

# DEVELOPING YOUR FITNESS THROUGH LOCAL/INDIGENOUS DANCES

## Quarter IV

### MODULE 1:

Congratulations! You made it through Quarter III! This time, you will proceed with something different. You will not just learn about fitness and sports, you will be made to trace your cultural roots while improving your fitness.



### EXPLORE Your Understanding

In this learning phase you will be given activities to diagnose and activate your prior knowledge. Your expectations and tentative understandings will also be revealed through different questions prepared. At the end of this module, you are expected to have a thorough knowledge and skill in the execution and performance of Local/Indigenous Philippine Dances which will be assessed using the following criteria: mastery of steps, execution and behavior during performance.

#### Activity No. 1: **DANCE PERCEPTION SURVEY**

In this survey questionnaire are statements which pertain to your engagement in the performance of dance. In a separate sheet of paper accomplish this by putting a check (√) mark to the column corresponding your response to the given statements.

	Agree	Disagree	Maybe
1. Folk Dances are good forms of entertainment.			
2. Folk Dances are better than any other genre or form of dance.			
3. Dance is an important aspect of my life.			
4. Dance is an excellent form of exercise.			
5. The performance of dance in my family is highly appreciated.			
6. I believe that dance can be a medium for cultural education among youth.			
7. Dance I think is also a means of training the youth for good character.			
8. Folk Dances performance is a shameful experience.			
9. Folk Dances shall only be performed for foreigners.			
10. Dance can be a catalyst for social change.			

**Points to Ponder:**

Based from your responses to the survey questionnaire above, write in your notebook a 2 paragraph essay about your impression on Folk Dance or Dance in general.

**Activity No. 2: TRACING THE ORIGIN OF THE FOLK DANCE THROUGH ITS COSTUME**

This activity will assess whether or not you are familiar with our Folk Dances by the costumes worn by models. In each number, write only P if the costume worn is for Philippine Folk Dances, F if the costume worn is for Foreign Dances of Non-Folk Dance.

1.) \_\_\_\_\_

2.) \_\_\_\_\_

3.) \_\_\_\_\_

4.) \_\_\_\_\_

5.) \_\_\_\_\_



6.) \_\_\_\_\_

7.) \_\_\_\_\_

8.) \_\_\_\_\_

9.) \_\_\_\_\_

10.) \_\_\_\_\_



**Points to ponder:**

1. What do costumes tell about Dances or Folk Dances?
2. How do Philippine Folk Dance costumes differ from foreign dance costumes?
3. Are costumes an important aspect of cultural performances and dances? How?
4. Is it proper to laugh at a native or performer performing dance of the Cordilleras wearing G-Strings? Why? Why not?

**Activity No. 3: DIAGNOSING PRIOR KNOWLEDGE ON LOCOMOTOR AND NON-LOCOMOTOR MOVEMENTS**

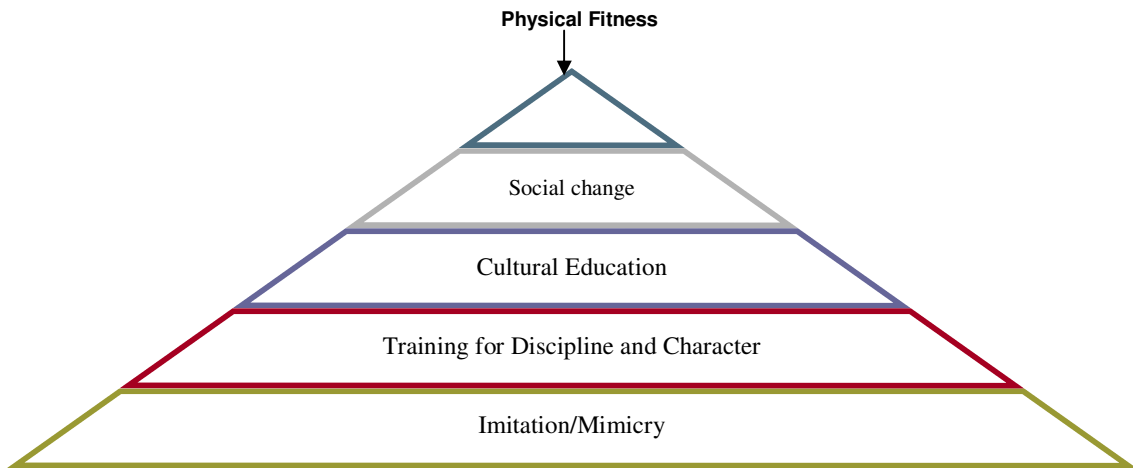
This activity is designed to diagnose your prior knowledge on the different locomotor and non-locomotor movements. Choose from among the terms inside the box below the answer to the descriptions stated in each number.

<b>Hop</b>	<b>Protract</b>	<b>Retract</b>	<b>Elevate</b>
<b>Leap</b>	<b>Depress</b>	<b>Abduct</b>	<b>Adduct</b>
<b>Step</b>	<b>Slide</b>	<b>Gallop</b>	<b>Skip</b>
<b>Walk</b>	<b>Jump</b>	<b>Sustain</b>	<b>Suspend</b>
<b>Run</b>	<b>Circumduction</b>	<b>Rotation</b>	<b>Flexion</b>

1. To step in one foot and land on the other foot.
2. Transferring your weight from one foot to the other.
3. Step in one foot and land on the same foot.
4. Series of steps.
5. Rapid or fast execution of walking steps.
6. Combination of step and a hop in one count.
7. Transfer of weight from one foot to the other while gliding on the floor.
8. Step and cut in one count.
9. Moving a body part forward.
10. Moving a body part backward.
11. To decrease the angle of a joint.
12. Moving a body part sideward, away from the midline of the body.
13. Moving a body segment towards the midline of the body.
14. To lower the body or a body segment.
15. To raise the body or a body segment.
16. To spring on one or both feet and land on both feet.
17. To twist right and/or left a body segment.
18. To form a cone by turning around clockwise or counterclockwise a body segment.
19. To suddenly stop a movement.
20. To smoothly continue a movement.

Activity No. 4: **WHY DANCE?**

Here's a diagram which indicates the hierarchical benefits derived from performing dances. Write in your notebook a paragraph of 200 words expressing your interpretation of the given flowchart.



So many things to do, so little time! Stay put, 'because you have a lot more to do...



## **FIRM-UP Your Understanding**

In this phase, you will be introduced with the two classifications of movements, the basic steps of Folk Dance, their patterns and basic rhythm. Follow carefully the instructions given for your mastery of all these things will help you perform the dance literature of the indigenous Folk Dance required of you to perform at the end of this module which will be assessed based from the following criteria: mastery of the steps, execution and behavior during performance.

### **READ AND YOU WILL UNDERSTAND**

#### **Reading 1. *Locomotor and Non-Locomotor Movements***

##### **Locomotor Movements**

These are movements that allow you to move from one place to another. It is canned from two words, “locos” which means place and “motor” which means movement. Locomotor movements are also called linear movements. They include the following:

- **Step** - This is the basis of all locomotor movements. It is defined as transfer of weight from one foot to the other. Try one! Stand with your weight equally distributed to both of your feet. Now, let your right foot carry it all. You got it! That’s what you call a step!
- **Walk** - Series of steps executed by both of your feet alternately in any direction.
- **Run** - Rapid execution of walking steps. Series of walking steps executed quickly in any direction.
- **Slide** - To glide over the floor with one foot leading. It may be performed alternately by your right and left foot.
- **Hop** - To hop is to spring or take-off from the floor with one foot and land on the same foot.
- **Leap** - To spring on one foot and land on the other foot.
- **Jump** - To spring on one or both feet and land on both feet.
- **Gallop** - a combination of step and a cut in one count. To cut is to displace the weight-bearing foot with the other.
- **Skip** - a combination of step and hop in one count.

##### **Non-Locomotor movements**

These are movements that are performed in stationary position. They don’t allow you to move from one place to the other. They also called as axial movements because they are performed with reference to an axis. They are:

- **Flexion** - It is the act of decreasing the angle of a joint. Another term for flexion is bending. If you bend a joint, like your elbow or knee, you are performing flexion.
- **Extension** - This is the opposite of flexion. You are extending if you are increasing the angle of a joint. Stretching is another word for extension.
- **Protraction** - If you move your head forward or punch an imaginary opponent forward, you are doing protraction. It is moving a body segment forward.
- **Retraction** - The opposite of protraction. If you reverse the forward movement, that is, to move it backward, you are doing retraction.
- **Abduction** - To abduct is to move a body segment sideward away from the midline of the body.
- **Adduction** - The opposite of abduction. It is to move a body segment towards the midline of the body from the side.
- **Rotation** - To rotate is to twist a body segment to the right or left. Only a limited number of joints are capable of performing this movement. They include the neck and waist joint. If you twist your head or trunk to the right or left, you are doing rotation.
- **Circumduction** - This is a movement which is only permitted by a ball and socket joint like that of the shoulder and hips. Try executing a circular movement from your shoulder with your elbows locked and fingers drawing an imaginary circle. That's it! That's circumduction. You have just formed a cone with your circle and the whole of your arm.
- **Elevation** - To elevate is to raise the body or a body segment upward.
- **Depression** - The opposite of elevation. This is to move the body or a body segment down by decreasing the angle of a concerned joint.
- **Supination** - If you lie on the floor with your back against it, making you face upward, you are doing supination. Another example of this movement is when your forearm forward and let your palm face upward.
- **Pronation** - This is done when you lie facing the floor or your bed. It also done by extending your forearm forward and let your palm face downward allowing your radius bone to twist over your ulna.
- **Sustain** - To sustain is to execute a flowing and continuous movement.
- **Suspend** - To suddenly stop a movement.

#### Activity No. 1: **MOVEMENT IMPROVISATION**

In this activity, you will be tasked to create your own combination of movements using the locomotor and non-locomotor movements you have just learned. You can do it. You are more creative than you think you were!

1. Get a video of your favorite dance routine of your choice genre. You may have it in VCD, DVD or even in your cellphone or digicam.
2. Analyze the dance routine. Try listing as many locomotor and non-locomotor movements as you can see from the performers.
3. As you watch the routine again and again, try familiarizing the movements on your own.
4. The movements might be too hard for you to imitate that's why you improvise. You create your own movement which is simpler than what you saw from the routine.
5. Find a music that energizes you. Match the steps you have created with your chosen music.
6. Videotape your work, submit to your teacher for feedback. In the absence of videocam or any recording device, present your work to your teacher in person.

## Reading 2. ***Folk Dance and its Basic Steps and Rhythm***

Folk Dance is a dance genre which is primarily performed for social functions by people with little or no training usually to traditional music which is a product of inherited tradition which is passed from one generation to another.

### **Classifications According to Cultural Origin**

***Cordillera Dances*** - These are dances of the Kalingas, Ifugaos and other ethnolinguistic groups of the Cordillera mountains. They are known for their distinct costumes such as G-strings and tapis and grounded movements which is a reflection of their daily routine.

***Spanish-Influenced Dances*** - These dances are a reflection of Spanish culture merged with that of ours. From the costumes alone, you can really tell whether it's a Spanish-influenced Folk Dance or not. Males wear the barong tagalong and females wear the maria clara of different elaborate designs.

***Rural Dances*** - These are dances which reflect the true spirit and character of the Filipino people. They wear peasant—occupational costumes but reflect in their movements activities of fishing, farming, courtship and merry-making. Some others mimic movements of animals like birds, fish and others.

***Muslim Dances*** - These are dances of the exotic southern part of the country. They mirror the character and colorful culture of Muslims as seen in their discrete expression and brightly colored silk costumes.

***Tribal and Indigenous Dances*** - These dances are of tribal origin. They reflect the culture and ways of a specific tribal group in any point of the country. They may be from Luzon, Visayas or Mindanao.

## Activity No. 1: COSTUMES AND DANCES

In this activity, you will be tasked to tell whether the costume shown is worn in any of the five (5) Folk Dance classifications discussed. Write only the letter of the Folk Dance that wears the costume given in each number.

A. Cordillera B. Spanish-Influenced C. Rural D. Muslim E. Tribal

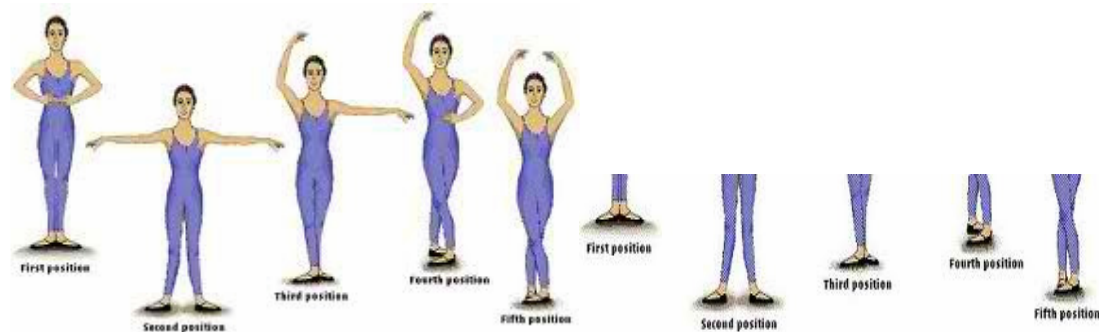


## Reading 3. FUNDAMENTAL FEET AND ARM POSITIONS

There are five (5) basic arm and feet positions. They are named as 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> positions of arms and feet. Look at the illustrations below. Try to imitate them as you see each of the positions. Be very critical with the details of the positions.

### ARM POSITIONS

### FEET POSITIONS



## Activity No.1: **VIDEORECORDING**

Based from the illustrations above, have your own documentation of your execution of the fundamental positions of the arms and feet. You can have it in your cellphone if you don't have other video recording devices. Let your teacher see how you are doing with the fundamental positions in dance for feedbacking.

### *Reading 4.* **BASIC STEPS IN FOLK DANCE**

Folk Dance steps are classified into two. 2 4 and 3 4 time dance steps. 2 4 time dance steps have the following basic counting:

- 1, 2
- 1 and 2
- and 1 and 2
- 1, 2 and

On the other hand, 3 4 time dance steps have the following counting:

- 1, 2, 3
- 1, 2, 3, 1, 2, 3 for two measures

You will be introduced with some basic steps which will later be needed in interpreting your choice Local/Indigenous Philippine Folk Dance. These Local/Indigenous Folk Dances include ***Sua-Ko-Sua, Idudu, Subli and Maglalatik.***

### **2 4 TIME DANCE STEPS**

<b>NAME OF STEP</b>	<b>STEP PATTERN/COUNTING (RHYTHM)</b>
Touch Step	Step R sideward (ct. 1), Point L in Front of R (ct. 2)
Walk	Step R forward (ct. 1), Step L forward (ct. 2)
Change Step	Step R (ct. 1), Close Step L to R (ct. and), Step R in Place (ct. 2)
Hop Step	Step R sideward (ct. 1), Hop R in place (ct. 2)
Close Step	Step R sideward (ct. 1), Close Step L to R (ct. 2)
Mincing	Point L in place (ct. and), Step R in place (ct. 1), Point L in place (ct. and), Step R in place (ct. 2)
Cross Step	Step R across L (ct. 1), Step L sideward L (ct. 2)
Bleking	Step R. in place (ct. 1), Heel Place L in front (ct. 2)

### **3 4 TIME DANCE STEPS**

<b>NAME OF STEP</b>	<b>STEP PATTERN/COUNTING (RHYTHM)</b>
Waltz	Step R sideward (ct. 1), Close Step L to R (ct. 2), Step R in place (ct. 3)
Cross Waltz	Cross Step R over L (ct. 1), Step L sideward L (ct. 2), Step R in place (ct. 3)
Waltz Balance	Step R forward (ct. 1), Step L close to R and raise heels (ct. 2), heels down (ct. 3)
Waltz turn	Step R sideward (ct. 1), Close Step L to R and pivot turn R (ct. 2), Step R in place (ct. 3)



### Activity No.1: **RHYTHMIC DANCING**

In this activity, you are tasked to perform the given steps following the proper step pattern and counting on your own. After which, try to perform them in time with any Folk Dance music that matches its rhythm.

1. Look for a Folk Dance music in 2 4 and 3 4 time. If you don't have any, try to ask for the assistance of your teacher or anybody in your family or friends who is an enthusiast of Folk Dance.
2. If you are performing the steps in time with music you found, you are doing well. If not, try to secure feedback from your teacher, family members or friends who have skills and knowledge in Folk Dancing.
3. Based from the given feedbacks, improve your performance.

### **Points to Ponder:**

Write your answer to the following question in your notebook:

- How do you feel while performing the basic steps of local and indigenous folk dances?
- How do these dance activities help you achieve the desired level of fitness?

### Activity No. 2. **INTERNET RESEARCH/VIDEO SEARCH**

Search over the internet or VCD/DVD stores videos of the suggested Local/Indigenous Philippine Folk Dances to be learned (***Sua-Ko-Sua, Idudu, Maglalatik, Subli***). Watch the videos carefully. Answer the following questions in your notebook:

### Activity No. 3. **CHECK YOUR UNDERSTANDING**

- ❖ What are distinct and unique among the Local/Indigenous Philippine Folk Dances seen?
- ❖ What do the costumes, props and accessories of local and indigenous tell about the dances you have seen?
- ❖ What are common to all the Folk Dances?
- ❖ How are cultural expressions expressed in the dances seen??
- ❖ Have you seen any of the basic steps learned in the videos? How were they executed?
- ❖ Would you consider folk dancing a lifetime activity? Why?

You've passed the challenge! Now, you're ready for another.  
Welcome to the 3<sup>rd</sup> phase of this module!



## **DEEPEN Your Understanding**

In this phase you will be provided with enhancement activities for you to rethink, revisit and refine your understanding of the benefits derived from participation in Local Indigenous Philippine Folk Dances.

### **Activity No. 1. DANCE INTERPRETATION**

In this activity, you will be provided with the literature of the four suggested Local Indigenous Philippine Folk Dances together with their corresponding music.

1. Choose one from among them and interpret the instructions/directions indicated in the literature.
2. Try to master the steps and the sequence of dance figures.
3. Report to your teacher and perform your dance or ask a family member or a friend who is an enthusiast of Local Indigenous Philippine Folk Dances to provide feedback to your performance.
4. Consider the given feedbacks.

### **Activity No. 2. DRESSTECH**

In this activity, you will be given time to prepare for your final presentation.

1. Based from your researched videos and from the dance literature you have chosen, consider the costumes, accessories and other relative implements used in the dance.
2. Prepare all the needed materials, costumes and accessories.

### **Activity No. 3. CHECKING FOR MASTERY OF YOUR UNDERSTANDING**

Make documentation, in any form, of your preparation of your final output. Include your impression to the activity, and your understanding of the benefits derived from participation in Folk Dance. If possible combine all media of presentation from printed to audio-visual or even automated presentation of your documentation. Submit it to your teacher for evaluation.

**`What an energy! The activities given are somewhat tiring but you see, you were able to finish them on time! You now proceed to the final phase...**



## Transfer Your Understanding

In this phase, you will be performing your final output to your teacher. As has been agreed previously, you will be assessed thoroughly using the criteria given in the explore phase of your module.

### Activity No. 1. **PRESENTATION OF OUTPUT FOR EVALUATION**

In this activity, prepare yourself for the final evaluation. You are to perform to your teacher your prepared Local/Indigenous Philippine Folk Dance. Don't forget to wear the proper costume and accessories, footwear and other implements required of the dance.

**Congratulations! You have successfully overcome this module's challenge.  
Keep it up...**

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#### **Resources (Web sites, softwares, etc.)**

- 26<sup>th</sup> National Folk Dance Workshop, ***A Classic Collection of Philippine Folk Dances***, 2006
- National Folk Dance Workshop, SAYAW: Dances of The Philippine Islands, Vol. 1
- Francisca Reyes-Aquino, Compilation of Philippine Folk Dances, Vol. 4
- Diñoso, ***Intermediate Gymnastics***
- Carmen Andin, ***Rhythmic Activities***
- MAPEH Books
- Web-based Resources

#### **Materials/Equipment Needed:**

- Computer (Internet)
- VCD/DVD copies of the suggested Local/Indigenous Folk Dances
- VCD/DVD Player
- Notebook
- Illustrations

