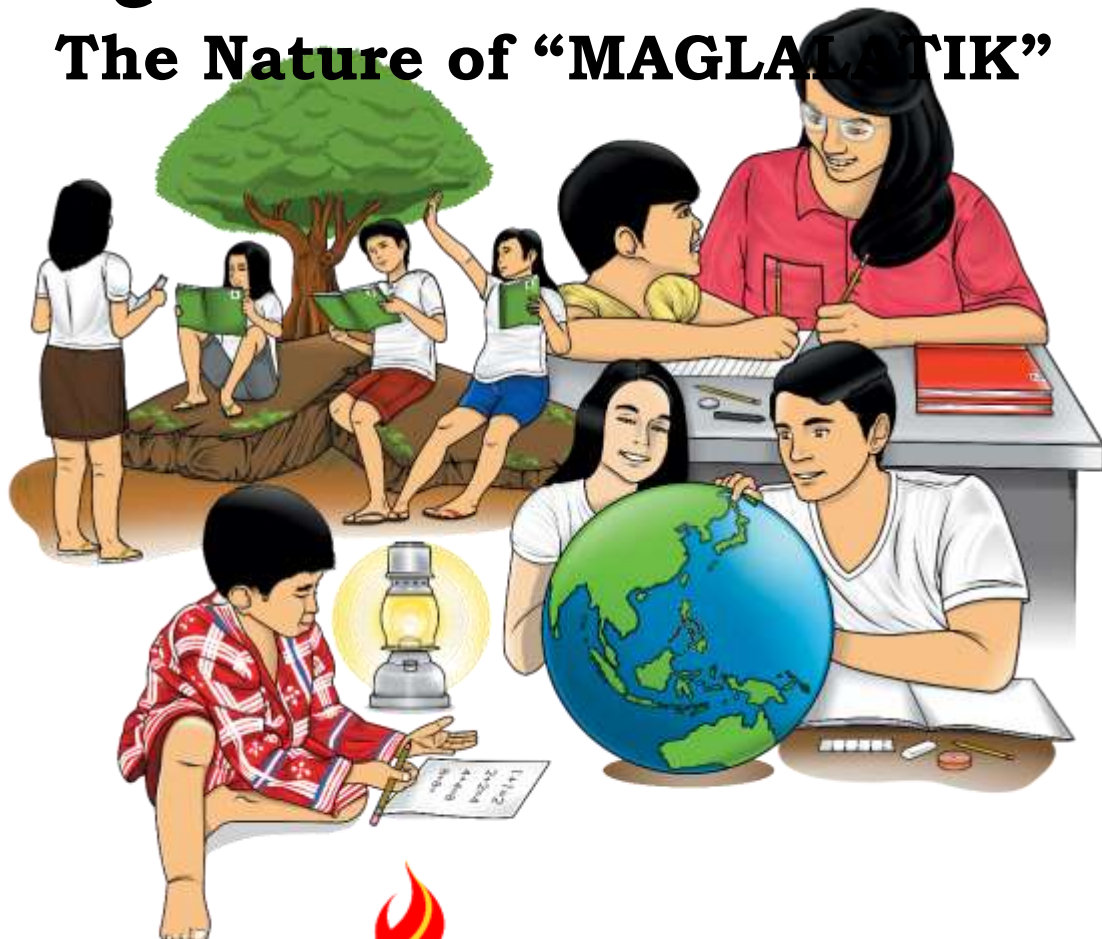


Physical Education

Quarter 3 – Module 3

The Nature of “MAGLALATIK”



Physical Education – Grade 6
Alternative Delivery Mode
Quarter 3 – Module 3: The Nature of “MAGLALATIK”
First Edition, 2021

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Development Team of the Module

Authors: Cornalina E. Francisco, Viofe M. Dela Cruz
Editors: Francisco C. Dela Pena Jr., Rona F. de la Torre
Reviewers: Francisco C. Dela Pena Jr., Rona F. de la Torre
Illustrator: Mark D. Petran, Jonafer D. Chavez, Kris Dawn C. Rivera, Jennybeb E. Bedejo
Layout Artist: Mara Jamaica B. Floreno

Management Team:

Ramir P. Uytico
Pedro T. Escobarte Jr.
Elena P. Gonzaga,
Donald Genine,
Jerry A. Oquendo,
Ma. Lorlinie M. Ortillo,
May P. Pilla
Francisco C. Dela Pena Jr.,
Rona F. de la Torre

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Department of Education – Region VI

Office Address: Duran Street, Iloilo City

Telefax: (033)493-0352

E-mail Address: region6@deped.gov.ph

Physical Education

Quarter 3 – Module 3

The Nature of “MAGLALATIK”

Introductory Message

This Self-Learning Module (SLM) is prepared so that you, our dear learners, can continue your studies and learn while at home. Activities, questions, directions, exercises, and discussions are carefully stated for you to understand each lesson.

Each SLM is composed of different parts. Each part shall guide you step-by-step as you discover and understand the lesson prepared for you.

Pre-tests are provided to measure your prior knowledge on lessons in each SLM. This will tell you if you need to proceed on completing this module or if you need to ask your facilitator or your teacher's assistance for better understanding of the lesson. At the end of each module, you need to answer the post-test to self-check your learning. Answer keys are provided for each activity and test. We trust that you will be honest in using these.

In addition to the material in the main text, Notes to the Teacher are also provided to our facilitators and parents for strategies and reminders on how they can best help you on your home-based learning.

Please use this module with care. Do not put unnecessary marks on any part of this SLM. Use a separate sheet of paper in answering the exercises and tests. And read the instructions carefully before performing each task.

If you have any questions in using this SLM or any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator.

Thank you.



What I Need to Know

This module was designed and written for you to know the nature/background of Fitness Enhancement Through Folk Dance and the mechanics on how to perform these folk dances (Maglalatik)

Dancing is a physical activity where your body move rhythmically usually to music. People dance to perform, celebrate, praise and compete to enjoy life. People also dance to express their thoughts, feelings and emotions. It keeps us physically, mentally and spiritually healthy.

Folk dances in the Philippines differ when it comes to the people who live in different areas, towns and regions. Folk dance refers to the dances created and performed collectively by the ordinary people. The term usually includes as called “ethnic dances” such as those of the cultural community in the cordillera, in Mindoro, Palawan Sulu, Pangasinan, Tagalog, Bicol, Cebuano, Ilonggo and Waray.

Folk Dances may also have divided into the “regional” which refers to dances particular to one locale or area; and the “national” which refer to those performed all over the country.

The module is divided into two lessons, namely:

- Lesson 1 - The Nature of “Maglalatik”
- Lesson 2 - Let’s Dance: “Maglalatik”

After going through this module, you are expected to:

1. executes the different skills involved in the dance **(PE6GS-IIIc-h-4)**



What I Know

Directions: Read the statements below. Write the letter of the correct answer on your activity sheets.

1. Maglalatik was originated in the Province of _____.
A. Bulacan
B. Laguna
C. Legaspi
D. Negros
2. What color symbolizes the Moro and Christian dancers?
A. red, blue
B. red, yellow
C. blue, green
D. blue, red
3. Why is the dance mainly performed by all-males?
A. It involves ritual of warfare, which necessitate slow and refine movements
B. It involves rituals of warfare, which necessitate fast and tough movements.
C. It is only a choice
D. It's a smooth dance with a slow movement.
4. Who are the performers in the Maglalatik dance?
A. all females
B. children
C. all males
D. male and female
5. How can they create a music accompaniment for the dance?
A. clicking of stones
B. tapping of sticks with violin
C. keyboard and guitar
D. tapping coconut shells with a fast drumbeat

Lesson

1

The Nature of “MAGLALATIK”

There are five classifications of folk dances in the Philippines. Namely: Western Influenced Dances, Cordillera Dances, Muslim Dances, Rural Dances, and Tribal Dances.

Perhaps the best known and closest to the Filipino heart are the dances from the rural areas or a country blessed with so much beauty. To the Filipinos, these dances illustrate the fiesta spirit and demonstrate a love of life.

One of the known rural dances is “**Maglalatik**”.



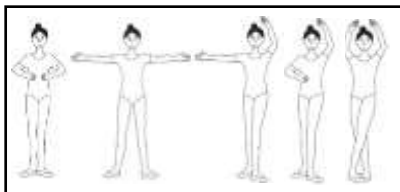
What's In

Match the pictures from Column A to Column B. Write the letter of the answer in your activity sheet.

A

B

1.



A. maglalatik dancers

2.



B. bao

3.



C. fundamental steps

4.



D. warm up exercise



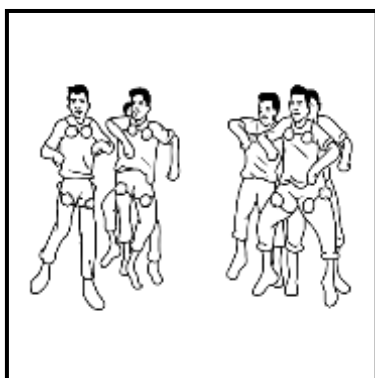
What's New

Directions: Write **True** if the sentence is correct and **False** if not.

- _____ 1. Maglalatik is also called as Magbabao where 'bao' means 'a coconut shell'.
- _____ 2. The Maglalatik dance depicts a war between the Christian and the Moro over the "latik" (residue left after the coconut milk has been boiled).
- _____ 3. This rural dance is said to have originated from the Philippines and is performed mainly by men.
- _____ 4. The rhythmic sounds which accompanied the dance is produced by tapping the coconut shells held by the performers while dancing.
- _____ 5. The dance is performed by hitting the coconut shells held by the hands and against those attached in the body.



What is It



Maglalatik (also known as Magbabao) **originated** in the town of Binan in the Laguna province of the Filipino Islands and is also performed as homage to the town saint, San Isidro de Labrador.

It is an original native dance of the Philippines in which the coconut halves are attached to the torso of the dancer. Coconut shells held by the hands and about 6 coconut shells are hung on the vest of the dancers. The dance is performed by hitting the coconut shells by one another in the hands and against those attached on the body. It comprises a four-part scene. The *palipasan* and *baligtaran* part show intense battle whereas the *paseo* and *escaramusa* parts show the reconciliation. The dance involves simple movements, its repetition and the sound of fast drumbeats.

Music accompanying the Maglalatik dance is created by the tapping of the coconut shells along with the sound of fast drumbeats, which fill the background. Originally, the music for this dance was rhythmic sounds produced by two bamboo

sticks against each other with guitar accompaniment. It was the late Dr. Francisco Santiago who composed the music of the dance.

It is an all-male dance mainly since it involves rituals of warfare, which necessitate fast and tough movements. It is a masculine type of performance where only male dancers participate. However, professional troupes sometimes, include women. Usually, red colored trousers are worn by the Moro dancers whereas blue colored trousers are worn by the Christian dancers. Coconut shells are attached to the chest's hands, back, thighs and hips with the help of a garter.



What's More

Activity 2: Try this.

Directions: Look for 2 halves of coconut shell and clean it.

BEFORE



AFTER



Rubrics:	Points
Clean and Shiny	10
Clean w/ o fibers	8
few husks can still be seen	5



What I Have Learned

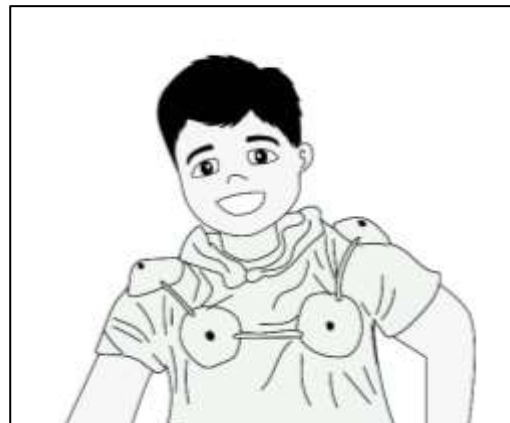
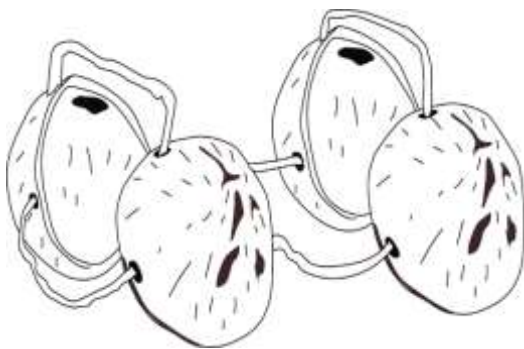
Directions: Complete the sentences below to check your understanding about the lesson.

1. I have learned that Maglalatik is _____
_____.
2. I realize that music can be produced from _____
_____.
3. The dance is originated from _____.



What I Can Do

Directions: Make a coconut shell vest. Bore holes and add strings.





Assessment

Directions: Read the statements below. Write the letter of the correct answer on your activity sheets.

1. What color symbolizes the Moro and Christian dancers?
 - A. red, blue
 - B. red, yellow
 - C. blue, green
 - D. blue, red

2. Who are the performers in the Maglalatik dance?
 - A. all males
 - B. children
 - C. all females
 - D. male and female

3. How can they create a music accompaniment for the dance?
 - A. clicking of stones
 - B. tapping of sticks with violin
 - C. keyboard and guitar
 - D. tapping coconut shells with a fast drumbeat

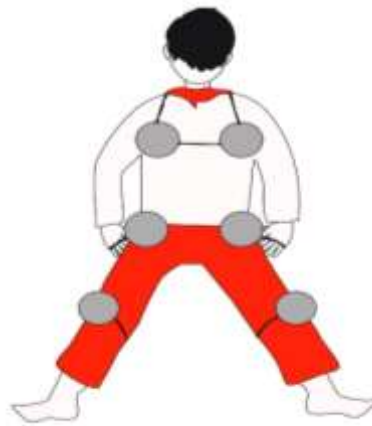
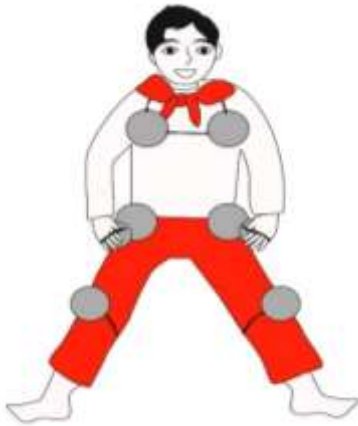
4. Maglalatik was originated in the province of _____.
 - A. Bulacan
 - B. Legaspi
 - C. Laguna
 - D. Negros

5. Why is the dance mainly performed by all-males?
 - A. It involves ritual of warfare, which necessitate slow and refine movements
 - B. It involves rituals of warfare, which necessitate fast and tough movements.
 - C. It is only a choice
 - D. It's a smooth dance with a slow movement.



Additional Activities

Directions: Make a vest that hang on the chest and back; waist and knee.





Answer Key

Lesson 1

What I Know
1. B
2. A
3. B
4. C
5. D

What's In
1. C
2. A
3. D
4. B

What's New
1. true
2. true
3. true
4. false
5. true

What's More
See rubrics
for scoring
guide
What-can I do

Assessment
1. A
2. A
3. D
4. C
5. B



What I Know

Directions: Read the statements below. Write the letter of the correct answer on your activity sheets.

1. This rural **dance** is said to have originated from the Philippines and is performed mainly by_____.

- A. children
- B. female
- C. male
- D. male and female

2. Music is divided into ___ parts.

- A. 3
- B. 6
- C. 2
- D. 5

3. How many pairs may compose a set?

- A. 4 - 6
- B. 6 - 10
- C. 2 - 4
- D. 5 - 8

4. Which comes first?

- A. Execute the Step I to Step III.
- B. *Circle dancers* face each other, and *Soloist* continue impro-ving movements.
- C. Partners striking each other's shell and doing a baligtaran stunt.
- D. The Christians enter from left side and the Moros from the right side.

5. How will you perform if you are the soloist?

- A. well prepared
- B. with mastery
- C. focus on the performance
- D. all the above

Lesson

2

Let's Dance: "MAGLALATIK"

Maglalatik comprises a four-part scene. The palipasan and baligtaran part show intense battle whereas the paseo and escaramusa parts show the reconciliation. The dance involves simple movements, its repetition and the sound of fast drumbeats. Music is divided into five parts: Introduction, A, B, C and D. It was composed by the late Dr. Francisco Santiago especially for this dance.

Usually for the costume, red colored trousers are worn by the Moro dancers whereas blue colored trousers are worn by the Christian dancers.



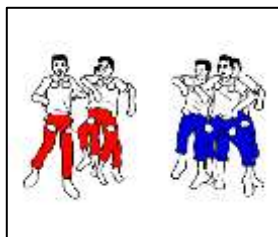
What's In

Directions: Identify statement that tells about the picture. Write the letter of the answer in your activity sheet.

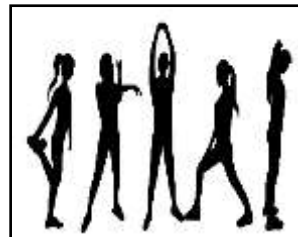
- A. Warm-up exercise is needed before starting a dance.
- B. The dance is divided into Moro and Christian group.
- C. It is used as a vest for the dance.
- D. Maglalatik depicts a mock-war over a coconut meat.



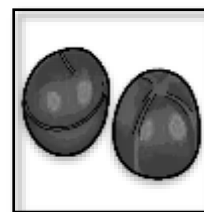
1.



2.



3.



4.



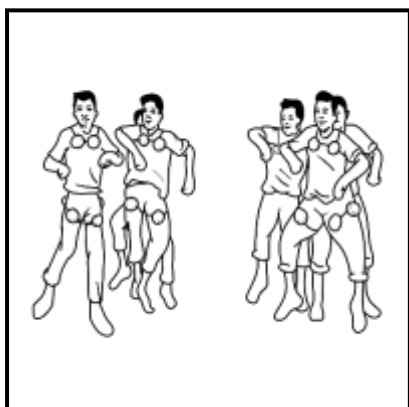
What's New

Directions: Arrange the steps by writing A – E. Write your answer on your answer sheets.

- ____ 1. Execute the Step I to Step III.
- ____ 2. The dancers stand in two columns facing the audience.
- ____ 3. *Circle dancers* face each other, and *Soloist* continue impro-vised movements.
- ____ 4. Partners striking each other's shell and doing a baligtaran stunt.
- ____ 5. The Christians enter from left side and the Moros from the right side.



What is It



Coconut shells are attached to the dancers with the help of a garter: two pieces on front just below the shoulders, two pieces at the back of shoulders and two at the back of the waist, two pieces above the knees and one piece in each hand. The coconut shells at shoulders (front and back) and waist are circular while those above the knees and those held by the hands are triangular in form. They are attached to the dancers. For grown-up boys the torso may be bare, and the trousers rolled up.

The dance is performed by hitting the coconut shells by one another held by the hands and against those attached on the body.

It is an all-male dance mainly since it involves rituals of warfare, which necessitate fast and tough movements. It is a masculine type of performance where only male dancers participate.

COUNTS: 1, and, 2, an or 1,2, to a measure in $\frac{2}{4}$ time and 1,2,3 to a in $\frac{3}{4}$ time.

FORMATION:

The dancers stand in two columns facing the audience, the Christians at the left side and the Moros at the right side. The two columns are six feet apart and the dancers on each side are four feet from each other. From four to six pairs may compose a set. The dancers opposite each other when facing, are partner.

Christians		Moros
X	1	X
X	2	X
X	3	X
X	4	X

- I. Step R foot forward and twist body to left (c.1 or cts.1, *and*) step L in place and face front (ct.2 or cts.2, *and*), step R foot backward and twist body to right (ct.1 or cts.1, *and*), step L in original place and face front (ct.2 or cts.2, *and*). 2 M
- II. Jump forward with feet together or twist the R foot a little bit ahead of the L and twist body to left (ct.1, or cts.1,*and*), step L backward original position and face front (ct.2 or ct.2, *and*), step R backward and twist body to right (ct.1, or cts.1, *and*), step L in original place and face front (ct.2, or cts.2, *and*). 2 M
- III. Jump forward with feet together or with the R foot a little bit ahead of the L and twist the body to the left (ct.1, or ct.1, *and*), step L backward to original place and face front (ct.2, or ct.2, *and*), jump backward with the feet together or with the L foot a little bit ahead of the R and twist the body to the right (ct.1, or ct.1, *and*) step L forward to original position and face front (ct.2, or ct.2, *and*). 2 M

This is the same as Step II but with a jump forward and backward.

- Note: 1. In all the above steps, the knees are relaxed and slightly bent.
 2. To move forward in Step I the R foot makes a bigger step forward than backward and the L steps forward instead of in place.
 3. To move forward in Step II and III, make a bigger jump forward than the backward jump and the L steps forward instead of in place.

Hand Movements:

Note: R (L) hand means the coconut shell held by R (L) hand, R (L) knee means the coconut shell attached above the knees and the same on the shoulders and waist.

Strike R knee with R hand (ct.1), L knee with L hand (ct, *and*), front of L shoulder with R hand (ct.2), front of R shoulder with L hand (ct. *and*), back of waist at R side with R hand (ct.2), back of waist at L side with L hand (ct. *and*)
2 M

ENTRANCE

Music Introduction.

The Christians enter from left side and the Moros from the right side. Starting with R foot, walk or march briskly to places. Strike coconut shells held by the hands against each other, starting with R hand going upward and the L downward first. Continue striking shells on every count of every measure with R (L) and L (R) moving upward and downward alternately until all are in proper places. Dancers from each side cross each other alternately in front and down in rear as their columns cross each other. 16 M

Music Interlude.

- Face front.
- a. Step L in place (ct.2 of 16th M of introduction). 1ct
 - b. Execute Step I four times, arms in *hayon-hayon*, R and L in front alternately. Do not click coconut shells. The R hand follows the movements of the R foot, that is, if the R foot is in front the R hand is in front and if the R foot is in rear the R hand is in rear. The L hand does the same, following the movements of the L foot. 8 M

Figure I

Music A.

Face front.

- a. Execute Step I four times in place. Do the hand movements. 8 M
- b. Execute Step I four times, casting off, No. 1's on both side leading. Do the same hand movements..... 8 M

At the end of this figure the leaders may be about the middle of the way only (of the former lines.)

Figure II.

Music B. First time

- a. Execute the Step II four times until No1's reach the foot of the former formation. Do the same hand movements. 8 M
- b. Continue Steep II four more times, No.1's turning inward. Do the same hand movements. 8 M

Figure III

Music B. Second time

- a. Execute Step III four times going to proper places. Do the same hand movements. 8 M
- b. Partners face each other, repeat (a) in place 8 M

INTERLUDE

Music C. First 8 measure.

Partners face each other.

- Repeat movements in the Interlude. 8 M

Figure IV

Music C. From 9th measure of first time and the whole second time.

Partners face each other.

- a. Starting with R foot, take four steps forward to meet at center. Arms swinging naturally at side. 2 M
- b. Strike coconut shell in any part of partner's body four times (4 cts.). 2 M
- c. Starting with R foot, take four steps forward to partner's place, passing by R shoulders. Arms as in (a) (4 cts.). 2 M
- d. Turn right about and repeat (a). 2 M
- e. Repeat (b). 2 M
- f. Repeat (c). 2 M
- g. Repeat all (a - f). 12M

Note: Instead of striking each other's shell in (b) and (e) a stunt called *baligtaran* (back-to-back roll) may be performed. Do the *baligtaran* alternately with coconut shell strike.

PAUSE

Music Introduction.

Turn R shoulder toward partner ready for figure V. A good dancer in the group goes to center to be soloist for the next figure. 2 M

Figure V

Music D. First time

Circle Dancers.

- a. Starting with R foot, take sixteen waltz steps forward moving clockwise. Click own coconut shells on cts. 2, 3 of every measure, sideward right and left alternately. 16M
- b. Turn right about. Repeat (a), moving counterclockwise. 16M

Soloist

The soloist at center improvises his movements. He performs turns, leg-parting jump, stunts, or any dance steps. At times he waves in and out of the circle dancers. Sometimes he stands at the center to let the circle dancers strike him with their coconut shells. 32M

Figure VI

Music D. Second time

Circle dancers face each other.

- a. Waltz forward R click coconut shells overhead on acts. 2, 3 (1 M), waltz backward L, arms down at sides (1 M)..... 2 M
- b. Turn right about and repeat (a). 2 M
- c. Repeat (a) and (b), seven more times turning right about every two measures. 28M

Soloist

Continue improvising movements. 32M

Note: In figures V and VI, the circle dancers and the soloist are doing their movements simultaneously.

EXIT

Music A.

Execute Step I move forward, Christians turning left and Moros turning to exit. Do the same hand movements. 16M



What's More

Activity 2: Try this.

Directions: Follow the “Maglalatik” dance steps.
(NOTE: teacher can let the pupils watch YouTube video)

	Beginning (D)	Satisfactory (C)	Proficient (B)	Excellent (A)	MARK
--	------------------	---------------------	-------------------	------------------	-------------

Formation	Student is not clear about the dance formation	Student requires scene assistance from teacher while getting into position	Students get into position for the dance with little assistance from the teacher.	Student demonstrates clearly the correct dance formation and helps others with only an occasional hint from the teacher,	
Sequence of Steps	Student seems lost or demonstrates incorrect dance steps.	Student can follow portions of the dance with frequent cues provided by the teacher.	Student can follow most of the dance sequence with some guided help from others.	Student is in a leading role and clearly demonstrates the dance sequence.	
Beat	Movements and the beat of the music are out of step or not synchronize.	Student beat is in-consistent and it fluctuate at times.	Demonstrates the beat most times and can maintain it in the dance.	Student clearly maintains the beat in their dance and consistently maintains it throughout the dance.	
Style	Student demonstrates a mix of styles which do not show progression or theme specific to the dance.	Student is progressing towards the demonstration of “stylistic” moves that are characteristic of the dance.	Student at times will demonstrates “stylistic” moves in keeping with the dance.	Student consistently demonstrates “stylistic” moves in keeping with the dance.	
Work Ethics	Show little or no enthusiasm for dance. Does not focus or follow instructions. Is easily destructed.	Student will participate in the dance. Frequent reminders are needed to maintain their focus on the dance.	Approaches dance with a positive attitude. May need to be brought back to task at times. Can stay focused and follow instruction well.	Student is totally motivated to participate in dance. Is always focused and on task. In fact, encourages others to remain on task.	
COMMENTS:				TOTAL:	



What I Have Learned

Directions: Complete the sentences below to check your understanding about the lesson.

1. I have learned that dancing Maglalatik is _____
_____.
2. I realize that _____
_____.
3. I will _____
_____.



What I Can Do

Directions: Practice the dance for mastery.



Assessment

Directions: Read the statements below. Write the letter of the correct answer on your activity sheets.

- How will you become an excellent performer?
 - motivated
 - disciplined
 - focused
 - all the above
- Music is divided into ___ parts.

A. 3	B. 6
C. 2	D. 5
- This “indigenous” **dance** style is said to have originated from the Philippines and is performed mainly by____.

A. children	B. female
C. male	D. male and female
- How many pairs may compose a set?

A. 6 - 10	B. 4 - 6
C. 2 - 4	D. 5 - 8
- What figure will the partners strike each other’s shell?

A. IV	B. III
C. I	D. V



Additional Activities

Directions: Look for a partner and practice the “Maglalatik” dance

	Beginning (D)	Satisfactory (C)	Proficient (B)	Excellent (A)	MARK
Formation	Student is not clear about the dance formation	Student requires scene assistance from teacher while getting into position	Students get into position for the dance with little assistance from the teacher.	Student demonstrates clearly the correct dance formation and helps others with only an occasional hint from the teacher,	
Sequence of Steps	Student seems lost or demonstrates incorrect dance steps.	Student can follow portions of the dance with frequent cues provided by the teacher.	Student can follow most of the dance sequence with some guided help from others.	Student is in a leading role and clearly demonstrates the dance sequence.	
Beat	Movements and the beat of the music are out of step or not synchronize.	Student beat is in-consistent and it fluctuate at times.	Demonstrates the beat most times and can maintain it in the dance.	Student clearly maintains the beat in their dance and consistently maintains it throughout the dance.	
Style	Student demonstrates a mix of styles which do not show progression or theme specific to the dance.	Student is progressing towards the demonstration of “stylistic” moves that are characteristic of the dance.	Student at times will demonstrate “stylistic” moves in keeping with the dance.	Student consistently demonstrates “stylistic” moves in keeping with the dance.	
Work Ethics	Show little or no enthusiasm for dance. Does not focus or follow instructions. Is easily distracted.	Student will participate in the dance. Frequent reminders are needed to maintain their focus on the dance.	Approaches dance with a positive attitude. May need to be brought back to task at times. Can stay focused and follow instruction well.	Student is totally motivated to participate in dance. Is always focused and on task. In fact, encourages others to remain on task.	
COMMENTS:				TOTAL:	



Answer Key

Lesson 2

What I Know
1. C
2. D
3. A
4. D
5. B

What's In
1. D
2. B
3. A
4. C

What's New
1. C
2. A
3. E
4. D
5. B

What's More
See rubrics
for scoring
guide
What-can I do

Assessment
1. D
2. D
3. C
4. B
5. A

References:

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For inquiries or feedback, please write or call:

Department of Education - Bureau of Learning Resources (DepEd-BLR)

Ground Floor, Bonifacio Bldg., DepEd Complex
Meralco Avenue, Pasig City, Philippines 1600

Telefax: (632) 8634-1072; 8634-1054; 8631-4985

Email Address: blr.lrqad@deped.gov.ph * blr.lrpd@deped.gov.ph