



**SENIOR HIGH SCHOOL DEPARTMENT**

**PHYSICAL EDUCATION AND HEALTH 3**

**MODULE NO. 1**

**Core Subject**

**1<sup>st</sup> Semester, S.Y. 2020-2021**

**STUDENT:** \_\_\_\_\_

**YEAR & SECTION:** \_\_\_\_\_

**SUBJECT TEACHER: Mr. MARVIN J. MARCELO**

**DATE: September 1-30, 2020**

***Course Description:***

*Physical Education and Health offers experiential learning for learners to adopt an active life for fitness and lifelong health. The knowledge, skills and understanding which include physical and health literacy competencies support them in accessing, synthesizing and evaluating information; making informed decisions; enhancing and advocating their own as well as others' fitness and health.*

***Content Standard:***

*Demonstrates understanding of dance in optimizing one's health; as requisite for physical activity assessment performance, and as a career opportunity*

***Performance Standard:***

*Leads dance events with proficiency and confidence resulting in independent pursuit and in influencing others positively*

# CHAPTER 1

## TRADITIONAL FOLK AND ETHNIC DANCE

Ancient in origin but contemporaneous, ethnic dance lives on in the Philippines. The forms and functions are many, performed by a variety of ethnic groups over the 7,000-plus islands. Many of these dances have changed through time, but much of what it is are still alive in all color and rhythm, in many modes and observances.

At the base of ethnic dance are those that imitate nature and life while at the social core are performed rituals that keep an ethno linguistic group (or a convergence of several) which is spirited and cohesive. Dancing as such is a form of survival as much as it is spiritual and social expression.

With islands of mountains, hills and plains, and kilometeric seashores that are havens for many straits and seas, the Philippines is veritably an aviary and an aquarium. Many birds and fowls easily became the inspiration for the various ethnic dances — from the more familiar tikling (adept rice-preying birds interpreted into Tinikling), itik (ducks, into Itik-itik), kalapati (doves, into Kalapati and Sinalampati), and kilingkingan (swift, clicking birds, into a dance named after them). There are also the fierce hawk-inspired dances of many southern groups that are complemented by courtship dances performed in the Cordillera.

Aquatic life like fish and crabs, and the exotic squirrels, snakes, monkeys and fireflies also found their way into the choreography of various ethnic dances. Such dances enliven the games and feasts of the people from those of the simple Negrito or Aeta to that of the richly dressed up Maranaw, Maguindanao, Bagobo, Manobo, T'boli of Mindanao and Tausug and Badjau of Sulu. These latter groups perform a panoply of dances that also show off their musical skill (playing the kulintang gongs, bamboo xylophone gabbang, boat-shaped guitar haglong, carved jaws harp kubing, and various drums like the goblet-shaped dabakan), and their ornate clothes and ornamentation (which are sometimes also musical in design like chiming bells). All these show a zest for life and developed habitation in chants, songs, dances and music-making.

Many old rituals are still observed, often a composite of expressive forms and religious orientations. The people fear and revere the spirits that dwell in nature (diwatas) including ancestors (anitos). A community gathers around a babaylan (shaman) who officiates at rituals. They honor these spirits, ask for their blessings at planting or harvest time, at birth or at dying, and with pleading deflect an ill that may befall a child, or any person.

Distinct is the Pagdiwata of the Tagbanwa of Palawan which is a thanksgiving ritual and is linked with harvest time and full-moon. A respected babaylan is endowed with an “aura of magic-religious potential” (Robert Fox, 1982). Before an altar laden with offerings, she dances armed with a hood, palaspas (fronds), kris or dagger, to the

accompaniment of gongs. Dancing or swaying in a swing, she goes into a trance to commune with a spirit, especially the one called Maguindusa.

Another such ritual is done in the open field. The Subanons of Zamboanga set up a platform above ground, centered around a long pole (pathaw) that digs like a pestle into a log (dulugan) that serves as a resonating mortar from below. On such a height, they dance the Buklog that is also officiated by a Babaylan to address the spirits. In their epic Sundayo, the people bounces up and down and around to sound out a communal call to the gods and ancestors.

Other ethnic groups dance the rituals of the Dugso of the Bukidnon, the Anito Baylan of the Mandaya, the Bawi of the Itneg and the curative Anituan of the Negrito of Luzon. The Manobo of Bagobo initiate their brave warriors by cleansing them in Gin-um. The head-hunter of the Kalinga or Apayao celebrate manhood or heroism through dancing.

The people's life-cycle is also danced out: blessing a child among the Bago (an Itneg group) is done in the Gabbok, where the officiating mandadawak (the north's babaylan) dances; the coming of age of a girl is dramatized in the Pandamgo of the Matigsalug (culminating in a deathly combat between suitors); the Pangalay and Lunsay dances of the Tausug and Jama Mapun exhibits a slow spectacle or a game; the Ifugao's Talip is a courtship dance that approximates those of the fowls; marriages are always with dances as the Yakan's Pagkawin, Bagobo's Kasal sa Banig and Pagasawa-uy of the Matigsalug.

In the Idudo, the Itneg men raise up their babies with singing and dancing, while their women till the fields. A musical log called udol of the Tagkaolo is beaten and around it they dance to call on the dead spirits to come home from a distance or battle. Likewise, works in the field to plant, harvest, or even fishing and hunting, have also been adapted into various choreographies.

Significantly, ethnic dance has also been a resource for contemporary ballets. These have inspired National Artists Leonor Orosa Goquinco and Lucrecia Reyes Urtula, Alice Reyes, Tony Fabella, Basilio, Agnes Locsin, Denisa Reyes, Kristin Jackson and many more to stage their folkloric or modern ballets. Either in its pristine or translated forms, ethnic dance still forms part of the ritual, social and theatrical fabric of Filipinos today.

➤ **What is difference between folk and ethnic dance?**

**Ethnic dance** is a term used to denote the general body of all **dances** of **ethnic** minorities in any given nation. ... The term **folk dance** is more specific and refers to specifically those social and festive **dances** danced by villagers or peasantry in communal celebration of sorts.

**Ethnic dance** is any **dance** form which can be identified as originating with an **ethnic** culture and expressing the movement aesthetics of that culture. It would cover all **ethnic** cultures, whether European, American, African, Polynesian, Asian, and Middle Eastern

## Folk dance

A folk dance is a dance developed by people that reflect the life of the people of a certain country or region. Not all ethnic dances are folk dances. For example, ritual dances or dances of ritual origin are not considered to be folk dances. Ritual dances are usually called "Religious dances" because of their purpose. The terms "ethnic" and "traditional" are used when it is required to emphasize the cultural roots of the dance. In this sense, nearly all folk dances are ethnic ones. If some dances, such as polka, cross ethnic boundaries and even cross the boundary between "folk" and "ballroom dance", ethnic differences are often considerable enough to mention.

### Examples of Folk Dance and their Costume

- **ITIK-ITIK**

The best description of the Itik-Itik is that the steps mimic the way a duck walks, as well as the way it splashes water on its back to attract a mate. According to popular tradition, the dance was created by a lady named Kanang who choreographed the steps while dancing at a baptismal party.

The **attire** worn generally includes barong tagalog (embroidered formal shirt considered the national dress of Philippines) or the camisa de chino (a collarless Chinese shirt with short sleeves worn under the barong tagalog), and white trousers. Men also sport a bright colored 'neckerchief' (kerchief around their neck)



- **TINIKLING**

The Tinikling is considered by many to be the [Philippines' national dance](#). The dance's movements imitate the movement of the tikling bird as it walks around through tall grass and between tree branches. People perform the dance using bamboo poles.

For the dance, females traditionally wear a dress called balintawak or patadyong, and males wear an untucked embroidered shirt called the **barong Tagalog**. The balintawak are colorful dresses with wide arched sleeves and the patadyong is a pineapple fiber blouse paired with checkered skirts



- **THE SAYAW SA BANGKO**

The [Sayaw sa Bangko](#) is performed on top of a narrow bench. Dancers need good balance as they go through a series of movements that include some impressive acrobatics. This dance traces its roots back to the areas of Pangapisan, Lingayen and Pangasinan.

The Philippine folk dance Sayaw sa Bangko (literally means Bench Dance) originated in the Lingayen and Pangasinan of the Pangapisan Tribe, nowadays it is mostly performed during Town Fiestas. The dance step is quite simple but making sure both dance partners don't fall down is the hard part, as they perform the dance on a narrow bench, hopping and inching and exchanging places from one end of the bench to the other side. It was originally performed by newlyweds during their wedding feast for their guests, the dance showcase both bride and groom and how they complement and help each other with the intricate steps making sure they don't fall from the bench.



- **THE BINASUAN**

The [Binasuan](#) is an entertaining dance that is usually performed at festive social occasions like weddings and birthdays. Dancers carefully balance three half-filled glasses of rice wine on their heads and hands as they gracefully spin and roll on the ground. The dance originated in Bayambang in the Pangasinan province, and though it's usually performed alone, it can also become a competition between several dancers.

*Costumes used for Binasuan:*

'Balintawak' is a traditional Filipino **costume** is used in this folk dance. It includes a shortened skirt, with puffy butterfly short sleeves, plaid textile, low cut bodice, and at times plenty of ornate embroideries.

- **THE PANDANGGO SA ILAW**

The Pandanggo sa Ilaw is similar to a Spanish Fandango, but the Pandanggo is performed while balancing three oil lamps - one on the head, and one in each hand.



- **THE PANDANGGO OASIWAS**

The [Pandango Oasiwas](#) is similar to the Pandango sa Ilaw, and is typically performed by fishermen to celebrate a good catch. In this version, the lamps are placed in cloths or nets and swung around as the dancers circle and sway.

*The costume worn in this dance form varies according to the gender, and they are as follows*

**For men:**

The attire worn includes a Barong Tagalog and a pant.

**For women:**

The attire worn includes a Mestiza dress.

**Music involved in the Pandango:**

Castanets a form of percussion instrument is mainly used in this style of dancing.



- **THE MAGLALATIK**

The Maglalatik is a mock war dance that depicts a fight over coconut meat, a highly-prized food. The dance is broken into four parts: two devoted to the battle and two devoted to reconciling

*Maglalatik costume:*

Is there a **costume** peculiar to this dance? **Maglalatik** dance is performed by men. Usually, red coloured trousers are worn by the Moro dancers whereas blue coloured trousers are worn by the Christian dancers. Coconut shells are attached to the chests hands, back, thighs and hips with the help of a harness



- **THE KURATSA**

The [Kuratsa](#) is described as a dance of courtship and is often performed at weddings and other social occasions. The dance has three parts. The couple first performs a waltz.

*Kuratsa costume:*

Girl wears patadyong with camisa or kimona, with a soft panuelo; white or any colored trousers and barong tagalog or camisa de chino for the boy. ... **FORMATION:** Partners stand side by side, Girl at right of Boy, when facing audience. One to any number of pairs may take part in this dance.



- **LA JOTA MONCADEÑA**

The [La Jota Moncadeña](#) is adapted by the Filipinos from an old Spanish dance. It's a combination of Spanish and Ilocano dance steps set to Spanish music and castanets.

*La Jota Moncadeña costumes*

La Jota San Joaquina are performed with a pair of bamboo castanets held in each hand by the dancers. The Maria Clara style of costume for girls and the barong tagalog with black trousers were the costume used by all Jotas



- **THE KAPPA MALONG-MALONG**

The [Kappa Malong-Malong](#) is a Muslim-influenced dance. The malong is a tubular garment, and the dance essentially shows the many ways it can be worn.

Kappa Malong-malong, also called Sambisa Malong, is a dance that originates from the Maranao tribes of Mindanao in the Philippines. The dance shows the many ways of wearing a 'malong', a simple tubular yet highly-functional piece of cloth.

The malong is a traditional "tube skirt" made of hand-woven (and sometimes machine-made) multi-colored cotton cloth, bearing a variety of geometric or 'okir' designs – a term used for geometric and flowing designs. The malong is akin to the 'sarong' worn by peoples of Malaysia, Brunei Darrusalam and Indonesia. The malong is traditionally used as a garment by numerous other tribes in the Southern Philippines and the smaller Sulu Archipelago in the Philippines.



- **THE PANTOMINA**

Also known as the Dance of the Doves, the [Pantomina](#) mimics the courtship between doves and is often also a courtship dance between the couples that perform it.

Costume:

The costume is a modern version of the original *tapis – kimona*, a checkered tubular skirt folded right over left and rolled once or twice to keep the folds tightly in place. The upper edge is raised about three inches from the waist and the hemline at midcalf. The *kimona* has a square neckline, short continuous sleeves with about two inches of pleated or sheared ruffles, and the loose bodice also sheared or shallow pleated. The whole *kimona* reaches 3-5 inches below the waist line.



- **THE CARIÑOSA**

The Cariñosa is a dance made for flirting! Dancers make a number of flirtatious movements as they hide behind fans or handkerchiefs and peek out at one another.

*Cariñosa costume:*

Originally, the **Cariñosa** was danced with María Clara dress and Barong Tagalog for it is a María Clara Spanish Dance when it was introduced. ... (a native dress of the Tagalog regions), camisa (a white sleeve) or patadyong kimona (a dress of the Visayan people) and for boys, a barong Tagalog and colored pants.



- **THE SINGKIL**

The [Singkil](#) is a dance traditionally performed by single women to attract the attention of potential suitors.

Folk dance clothing tells a lot about the culture and traditions of a country. In the Philippines, there is a dance called "singkil" that shows us the traditional costumes of the Maranao people and their local folklore. It is a tiny part of the Filipino clothing culture but nevertheless, a very significant, colorful, and bright part. The dance itself is beautiful and the dancers' outfits make it exceptional.



- **CORDILLERA FOLK DANCE**

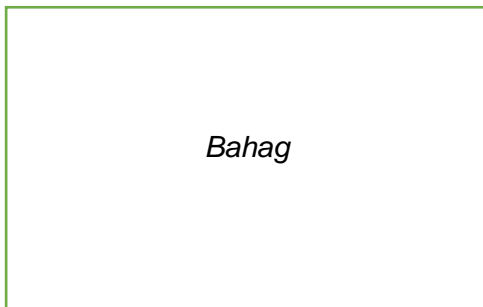
The Banga or pot dance is a contemporary performance of Kalinga of the Mountain Province in the Philippines. This dance illustrate the languid grace of a tribe otherwise known as fierce warriors.



### ACTIVITY 1

Research and draw five different costumes of ethnic dances or folk dances and one instrument that they use. **(50 points)**

Example: *Kalinga Costume*



*Kalinga instrument*



### ACTIVITY 2

Answer the following questions. Write your answer on your pad paper. **(20 points)**

1. From your understanding what is folk dance
2. What is the important of tradition?
3. Why do we need to learn costume tradition of other culture?
4. What are the important of folk and tradition?

--- END OF CHAPTER 1 ---

## CHAPTER 2

# MODERN CONTEMPORARY DANCE

### What is Contemporary dance and Modern dance?

You may wonder what is the difference between all the different styles of dance.

Well before Contemporary dance and Modern dance there was Ballet but later on there were ballerinas that wanted a style of dance that broke away from the rigid structure of ballet. That is where Modern dance and Contemporary came along.

The modern dance styles do not have set rules. Modern dancers often create their own dance routines using their emotions and moods, but on the other hand, many performances are choreographed.

Modern dancers prefer a more relaxed and free style of dancing. While ballerinas try to be light on their feet, modern dancers use body weight to increase movement.

Contemporary dance is a style of expressive dance that combines elements of several dance genres including modern, jazz, lyrical and classical ballet. Contemporary dancers strive to connect the mind and the body through fluid dance movements. The term "contemporary" is somewhat misleading: it describes a genre that developed during the mid-20th century and is still very popular today.

Contemporary dance stresses versatility and improvisation, unlike the strict, structured nature of ballet. Contemporary dancers focus on floor work, using gravity to pull them down to the floor. This dance genre is often done in bare feet. Contemporary dance can be performed to many different styles of music



## 1. Ballet

Tutus, pointe shoes and men in tights are what come to mind when someone mentions ballet. Yet Ballet is so much more than that. Said to be the most difficult genre to master, ballet is a rigorous style of dance that is the foundation of most forms of dance training. It is usually set, but not limited to, orchestrated music and is often the first dance style a child will experience as they begin their dance classes. Ballet shoes are usually worn until the dancer's feet have developed enough strength to progress into pointe shoes, often happens around the age of 12 and only after the students have been given permission by their teacher. Ballet is an excellent teaching tool for all dancers as it is a complex mixture of technique, coordination and musicality.



## 2. Tap

Tap is best described as "musical feet". Tap is a form of dance where dancers use their feet as percussive instruments. Tap shoes are that are specially designed with percussive metal plates on the toe and heel, called taps. There are many different styles of tap dancing however the two most noted are Rhythm Tap and Broadway Tap. Rhythm Tap is more musically driven, where Broadway Tap is more dance and movement-oriented. Tap is great for fostering rhythm in dancers, as it turns their feet into a musical instrument.



## 3. Jazz

Jazz is the most popular style of dance among dancers. Jazz combines all dance styles in a high energetic dance that is without conventional boundaries. It has been influenced by ballet, modern, tap, hip-hop, African dance and many more styles. Jazz is most often accompanied by upbeat, currently popular songs. Jazz shoes typically have a leather split sole which offers the dancers foot more freedom to bend and move. Due to the upbeat music, dramatic themes and cool choreography, it isn't hard to see why this is the most popular dance style!



#### 4. Modern

Modern was said to be first created as a rebellion against classical ballet. A raw style of dance, modern dance is an expression on the dancers' relationship to the floor, including methods of contractions, release and movement, as well as the dancers of breath. Modern dancers have a variety of shoes to choose from that allow freedom in the foot while providing protection from the floor. Though its roots are in opposition to the seemingly oppressive rigor for classical ballet, modern and ballet are closely linked in the complexity of technique, coordination and musicality.



## 5. Lyrical

Though the basis of lyrical dance is ballet merged with jazz and modern. It is dynamic while simultaneously subtle, and focuses on conveying feelings and emotions through movement. Set to popular songs that emphasize deeper feeling and emotion, such as grief, longing, love and despair. Lyrical shoes provide protection for the dancer while allowing them to feel the dance floor as much as possible. Though proper dance techniques are important, the true heart of lyrical is found in its expressive nature.



## 6. Hip Hop

Hip Hop is an edgy, raw and intense urban dance style also known as Street Dance. The origin of popping, locking and crumping, Hip Hop is mostly danced to rap, urban and not surprisingly, hip hop music. Funky, high-top dance sneakers are normally worn by dancers. What sets Hip Hop apart from most dance genres is that its original street dance was freestyle in nature and did not follow a predefined choreography. A style of dance that is open to personal expression, Hip hop artists were free to interpret the dance in any way they could, and this led to many innovative and exciting dance styles.



## 7. Contemporary

Contemporary dance embodies ballet, modern, jazz and lyrical. It uses a technique such as ballet as its fundamentals and creates many more movements that do not adhere to the strict rules of ballet and modern. There are different categories of contemporary dance such as Contemporary Ballet and Contemporary Jazz. Contemporary dance can be danced to all types of music and in non-traditional costumes. Contemporary dancers often wear lyrical dance shoes, and sometimes no shoes at all.



## 8. Highland Dancing

Highland dance was developed in the Gaelic Highlands of Scotland and should not be confused with Scottish Country Dancing. Highland dancing requires a lot of stamina, as well as arm and leg strength. Many people confuse Scottish highland dance with Irish dance but, Highland dancing is from Scotland and is traditional, whereas, Irish dance is from Ireland and is progressive. Shoes traditionally worn for both these types of dance are Gillies and are very similar but slightly different.



## 9. Line Dancing

Line Dancing is a social dance that is made up of a sequence of repeated steps and is traditionally associated with country-western music. It is a solo dance that is danced in a straight line, a circle or in a "follow the leader" pattern. Footwear is decided by the dancer and is often cowboy boots for the men and heels for the women. Many women choose to wear a Cuban heel shoe as it offers great support and is the perfect heel height for any age!



## 10. Irish Dancing

Irish dancing originated from Ireland and can be divided into performance and social dances. Made famous by River dance, it is best recognized by stationary arms combined with rapid leg and foot movements. Irish soft shoes and hard shoes are worn depending on the style of Irish dance. Irish dancers are also known for their intricately detailed dance costumes

### ACTIVITY 2

On a short bond paper, draw five costumes in modern contemporary dances. **(50 points)**

### ACTIVITY 3

Give your own idea on the questions that are being asked. Write your answer on a whole sheet of pad paper. **(20 points)**

1. If you would be given a chance to promote are folk and culture dances what would be your strategy in promoting it
2. What would be the advantage of studying and learning the culture of others?
3. What are the benefits in performing a dance?
4. How can a dance help you as individual?

--- END OF CHAPTER 2 ---

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