*Matching Type:*

Match Column A with Column B. Write the correct letter only .

COLUMN A	COLUMN B
_____ 1. This may help in building vocabulary and reinforcing concept.	A. Bubble Dialogue
_____ 2. Students provide the words to complete the sentence.	B. Values Whip
_____ 3. Strategy that may help solve problems.	C. Loop-a-word
_____ 4. Teaching strategy which is helpful in decision making.	D. Memory Game
_____ 5. A strategy that provides a simple and rapid means for students and teachers to react to various issues and questions.	E. Modified TV activity
_____ 6. A strategy that makes teaching more meaningful to the students.	F. Picture Association
_____ 7. Words are presented to the students and they respond with the first thing that comes to their mind.	G. Sentence Completion
_____ 8. Teacher uses pictures to discuss the lesson.	H. Values Voting
_____ 9. Values Whip strategy is like _____.	I. Projective Techniques
_____ 10. Loop-a-word, Crossword puzzles, Scrambled letters are examples of _____.	J. Educational Games
	K. Word Association

# LESSON 1

## *TEACHING STRATEGY NO. 1*

### *VALUES WHIPS*

#### **A. OBJECTIVES**

1. Strengthen the right attitude and behavior that will provide rapid reactions and answers in every situation.
2. Demonstrate greater awareness of every situation or case and make in every situation or case presented.

#### **B. DESCRIPTION**

This strategy is like voting and ranking of items/choices. It provides a simple and rapid means for the teacher to see how the students react to various issues or questions.

#### **C. PROCEDURE**

The teacher or a student poses a question to the class. Then the teacher whips around the room calling upon students to give their answers. The answer should be brief and straight to the point, although sometimes a student may want to give a little background to better explain his answers. Students may choose to say “pass” if they are not ready to answer.

#### **D . SAMPLE ACTIVITY**

1. a. Topic: Decision making in the Prevention and Control of Drug Abuse (Drug Education, Years I to IV)
  - b. Learning Activities
    - Analysis: “Values Whip”
    - Is decision making important? Why?
    - During your childhood days, were you given a chance to decide for yourself? At what instance?

- What are the traits that can be developed if you are trained to make decisions?
- How does decision-making help you stay away from taking drugs?

## **SAMPLE LESSON PLAN**

### I. Objectives

At the end of the lesson, the students shall have

1. Named the different senses of the body.
2. Discussed the different functions of the sense organs.
3. Named the important parts of the eyes, nose and throat and described briefly their functions.
4. Accepted that these organs are the valuable possessions of an individual.
5. Practiced good health habits in taking care of the senses.

### II. Subject Matter

#### 1. Topic: Care of the Different Senses of the Body

- a. Sense of Sight   b. Sense of Hearing   c. Sense of Smell and Taste

\*\* Integration: Science I, Unit IV -Living Things and Their Environment

### III. Suggested Activities

#### 1. Motivation (Priming)

Many persons became blind and deaf or physically disabled because of ignorance and carelessness. These handicaps could have been prevented if only they knew and practiced simple rules in the proper care of different organs of the body.

#### 2. Learning Activities

- a. Word Association : Flash cards with terms like -

retina	astigmatism	auditory canal	optometrist
optician	hyperopia	ear drum	myopia

laryngitis    sweet            pupil            taste buds  
iris            tonsillitis       bitter

b. Classification of words: Eyes, Ears, etc.

c. Picture Presentation and Analysis

Teacher: Present pictures of the “Basic Parts of a Typical Plant Cell/Animal Cell and their Functions.”

Pupils/Students: Give critical analysis and comparison between the different characteristics of living organisms and the characteristics and functions of the different senses of the body.

3. Evaluation : “Values Whip”

- a. Is it important to have good eyesight? Why?
- b. If you want to avoid eye and ear infection or throat problem what are you going to do?
- c. Would you consult a specialist if you have eye defects and throat problems? Why?
- d. Will you treat yourself if you have an ear infection? Why or Why not?

IV. Assignment:

Topic: Structure and Functions of the Skin

1. What are the different characteristics of a healthy skin? Explain.
2. Explain through a diagram the different parts of the skin.
3. What are some of the general ways to take care of the skin?
4. List down and explain some common skin problems.

Reference: MAPEH I, Perez, Luna, Tomas, pp. 307-310.



## ACTIVITY 1.1

After reading Lesson 1 with understanding, try the strategy in one of your lessons or you may use the sample lesson plan.

How was the lesson and how did your pupils/students respond? Use the questionnaire below and rate the reaction of your pupils/students on the issues discussed in your lesson. Use the scale of 5 – 1 with 5 as the highest.

Descriptive Rating:

- |   |                           |   |        |
|---|---------------------------|---|--------|
| 5 | - Very Satisfactory       | 2 | - Fair |
| 4 | - Satisfactory            | 1 | - Poor |
| 3 | - Moderately Satisfactory |   |        |

ITEMS	5	4	3	2	1
1. Interest and concerns over the issues					
2. Expression of one's opinion					
3. Participation in the discussion					
4. Interaction among the pupils					
5. Decisions over the issues					





## ACTIVITY 1.2

After rating the response of your pupils, how about answering the no. 3 Evaluation on page 181 on the strategy Values Whip.

It's not really hard to prepare an evaluation. Just focus and you will be able to do it.

**Reminder:** Keep the outcomes of Activity 1.1 and Activity 1.2 in your portfolio.



## SCQ 1

How will the Values Whip strategy help in the learning process of the pupils/students?

# LESSON 2

## *TEACHING STRATEGY NO. 2*

### *MODIFIED TV ACTIVITY*

### *"DREAM... BELIEVE... SURVIVE"*

#### A. OBJECTIVES

1. Develop awareness and understanding of the various issues and concerns affecting the individual.
2. Formulate and analyze decisions that will make teaching more meaningful.

#### B. DESCRIPTION

Modified TV Activity is a method which makes learning faster. It is used in a subject to make teaching more meaningful to the students.

You can select a popular TV show and relate this to your lesson.

*Example: "Dream.....Believe.... Survive"*

1. Fill in the columns below on your future family.

DREAM	BELIEVE	SURVIVE
What is your dream for your family?	Identify and explain your beliefs that will help you realize your dream.	Formulate plans in order to survive if your dream will not materialize.

#### C. SAMPLE ACTIVITY

1. a. Topic: Marriage (Reproductive Health III / Responsible Parenthood IV)
- b. Application: Answer the questions below on the importance of marriage.

Dream	Believe	Survive
What is the right marrying age for you? Why?	Identify and explain the different factors affecting teenage marriages.	Formulate plans to attain quality life in the future.

## SAMPLE LESSON PLAN

### I. Objectives

At the end of the lesson, the students shall have.

1. Formulated a wise decision on the size of the family they want to have in the future.
2. Appreciated having a small size family because it can help solve various family-related problems.
3. Listed and supported the different government projects and programs to achieve society's economic progress.
4. Expressed support for the government's call for birth spacing.

### II. Subject Matter

Topic: Size of the Family

\*\* Integration: English III, Unit IV, Making a Difference

(Students will express varied outlooks and ideas on a given issue.

This will be done in a.2 of the learning activities.)

### III. Suggested Activities

#### 1. Motivation (Priming)

"Agree or Disagree"

Issue: "Legalization of Abortion in the Philippines"

#### 2. Learning Activities

##### a. Group Reporting through Picture Series

##### a.1 Family Size

a.2 A comparative report or a mini-debate will follow. Students can resolve the issue on what size of family will make a difference in uplifting a country's economy.

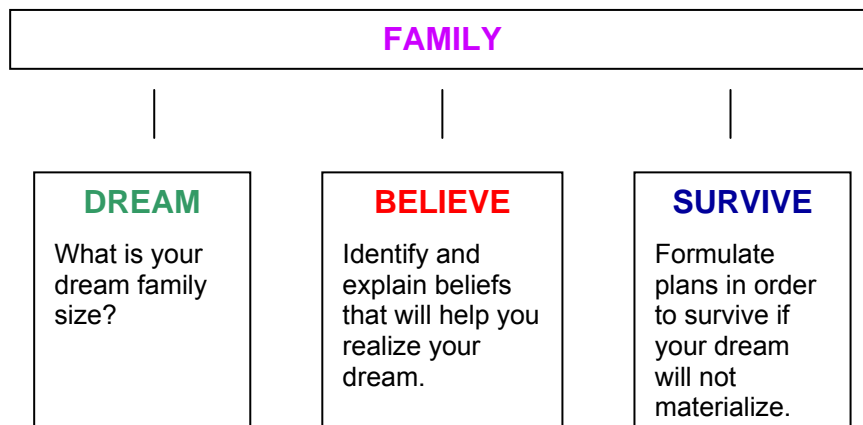
Sample questions in the mini-debate:

"Is it the large family or the small family that can help in uplifting the country's economy?" or

"Is it the rich or the poor people in the country who can help in uplifting the country's economy?"

b. Analysis

"Graphic Organizer" – Size of family you want in the future



c. Abstraction

Lecturette (to be given by the teacher to add more information about the topic discussed)

d. Application

Open-ended statement

What have you learned and realized after the discussion?

I've learned that \_\_\_\_\_.

I've realized that \_\_\_\_\_.

## IV. Assignment

Topic: Responsibilities of Parents

1. Identify and explain the different responsibilities of parents to their children.
2. Why is responsible parenthood important?
3. Prepare a short play on the importance of showing love to the growing children.

Reference: MAPEH IV, Perez, Luna, Tomas and Clemente,  
pp. 283-284.

**ACTIVITY 2**

It is important to know what you considered in preparing the lesson plan to make the lesson more interesting and meaningful.

**ITEMS CONSIDERED**

1. Topic
2. Motivation
3. Student Activity
4. Teacher Activity

**SCQ 2**

What are the purposes or objectives of this strategy?

# LESSON 3

## *TEACHING STRATEGY NO. 3*

### *LOOP-A-WORD OR CROSSWORD PUZZLES*

#### *(EDUCATIONAL GAMES)*

#### **A. OBJECTIVES**

1. Motivate the learners to participate actively through games.
2. Reinforce the learning experiences of the learners in understanding meanings of words and terminologies through educational games.

#### **B. DESCRIPTION**

Loop-A-Word or Crossword Puzzles are useful seatwork devices for building vocabulary and reinforcing concepts. The teacher and the students themselves can develop them. A computer-generated program may be used. Commercial materials are also available. This kind of strategy for younger students must be kept relatively simple.

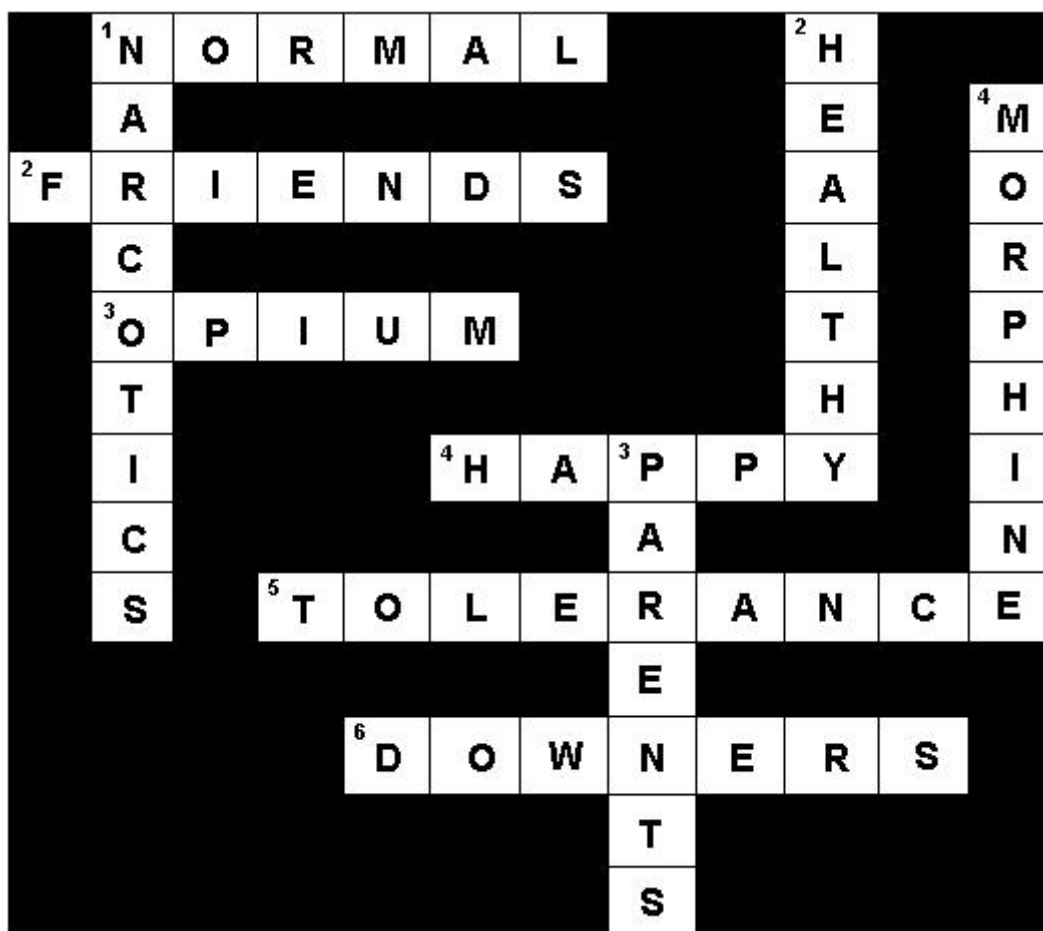
#### **C. PROCEDURE**

The teacher should select the topic or the problem to be used. Decide the number of questions and answers to be included in the puzzle or in the loop-a-word strategy. Let the students say something about the words formed or looped.

#### **D. SAMPLE ACTIVITY**

1. a. Topic: Narcotic Drugs (Health IV)
  - b. Lesson Proper
    - Priming (Motivation)
    - Educational Game – “Crossword Puzzle”

## LOOP-A-WORD



## Across :

1. Individuals who don't need drugs.
2. Peers who have to be selected carefully
3. Comes from Papaver Somniferum
4. One can be so without turning to drugs
5. Increasing the dose of a drug repeatedly
6. Barbiturates

## Down :

1. Pain Killers
2. One who has physical, mental and social well-being.
3. Their love and guidance are important to children.
4. Example of a narcotic derivative

## SAMPLE LESSON PLAN

### I. Objectives

At the end of the lesson, the students shall have

1. Identified the factors that contribute to the prevalence of communicable diseases.
2. Appreciated the health benefits brought about by the achievements in modern science.
3. Participated in school and community activities for the prevention of communicable diseases.

### II. Subject Matter

Topic: Modern Technologies that help in the control of diseases

\*\* Integration: Social Studies IV, Ekonomiks – Pagkonsumo

(Students will explain the importance of being a wise consumer in choosing the different products and services. Integration will be presented in the Motivation (Priming.)

### III. Suggested Activities

#### 1. Motivation (Priming) : “Picture Projection”

Present to the class, pictures showing the kind of treatment and practices done in the past, for example, consulting “Herbolarios” and “Hilots”; and the use of “tapal-tapal” in curing certain illnesses. Present pictures showing patients consulting doctors, during surgery, in hospitals. Let the students compare and analyze the benefits brought about by modern science and give the importance of being a wise consumer in choosing the different products and services that contribute to the control of diseases.

#### 2. Learning Activity

Loop-a-word: Scientists and their contributions to medicine and health.  
Make a statement or two about the word looped.



### 3. Evaluation (Application)

Five things you would like to do to minimize the prevalence of diseases in the community.

#### IV. Assignment

Topic: Factors in the Development of Diseases

1. Explain the modern concept of disease.
2. What are the factors that cause the development of infectious diseases.
3. Explain by using examples the relationship of the three factors in the existence of diseases.
4. List down some measures to break the chain of infection.

Reference: MAPEH III, Perez, Luna and Tomas, pp. 295-298.



### ACTIVITY 3

**Prepare a brief Narrative Report on the Response of the Students to the Use of Educational Games as a Tool in the Learning Process**



### SCQ 3

Why does the use of games in the lesson make the pupils participate actively?

Reminder:

Keep this in your portfolio.

# LESSON 4

## *TEACHING STRATEGY NO. 4*

### *PROJECTIVE TECHNIQUES*

#### **A. OBJECTIVES**

1. Analyze and respond positively to real-life situations.
2. Discuss solutions to problems to achieve goals of a happy and productive life.

#### **B. DESCRIPTION**

This strategy uses stimuli to encourage students to discuss real-life problems.

1. Use – to acquire personal information about students as they reveal things about themselves to others. This can help them solve their personal problems as well as clarify their beliefs and attitudes.
2. Caution - when using this technique, keep goals and objectives clearly in mind. The stimulus is very important.

Important Types:

1. Word Association – Words are presented to the students and they respond with the first thing that comes to their mind. Words shown to the class should be related to the objective of the lesson.

Examples:

Disease	Virus	Environment
Drugs	Epidemic	Family

2. Sentence Completion or Unfinished Sentence – beginning sentences are presented and students fill in the remainder.

Examples:

- a. If I thought I had bad breath, I would .....
- b. When I hear the words body odor, I .....

3. Picture Association – choose a picture related to the lesson objective. Pass the picture around. Each student composes his own story to describe what he sees in the picture, how the people in the picture feel, and how the situation could be resolved. Some students may be called to present the picture and story to the class and this is used for further discussion.

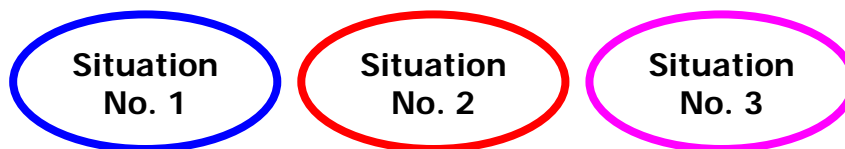
## C. SAMPLE ACTIVITIES

1. a. Topic: Food Sanitation (Health III)

- b. Lesson Proper

Motivation (Priming) - "Picture Association and Analysis"

Show pictures of different situations regarding correct handling, processing and storing of food.



What's wrong in the pictures?

How should each situation be changed to avoid food contamination?

2. a. Topic: Personal Health (Health I)

- b. Lesson Proper:

Motivation (Priming) - "Picture Association"

With the use of pictures of healthy, lively children, ask the students to give their ideas on the meaning of health. List all the answers on the board. At the end of the discussion, let them select the best definition. If the definitions formed prove to be unsatisfactory, a better definition may be supplied by the teacher.

## SAMPLE LESSON PLAN

### I. Objectives

At the end of the lesson, the students shall have

1. Listed and explained some hygienic practices to be observed in the preparation, storage and preservation of food.
2. Recognized the proper handling of food at home and in public eating places.
3. Practiced the proper ways of handling, preserving and storing food.

### II. Subject Matter

Topic: Food sanitation, preparation, storage and preservation of food

\*\* Integration: English II, Unit I – Learning to Know

Araling Panlipunan – Kapaligiran at kaunlaran


Science – Scientific methods of handling food

### III. Suggested Activities

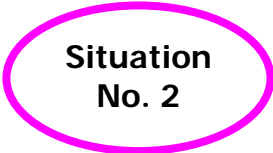
#### 1. Motivation (Priming)

##### a. Picture Association/Analysis


Show pictures of different situations regarding correct handling, processing and storing of food.



**Situation  
No. 1**



**Situation  
No. 2**



**Situation  
No. 3**

What is wrong here?

**How should each situation be changed to avoid food contamination?**

- Present the three (3) pictures.
- Students prepare an informative talk show or debate related to the topic.

**2. Learning Activities**

- a. Circular response on some hygienic practices to be observed in the preparation, storage and preservation of food.

(Students seated in a circle formation. Each student will respond to the statement of his/her classmate before him/her. All the students will have an opportunity to express their ideas and opinions.)

- b. Role playing on the art and values of correct handling of food at home and in public eating places.

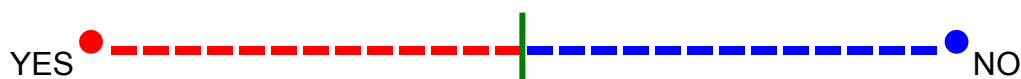
**3. Analysis: Teacher will prepare guide questions for students.****4. Abstraction:**

Lecturette (Teacher will give a short lecture to provide more information about the lesson for a clearer and better understanding.)

**5. Application****Values Continuum**

Teacher will ask the question “Is it proper for us to patronize food sold on the sidewalks?” Support your answer.

Teacher will draw the YES/NO Line on the floor and request the students to go to the YES line or the NO line (depending on their answers).



Then the teacher will ask the students why they chose the YES answer or the NO answer.

#### IV. Assignment

Topic: Food-Borne Diseases, sanitation of Public Eating and Drinking Establishments

1. Prepare a skit like “Kapwa Ko, Mahal Ko” and observe physicians being interviewed on the following topics:
  - a. Food-borne diseases
  - b. Ways to prevent the spread of diseases
2. What is being done by the government to ensure the safety and purity of food?

Reference: MAPEH III, Perez, Luna, Tomas, pp. 168-170.



## ACTIVITY 4

In the Projective Techniques strategy, there are several types listed. Try to use all of these types in your lesson and see which is more effective in presenting your lesson and which is easier for your students to use in expressing themselves.

Check the type which is more effective and give reasons in the spaces provided. Discuss your answers with your co-teacher.

Item	Types of Projective Technique	Reason	Teacher to Teacher Interaction
1. As a motivational tool	<input type="checkbox"/> Word Association <input type="checkbox"/> Sentence Completion <input type="checkbox"/> Picture Association		
2. As an evaluation tool	<input type="checkbox"/> Word Association <input type="checkbox"/> Sentence Completion <input type="checkbox"/> Picture Association		
3. Student-Teacher Interaction	<input type="checkbox"/> Word Association <input type="checkbox"/> Sentence Completion <input type="checkbox"/> Picture Association		
4. Performance of the pupils in the discussion	<input type="checkbox"/> Word Association <input type="checkbox"/> Sentence Completion <input type="checkbox"/> Picture Association		
5. Promotion of a positive learning environment	<input type="checkbox"/> Word Association <input type="checkbox"/> Sentence Completion <input type="checkbox"/> Picture Association		

\_\_\_\_\_  
Module User  
(New Teacher)

\_\_\_\_\_  
Name  
(Co-teacher)

# LESSON 5

## *TEACHING STRATEGY NO. 5*

### *BUBBLE DIALOGUE*

#### **A. OBJECTIVES**

1. Help the learners analyze situations before reacting to them.
2. Find the right choice after deliberating on the situations with oneself.
3. Demonstrate the value of wise decision-making.

#### **B. DESCRIPTION / PURPOSE**

When we are confronted with a value conflict, choice or dilemma, several voices within us begin to speak. One voice says, “Do this,” and another voice says, “No don’t do that.” Often a third or more voices offer new alternatives and perspectives. This strategy is a helpful tool in the decision-making process. It demonstrates that values decisions are rarely easy ones, and helps students to accept and work with some of the confusions they often experience within themselves.

#### **C. PROCEDURE**

Each student is to choose a topic or conflict he has been having in which his internal voices have been carrying on a dialogue with him. The dialogue may be about whether to save his allowance or earnings to buy a record player, or use it for going to movies with his friend. It may be a decision whether or not to confide something important to a parent or friend. Then each student is to write a short dialogue or script of the conversation about the topic he has chosen. A general discussion follows.

#### **D. SAMPLE ACTIVITIES**

1. a. Topic: Factors Influencing Sexual Attitudes (Health I)
- b. Lesson Proper

Application/Evaluation: “Bubble Dialogue”



Each group should be encouraged to make a dialogue on some of the suggested questions:

1. What will I do if my crush does not recognize me?
2. Is it okay to have a crush?
3. If my parents don't approve of my friendly relations with a boy/girl friend, what will I do?

2. a. Topic: Refuse Collection and Disposal (Health III)

b. Lesson Proper

Application/Evaluation: "Bubble Dialogue"

Make a bubble dialogue on what you are going to do about the proper disposal/ collection of refuse at home, school and community.

3. a. Topic: Legitimate and Illegitimate Uses of Drugs (Health IV)

b. Lesson Proper

Application/ Evaluation "Bubble Dialogue"

Students or a selected group will make a bubble dialogue on whether or not to use advertised medicines in case of illness.

## **SAMPLE LESSON PLAN**

### **I. Objectives**

At the end of the lesson, the students shall have

1. Identified the common sexual feelings, desires and behavior manifested by teenagers/adolescents.
2. Accepted that experiencing sexual feelings, desires and behavior occurs normally among growing boys and girls.
3. Practiced desirable sexual attitudes and behavior.

### **II. Subject Matter**

Topic: Sexual Attitudes and Behavior

\*\* Integration: Science II - Reproduction

### III. Suggested Activities

#### 1. Motivation (Priming)

Select from a box stories of movie or television programs about teenagers.

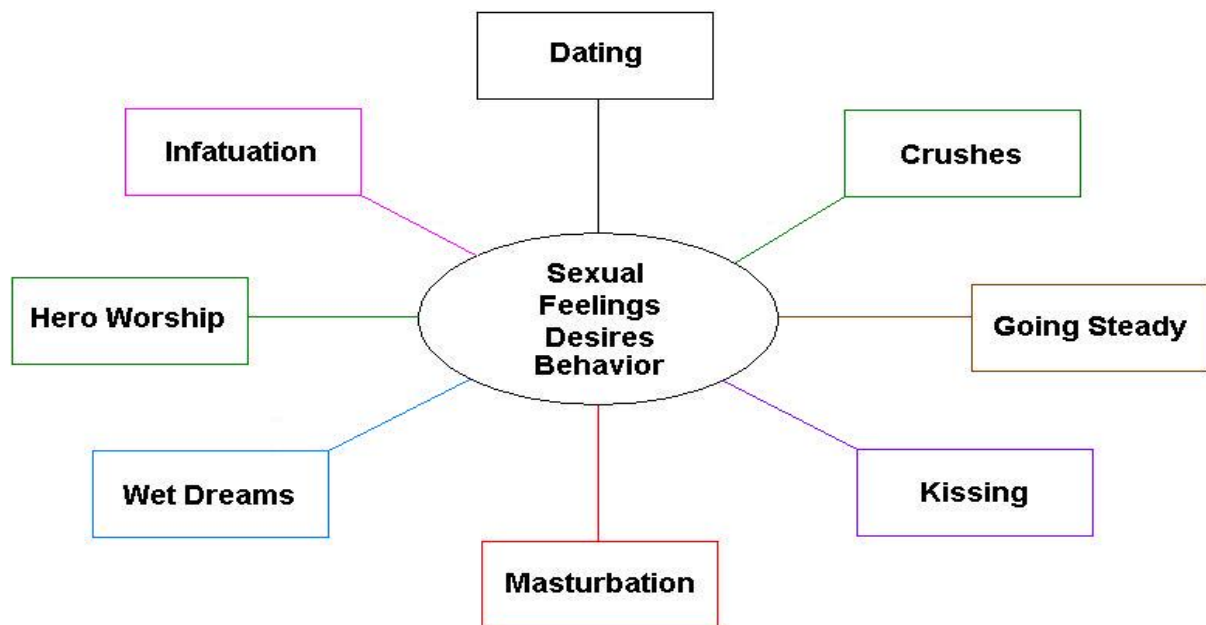
List down the scenes and actions in the story that are associated with sexual behavior.

#### 2. Learning Activities:

##### a. Brainstorming: “WEB”

Brainstorm/identify common sexual feelings, desires and behavior being experienced by teenagers.

Post strips of cartolina with identified terms of sexual feelings, desires and behavior.



##### b. Group Discussion

Divide the class into four groups.

Each group will discuss a topic or issue related to sexuality and make a report on it through the following activities:

Group I – Role Playing on the Problem of Dating

Group II – Thought Bubble

Having strong romantic feelings for a special person is bad/wrong for a teenager

Group III – Debate

Going steady at the “right age”

Group IV – Collage

Expression of sexual feelings and behavior may either have negative or positive effects.

c. Application (Evaluation)

“Bubble Dialogue”

Make a bubble dialogue depicting your understanding of wholesome sexual attitudes and behavior. Include in the bubble dialogue the relationship of sexuality to the problems and issues related to fertility and population growth.

IV. Assignment

1. Prepare for a Unit Test next meeting.
2. Study all the lessons discussed in Population Education I (Growth and Development).



## ACTIVITY 5.1

**You have reached the last lesson. Isn't that great?**

Prepare yourself for a class demonstration. Ask your Principal, Department Head and some of your co-teachers to observe you. In your demonstration teaching, you're going to use the teaching strategy "Bubble Dialogue." You may use the sample lesson plan in this module or you may prepare your own lesson plan on another topic. Reproduce the Observation Checklist (Appendix A) and give copies to the observers to be used during the lesson demonstration. All observations, comments, recommendations/suggestions should be written. Likewise, lesson plans should be attached.

**Note: You may ask the assistance of your Department Head for the reproduction of the observation checklist.**



## ACTIVITY 5.2

Make a narration of your feelings from the time you prepared the lesson to the actual and post demonstration.

FEELINGS/EMOTION		
Preparation	Actual Lesson Demonstration	Post Lesson Demonstration



## SCQ 5

How important is the Bubble Dialogue strategy to the youth/student?

Now, you are ready for the postassessment.  
I'm sure you can get an excellent score this time.  
**Good Luck again.**

**Three Cheers for you... HURRAH! HURRAH! HURRAH!**

**YOU'VE FINISHED THE MODULE!**

**CONGRATULATIONS!**

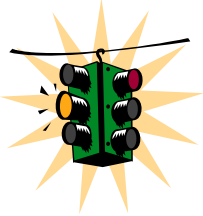
**WE HOPE WE MADE A DIFFERENCE  
IN YOUR BEING A BETTER TEACHER.**

# ANSWER KEY TO PREASSESSMENT FOR HEALTH EDUCATION

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

# ANSWER KEY FOR HEALTH EDUCATION

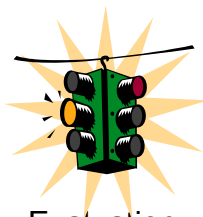
## Lesson 1 - Teaching Strategy No. 1 Values Whip



### ACTIVITY 1.1 Response of the pupils on the issues discussed in the lesson.

(Probable Answers)

ITEMS	5	4	3	2	1
1. Interest and concerns over the issues		√			
2. Expression of one's opinion			√		
3. Participation in the discussion		√			
4. Interaction among the pupils	√				
5. Decisions over the issues			√		



### ACTIVITY 1.2 (Probable Answer)

Evaluation: Values Whip

a. Is it important to have good eyesight? Why?

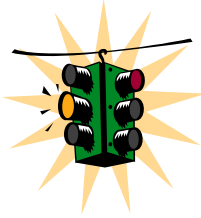
Having good eyesight is important because it works like a camera with automatic focusing. Good eyesight or vision is as precious as life itself. We receive more information through our eyes than through any other sense organs. Through them we have the ability to discern events not only close by, but at great distance as well. So it is important that eyes should be carefully protected.

b. Would you consult a specialist if you have eye defects and throat problems? Why?

Sense organs specialists are very important, because they are responsible for taking care of our senses. Consulting a specialist is very necessary because they will help in determining our health status or conditions. The result of their examinations could be a preventive measure and necessary treatment can be provided and applied.

c. Will you treat yourself if you have an ear infection? Why or Why not?

No, self-medication or the do-it-yourself treatment is an unsound practice. The more you do it yourself, the more it will aggravate the problem. Doctors know best so to speak. Remember that our best defense against adverse effects of drugs is to seek advice from a doctor.



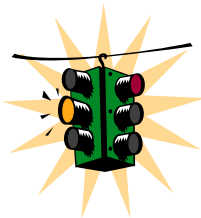
### ASCQ 1

How will the Values Whip strategy help in the learning process of the pupils/students?

(Probable Answer)

The pupils/students will be trained to think fast and express his own views and opinions with confidence. Furthermore, this strategy will give them opportunities to decide or choose the best options to the situations presented.

### Lesson 2 - Teaching Strategy No. 2 Modified TV Activity “Dream...Believe... Survive...”

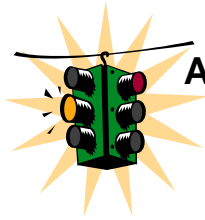


### ACTIVITY 2 Considerations in Preparing the Lesson Plan

(Probable Answers)

1. Topic : Meaningful to the pupils/students, Content of the lesson
2. Motivation: Interest of the pupils/students, instructional materials and techniques to be used
3. Student Activity: Participation in the class, achievable within allotted time, retention of interest
4. Teacher Activity: Focus on the subject matter, realistic, readiness to further arouse the interest



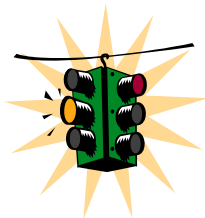


### **ASCQ 2 (Probable Answer)**

The purposes/objectives of this strategy are to develop awareness, be able to analyze issues and concerns and make meaningful decisions.

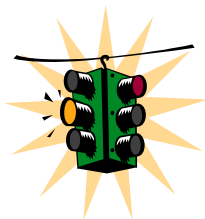
This strategy is relevant to the development of the pupils/students because issues presented are realistic and therefore they will learn to analyze and decide for themselves what is right and wrong.

## **Lesson 3 – Teaching Strategy No. 3 Educational Games**



### **ACTIVITY 3 Brief Narrative Report (Probable Answer)**

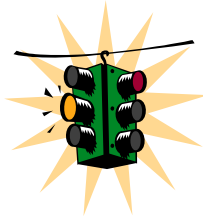
Effective classroom teaching strategies involve pupils/students in a wide variety of interactive practice. Loop-a-Word is one of the many strategies we can give to students that will foster discussion and make extensive use of cooperative learning activities among students. Loop-A-Word is an enjoyable activity and at the same time it stimulates thinking.



### **ASCQ 3 (Probable Answer)**

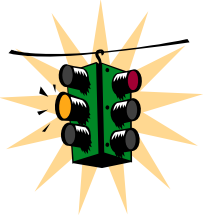
Pupils/Students love to play. Challenging educational games will surely heighten their interest in the lesson; thus, they actively participate in the lesson.

## Lesson 4 - Teaching Strategy No. 4 Projective Techniques



### ACTIVITY 4 (Probable Answer)

Item	Types of Projective Technique	Reason	Teacher to teacher Interaction
1. As a motivational tool	Word Association Sentence Completion √ Picture Association	Requires students to use several skills	Interactive strategy
2. As an evaluation tool	Word Association √ Sentence Completion Picture Association	Emphasizes what students learn with conviction and values	Meaningful and interesting
3. Student-Teacher Interaction	√ Word Association √ Sentence Completion √ Picture Association	Improves the learners communication skills	Develops interpersonal relationship skills
4. Performance of the pupils in the discussion	√ Word Association √ Sentence Completion √ Picture Association	Learners can exchange ideas with their peers and learn from each other and develop communication skills	Require appropriate use of class time
5. Promotion of a positive learning environment	√ Word Association √ Sentence Completion √ Picture Association	Students become more socially aware and more confident in this kind of approach	Contain content worth learning



## ACTIVITY 5.1 (Probable Answer)

Class demonstration using the

### TEACHING-LEARNING OBSERVATION CHECKLIST

Teacher Observed: \_\_\_\_\_ School: \_\_\_\_\_  
 Year/Grade and Section: \_\_\_\_\_ Date: \_\_\_\_\_  
 Subject: \_\_\_\_\_  
 Time Started: \_\_\_\_\_ Time Finished: \_\_\_\_\_  
 Purpose of the Visit: \_\_\_\_\_  
 Objectives of the Lesson: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Observation	Observed	Not Observed	Comment
<b>1. Preparatory Activity</b>			
1.1 Has well-prepared lesson plan.	✓		Very Good!
1.2 Prepared board work, teaching devices and / or laboratory materials.	✓		
1.3 Conducted drills/review.	✓		Review was done in 5Minutes
1.4 Checked assignment.	✓		Teacher went around to checked
<b>2. Developmental Activities</b>			
2.1 Used motivational techniques that elicit students' behaviors.	✓		Teacher used games and pictures to get interests of the pupils/students
2.2 Anticipated difficulties of the students, e.g., unlocked difficult terms, provided opportunities for free expression of ideas.	✓		Very evident in assisting the pupils
2.3 Demonstrated mastery of the lesson.	✓		Organized and systematically presented. Very good!
3.1 Developed the lesson Systematically.	✓		
2.3.2 Presented concepts accurately.	✓		Good!
2.4 Transformed subject matter knowledge into form understandable to the students.	✓		Pupils understood the lesson
2.5 Demonstrated correct laboratory skills.	✓		Very good!
2.6 Provided varied learning activities that develop inquiry skill among students.	✓		Students were able to performed well and learned the lesson fast but with understanding.

2.7 Utilized instructional materials, aids and devices, that are realistic, practical or recycled suited to the objective of the lesson and stimulate the thinking of students.	✓		The materials used were not expensive and mostly recycled but beautifully done.
2.8 Provided opportunities for teacher-student interaction, student-material interaction; student-student interaction; and more student interaction.	✓		Very much evident specially interactions between the pupils/students.
2.9 Asked relevant questions that focus on process/ thinking skills.	✓		Teacher were able to asked simple questions but requires thinking
2.10 Communicated in a manner understood by the students.	✓		Teachers used also body language which gave way for the pupils to listen.
2.11 Observed correct grammar both in speaking and writing.	✓		Pronunciation should be corrected.
2.12 Integrated values and technologies in the lesson.	✓		There was emphasis on the values.
2.13 Provided appropriate reinforcement/feedback of pupil behavior.	✓		Correct answers were praised, wrong answers were given attention too.
2.14 Utilized instructional time productively.	✓		Ok
<b>3. Student Evaluation</b>			
3.1 Provided appropriate evaluation activity.	✓		Ok
3.2 Evaluation jibed with the objectives of the lesson.	✓		Very good!

**Recommendations/Suggestions:**

RELAX. Do not be so tense it shows in your movements. Modulate your voice, you are too excited.

You've done very well. Keep up the good work. Congratulations!

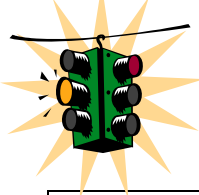
Observer \_\_\_\_\_

Teacher's Signature (Inductee) \_\_\_\_\_

NOTED: \_\_\_\_\_  
Department Head

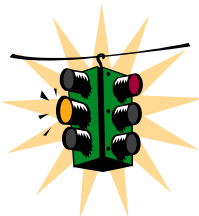
\_\_\_\_\_  
Principal

## Lesson 5 – Teaching Strategy No. 5 Bubble Dialogue



### ACTIVITY 5.2 (Probable Answer)

Preparation	Actual Lesson Demonstration	Post Lesson Demonstration
<ol style="list-style-type: none"> <li>1. Exciting</li> <li>2. Very stressful</li> <li>3. Tedious/Tiring</li> </ol>	<ol style="list-style-type: none"> <li>1. Experienced butterflies in my stomach</li> <li>2. Nervous at the start because I was thinking of how to get the attention of my students</li> <li>3. Rewarding and self-fulfilling because the students were very cooperative and participative</li> </ol>	<ol style="list-style-type: none"> <li>1. Nervous while waiting for the comments, reactions and suggestions to be given by the audience, principals, supervisors and teachers.</li> <li>2. Very happy upon hearing all those comments</li> <li>3. A great achievement!</li> </ol>



### ASCQ 5 (Probable Answer)

Today, young people are beset with all kinds of problems, such as family, peers, studies, etc. The Bubble Dialogue strategy will help them learn how to assess and analyze situations through deep thinking. In the end, decision-making will be improved.

Do not worry if you did not answer all the questions correctly. I am sure this module will enable you to choose the right strategies for your lessons.

**Good Luck!**

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# GLOSSARY

## MUSIC EDUCATION

**Binary Form.** A structure of a musical piece having two distinct parts; also known as the AB form.

**Crescendo.** A gradual change in dynamics from soft to loud. (<)

**Decrescendo.** A gradual change in dynamics from loud to soft. (>)

**Dynamics.** One of the sub-elements of music which refers to the loudness and softness of the notes to be played or sung.

**Form.** The element of music which gives order and structure to a musical piece.

**Forte.** A dynamics symbol meaning “loud.” (f)

**Fortissimo.** A dynamics symbol meaning “very loud.” (ff)

**Melody.** The element of music composed of the horizontal movement of notes throughout the musical piece.

**Mezzo Forte.** A dynamics symbol meaning “medium loud.” (mf)

**Mezzo Piano.** A dynamic symbol meaning “medium soft.” (mp)

**Pianissimo.** A dynamics symbol meaning “very soft.” (pp)

**Piano.** A dynamics symbol meaning “soft.” (p)

**Pitch.** The highness or lowness of a tone.

**Rhythm.** The element of music that pertains to the count and arrangement of beats.



**Tempo.** The sub-element of sound in music that pertains to the speed with which it is played or sung.

**Ternary Form.** A kind of structure in music in which the first section (A) is played both before and after the second (B); thus taking the ABA form.

**Three-part Round.** A song form in which the same melody is sung by three different groups beginning one after the other, thereby creating harmony.

**Unitary.** When a song has one selection/part only.

## ART EDUCATION

**Antique.** It is an object, structure, artwork or handicraft which is hundreds/thousands of years in existence.

**Art Appreciation.** The process of assessing or evaluating an artwork's value through its creative use of the elements and principles of art.

**Collage.** An artistic composition of objects and materials glued on a surface.

**Color Wheel.** It is a chart that shows the arrangement/relationship of primary, secondary and intermediate colors.

**Composition.** The 2D/3D artwork itself done by an artist.

**Diagnostic Drawing.** A drawing which determines the level of drawing skills of a student.

**Ethnic.** It pertains to the characteristic beliefs and traditions of groups of people which have been handed down from generation to generation.

**Ethno linguistic Group.** A culturally linked group of people practicing their own customs, folk arts, religious traditions and language/dialect.

**Folk Art.** Artworks/Handicrafts which originated from traditions and which reflect the lifestyle of a region/province/municipality/city.

**Landscape.** A portion of a beautiful land territory/scenery viewed from a vantage point at a given time.

**Pottery.** The art of molding earthenware/clay/ceramic that is either dried under the sun or fired in a kiln.

**Rubric.** It is an item by item assessment of a given artwork which determines the level of achievement.

## PHYSICAL EDUCATION

**Appraisal.** The process of determining the status of the child.

**Dance.** An expression of rhythmic movement of an intensified sense of life, arising from an inner perception that stimulates both mind and body.

**Gymnastics.** Defined as a self-motivating activity where one can manipulate the different parts of the body into varied movements. (Clarita Diñoso, 1993)

**Mapping.** It is to establish the main features of a plan, project, etc., to establish the idea to make the plan well known.

**Peer.** Someone having the same status in age and ability.

**Physical Education.** It is a vital and integral part of general education designed to promote the optimum development of the individual physically, socially, emotionally and mentally through total body movement in the performance of properly selected physical activities.

**Physical Fitness.** The ability to carry out daily tasks with vigor and alertness, without undue fatigue and with ample energy to enjoy leisure time pursuits and to meet unforeseen emergencies. (Presidential Council on Physical Fitness and Sports, 1993)

## HEALTH EDUCATION

**Health.** It is a state of complete physical, mental, and social well-being and not merely the absence of disease or infirmity.

**Health Education.** The translation of what is known about health into desirable individual and community behavior patterns by means of the educational process.

**School Health Education.** A part of health education which takes place in schools or through the efforts of school personnel and provides learning experiences for influencing attitudes; knowledge relating to personal and community health.

**Strategy.** An activity or experience that the teacher uses to interpret, illustrate or facilitate learning.

**Values.** They refer to the qualities of a person either desirable or undesirable which can be seen or unseen that enable a person to reach his/her goal.

**Whips.** It is the term used to draw awareness, reaction and attention to a certain situation through continuous questioning.