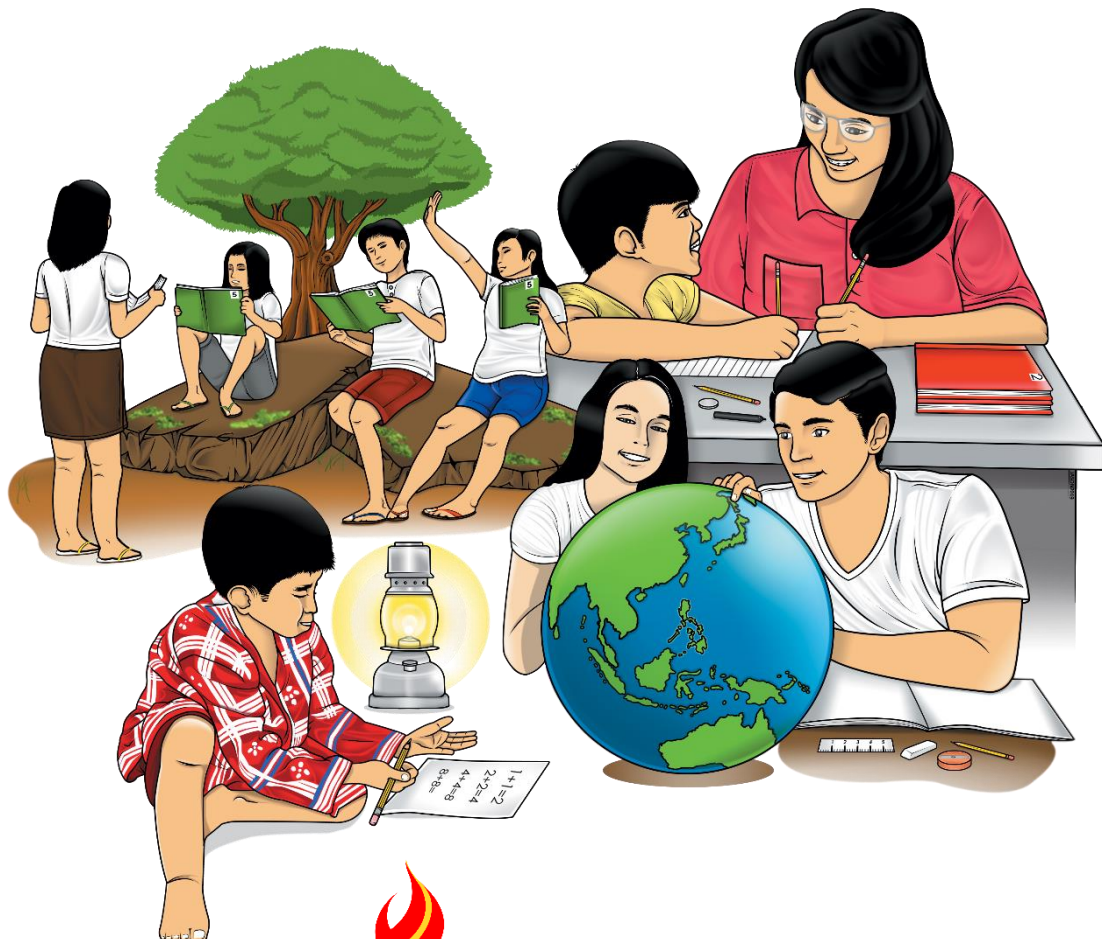


Arts

Quarter 4 – Module 3:

“Hala-bira, Arte Na!”

A Flashback to Philippine Fiestas and Theater Acts (Festival and Theatrical Forms)



Arts – Grade 7

Alternative Delivery Mode

Quarter 4 – Module 3: “Hala-bira, Arte Na!” A Flashback to Philippine Fiestas and Theater Acts (Festival and Theatrical Forms)

First Edition, 2020

Republic Act 8293, section 176 states that: No copyright shall subsist in any work of the Government of the Philippines. However, prior approval of the government agency or office wherein the work is created shall be necessary for exploitation of such work for profit. Such agency or office may, among other things, impose as a condition the payment of royalties.

Borrowed materials (i.e., songs, stories, poems, pictures, photos, brand names, trademarks, etc.) included in this module are owned by their respective copyright holders. Every effort has been exerted to locate and seek permission to use these materials from their respective copyright owners. The publisher and authors do not represent nor claim ownership over them.

Published by the Department of Education

Secretary: Leonor Magtolis Briones

Undersecretary: Diosdado M. San Antonio

Development Team of the Module

Author:	Gladys F. Cantos
Content Editor:	Emmanuel C. Alveyra
Language Editors:	Cherrie Rose L. Desaliza, Gladys F. Cantos
Reviewer:	Emmanuel C. Alveyra
Illustrator:	Reymark L. Miraples, Louie J. Cortez, Richard Amores, Pablo M. Nizal, Jr., Jan Christian D. Cabarrubias
Layout Artist:	Nelson D. Ong Jr., Magnolia M. Mabulo-Delos Santos
Management Team:	Benjamin D. Paragas Mariflor B. Musa Freddie Rey R. Ramirez Danilo C. Padilla Annabelle M. Marmol Florina L. Madrid Norman F. Magsino Dennis A. Bermoy Emmanuel C. Alveyra

Printed in the Philippines by _____

Department of Education – MIMAROPA REGION

Office Address : Meralco Avenue, Cor. St. Paul Road, Pasig City, Metro Manila

Telephone : (02)863 - 14070

E-mail Address : clmd.depedro4b@gmail.com

Arts

Quarter 4 – Module 3:

“Hala-bira, Arte Na!”

**A Flashback to Philippine Fiestas
and Theater Acts**

(Festival and Theatrical Forms)

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

Learning Competency

At the end of this module, the learner is expected to research on the history of the festival and theatrical composition and its evolution, and describe how the community participates and contributes to the event. (A7EL-IVb-2)

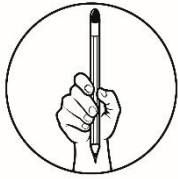
Ahoy there my friend! Going somewhere else? It is good to see you enjoying your trips to many places in the Pearl of the Orient. It really is more fun the Philippines, right? Travelling from Luzon to Visayas to Mindanao seemed to be full of excitement and learning. You have discovered that as lovers of arts, Filipinos live with it as revealed in their rich culture and traditions. I am sure you were delighted to know from your past lessons that in every island and every islet in this majestic country dwell fun-loving Filipinos who always have reasons to celebrate life. Speaking of celebrations, fiestas or festivals such as Pahiyas Festival in Lucban, Quezon, Obando Dance in Bulacan, Moriones Festival in Marinduque, Ati-Atihan in Kalibo, Aklan, Sinulog in Cebu and Dinagyang in Iloilo highlight the creative lifestyle of the townspeople in these different localities. These are just some of the well-known festivals in the country, wait till you get to see other celebrations like Penagbenga, Sandugo, Kadayawan, Masskara and Kaamulan which are as colorful and historical as the others.

Moreover, you familiarized yourself on the theatrical forms in our country. These are acts or dramas performed to a live audience during festivals or other celebrations. Some of these productions are for entertainment while others have religious themes. Theatre acts involving artists and the townspeople are evidenced of a strong inclination of Filipinos into arts. How about you, do you have passion for this kind of performing arts? Well, for sure you have because we Pinoys love dramas, we love the feeling of being in love, we love watching comedies and even historic and religious shows. You already have ideas about Moro-Moro, Shadow play, Sarswela, and Senakulo as famous examples of theatrical acts in our country. For this lesson, we will take a closer look at the history of festival and theatrical forms as well as their composition and evolution and how Filipinos participated in and contributed to the event.

Learning Objectives

In this module, you will be able to:

- A. determine the composition and evolution of festivals in the Philippines,
- B. compare and contrast the different festivals/theatrical forms from Luzon, Visayas, and Mindanao, and
- C. appreciate the richness and uniqueness of festivals in the Philippines through a visual presentation.



What I Know

IDENTIFICATION

Directions: Analyze the questions below and write your answers in your activity paper. Choose your answers from the word pool in the box.

_____ 1. Moro-Moro, Sarswela and Senakulo are all Spanish-influenced theatrical forms brought in the country due to what significant historical event in the Philippines?

_____ 2. Before the existence of Senakulo in the country, what particular religious tradition was first done by the townspeople of Cainta?

_____ 3. How did the Filipinos localize the Sarswela aside from wearing Filipiniana costumes?

_____ 4. Street dancing, massive parades, music concerts and painting the skin dark are some of the practices of people in Ati-atihan, which of these is “make-believe Atis”?

_____ 5. The Kadayawan festival celebrates the bountiful blessings of Davao. How do people describe their bountiful harvests?

_____ 6. Ati-atihan festival is rooted from the friendship between the refugee from neighboring country and the early settlers from what island in the Philippines?

_____ 7. Why did the fishermen and farmers vow to regularly participate in Moriones tradition?

_____ 8. What common thing or celebration in Catholic calendar is shared by Senakulo and Moriones Festival?

_____ 9. Kadayawan festival participants sing and dance as they offer their harvests to their divine protector. How do they call this ethnic ritual?

_____ 10. Sarswela, Moro-moro and Senakulo differ in the costumes and genre of theatre arts. Aside from these, from what other specific element do they differ?

- | | |
|----------------|--------------------------|
| - Madayaw | - Pahinungod |
| - Pasyon | - Penance or sacrifice |
| - Holy Week | - Spanish colonization |
| - Panay Island | - Translated in Tagalog |
| - Theme | - Painting the skin dark |

MULTIPLE CHOICE

Directions: Choose the letter of the BEST answer. Write your answers in your activity paper.

11. Which of the following descriptions reveal the historical background of the Ati-atihan festival?
 - A. It is celebrated every third Sunday of January in honor of Santo Niño.
 - B. Participants darken or blacken their skin to make themselves look like Aetas.
 - C. Street dancing, massive parades and music concerts are added as part of the celebration.
 - D. It originated as an expression of gratitude between the Aetas and some refugees from neighboring country.

12. Joy wants to include Moriones festival in their town's travel brochure for tourism promotion. Which description will she include if she wants to include the arts and crafts of Marinduque?
 - A. It transformed from a simple re-enactment to now a festival with drums and parade.
 - B. It is celebrated in preservation of Catholic faith and progression of culture and arts.
 - C. It is about a miracle experienced by a Roman centurion who executed Jesus Christ.
 - D. Men and women participated here using costumes of Roman soldiers and masks or visor called 'morion'.

13. Sarswela is a love story between two characters who experienced conflicts during the Spanish colonization. What is being described here?
 - A. Historical background
 - B. Performance practice
 - C. Function and purpose
 - D. Elements of theatrical forms

14. Which of the following characteristics show the similarities of Moro-moro, Senakulo and Sarswela?
 - A. A. They are traditionally performed on holidays and holy days.
 - B. B. They are performed to preserve the Catholic faith of Filipinos.
 - C. C. They are Spanish-influenced due to long period of colonization.
 - D. D. Actors and actresses wear Filipiniana costumes and local dresses.

15. Which is NOT TRUE about the characteristics of Senakulo?
 - A. It is all about the sufferings of Jesus Christ.
 - B. This religious play started first as reading of the Pasyon.
 - C. It is exclusively performed during Lenten Season in Cainta.
 - D. The play was traditionally performed on stage with backdrop called "telon".

Lesson

1

Philippine Fiestas and Theater Acts (Festival and Theatrical Forms)

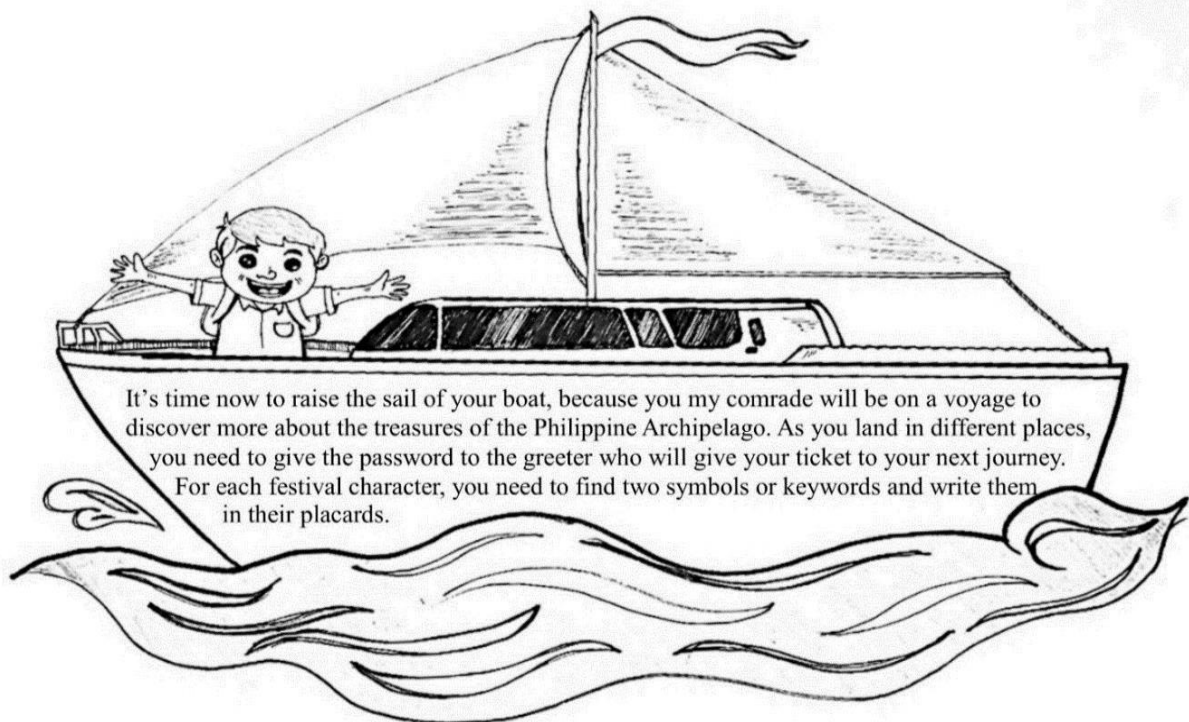


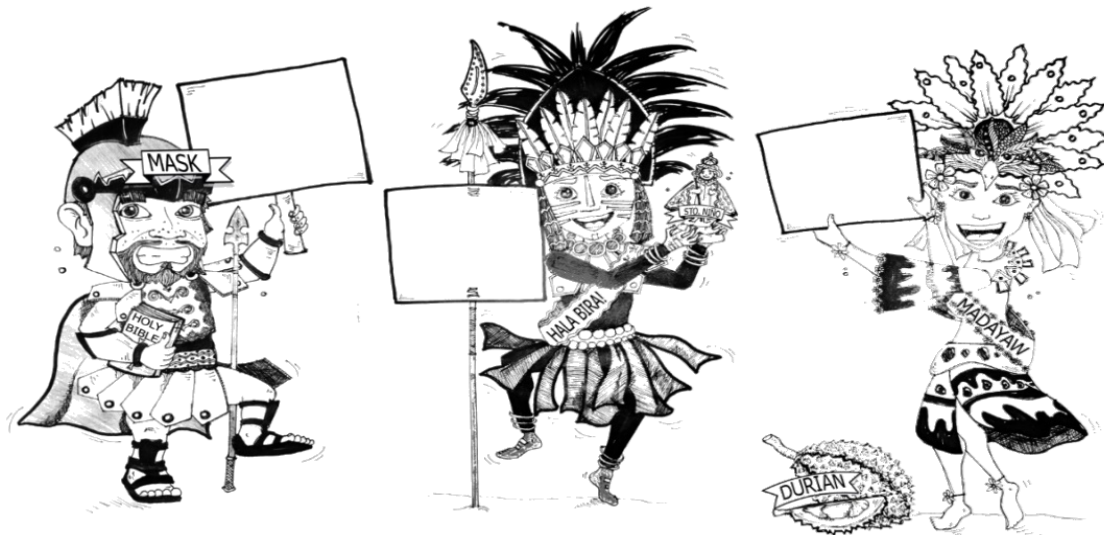
What's New

Festivals and theatrical forms are representations of what we had in the past which have become a part of our present lives. The celebration and performance of these fiestas and theatre acts have become a collaborative art which is a combination of different art forms and styles. Today, we will have a rewind of the origins of these art forms and how they have evolved.

Activity 1.1 Password is the Key!

Directions: Find the two symbols or words written on each character festival then write them inside their respective placards. Copy the placards on your notebook where you will write your answers. You will encounter those words as you go on this adventure.





That's good! You've got the magic words for our greeters. To get the password, you will be needing your mathematical ability for you to solve this number puzzle. Find the greeters' welcome message to you by decoding the numbers in the puzzle.

Activity 1.2 Do the Math!

Direction: Here is a number puzzle which you have to solve. Each answer has a corresponding letter for you to unlock the greeters' welcome message. You may use another sheet of paper in solving, then write the final message on your activity notebook. Some letters are already provided in the message code.

If,

$H = 7 - 1, O = 6 - 4, F = 9 - 6, I = 1 + 3, N = 2 + 5, E = 4 \times 2, T = 5 \times 2,$

$S = 3 \times 3, R = 2 - 1$

What is the message code?

Message Code:

4	10	9	M	2	1	8	3	U	7	4	7		
10	6	8	P	6	4	L	4	P	P	4	7	8	9

Now, write here the greeters' welcome message or the message code:

9

How was your first challenge? Easy right? Now that you have completed the password, answer the following questions in your activity notebook. After answering the questions, you may proceed to the next station.

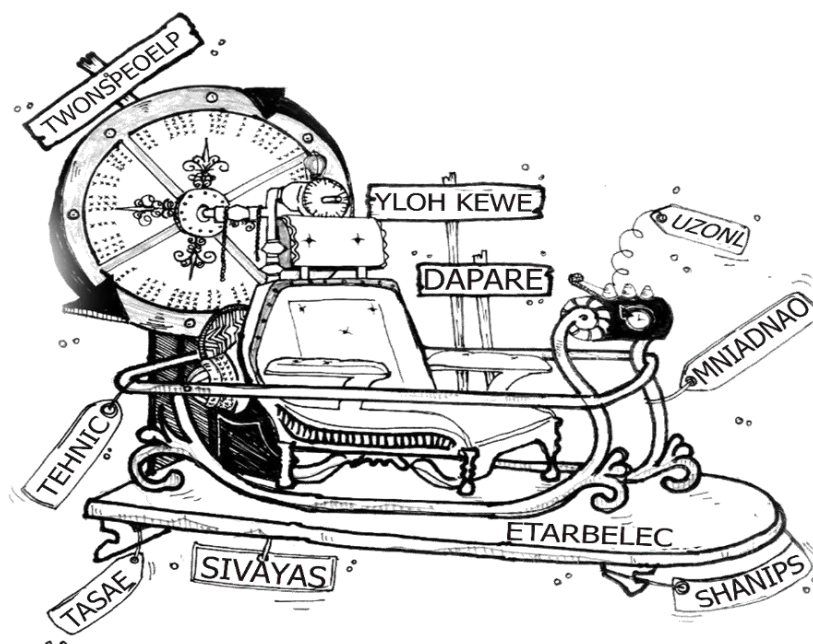
1. What festivals are represented by those characters? Where are they celebrated? Can you name other festivals near your locality and describe them briefly?
2. How is each object or keyword connected to the given festival? Can you explain briefly the use of those objects or words in each festival?

The long period of colonization of the Spanish regime in the country brought a huge impact to the lives of Filipinos. Catholic faith was one of those influences of Spanish missionaries and this gave birth to different forms of worship and celebrations including festivals and theatre acts. As time goes by, many Filipinos have modified these festivals into their own Filipino Catholic faith. Even non-religious festivals and theatrical forms were introduced and became a part of the annual celebrations of people in different towns and cities in the Philippines.

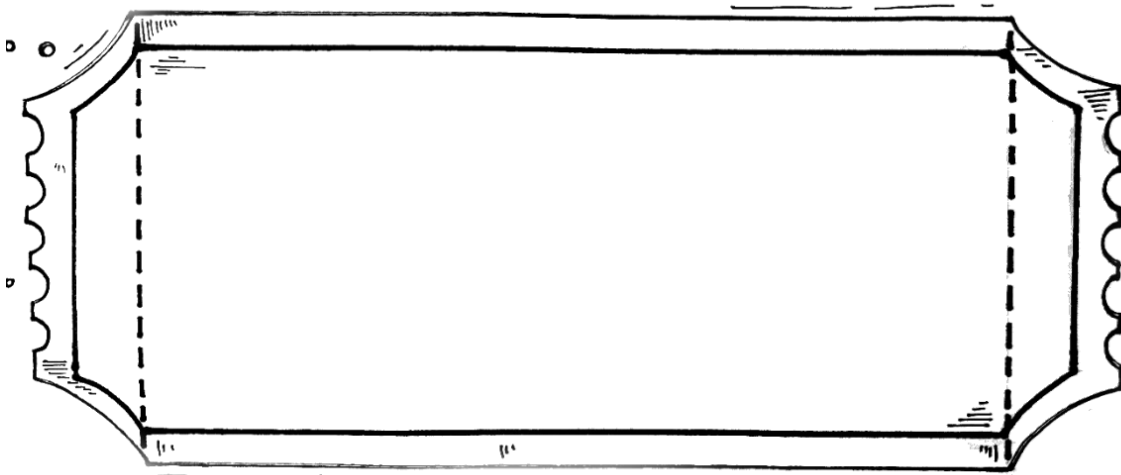
Activity 1.3 The TIME MACHINE

Now, you are on your way to the next station, you will need this time machine for another mission as you go back hundreds of years ago to the age of our forefathers.

Mission 1: Arrange the jumbled words found in the time machine then write the correct words in the ticket for you to get to your next mission. Make sure to write all the words in your gate pass.



Draw this illustration of ticket on your activity notebook then write the words in it:



Awesome! You have finished your first mission which are all about the festivals in the Philippines. Be prepared for your next mission for you to get back to the present time. Good luck!

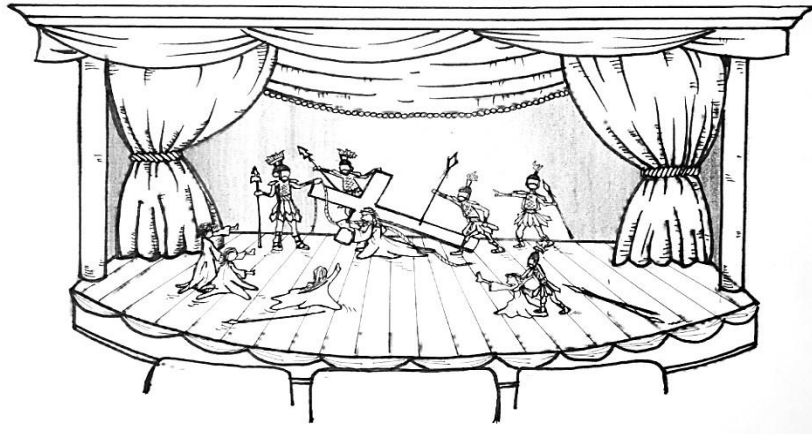
Mission 2: Hunt TEN words that are related to Philippine theatrical forms. Write them in your activity notebook.

G	F	S	E	N	A	K	U	L	O	U	G
L	D	A	A	R	E	U	M	A	M	P	B
M	R	R	R	Q	N	Z	A	D	O	H	Y
U	E	S	T	O	G	E	B	Y	R	O	K
S	S	W	C	U	I	R	O	A	O	L	O
L	B	E	O	H	E	G	N	M	M	Y	H
I	A	L	M	P	R	L	F	O	O	W	A
M	R	A	E	O	Y	I	U	R	R	E	Z
P	O	F	D	G	X	V	S	D	O	E	R
O	N	U	I	M	J	T	H	T	H	K	T
L	G	X	A	J	E	S	U	S	I	I	G
F	I	L	I	P	I	N	I	A	N	A	Y
E	M	I	S	S	I	O	N	Y	R	I	N

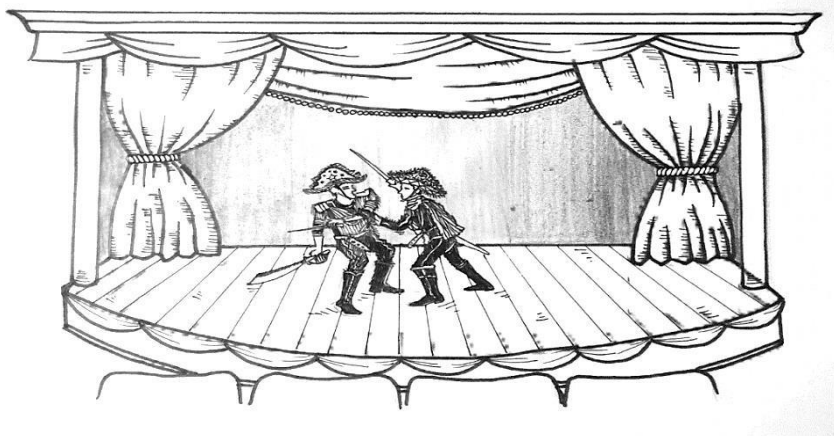
Activity 1.4

This time, group the words you have hunted according to the three set of picture of theatrical forms. Write your answers in your activity notebook.

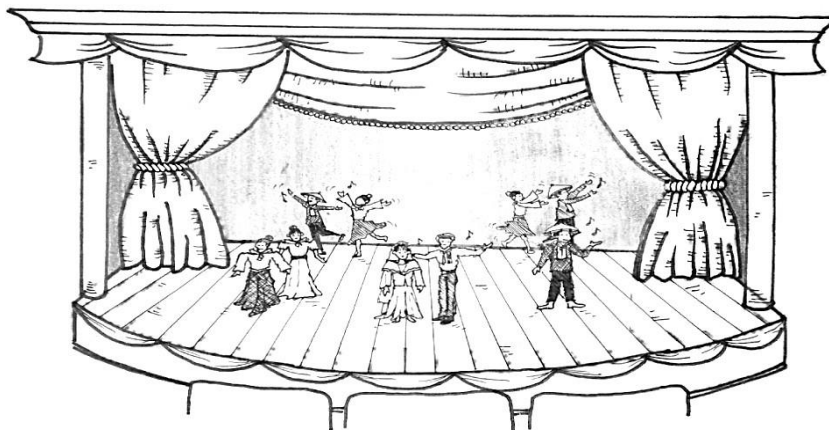
Picture A



Picture B



Picture C



Reflect on the following questions. Write your answers in your activity notebook.

1. What are those three theatrical forms given in the activity? Can you give your background knowledge about each type?
2. Given the chance to watch these kinds of theatrical forms, how would you encourage your friends to watch these with you?

Mission accomplished, what a great adventure in the past. You have unlocked the gate of arts for us to recall and appreciate the creative minds of our ancestors. We will now look back at how those festivals and theatre forms started and evolved.



What is It

Festival and Theatrical Forms



Now that you have resolved the challenges in the previous activities, your mind will be once again filled with loads but meaningful knowledge and facts about the history of arts in the Philippines. Let us have a short walkthrough of how festivals and theatrical forms originated and transformed in different styles.

HAPPY FIESTA PILIPINAS!

ATI-ATHAN Festival



Ati-atihan

Origin: Legends of the folks told that Ati-atihan Festival originated when the Aetas, indigenous people and early settlers of Panay Island, welcomed some refugee from neighboring country of Borneo and to show gratitude, the Datu's tribes returned the favor by giving food and shelter when famine came. To celebrate the good deeds of both parties, a festival took place and from there rooted the Ati-atihan festival.

Christianity brought by the Spanish colonizers reached the Panay Island where Kalibo, Aklan is located. The people celebrate this every third Sunday of January in honor of Santo Niño or the infant Jesus of the Catholics.

Celebration and Evolution: People who partake in this festival resembled themselves into Aetas by painting their skin dark. With people dancing with the beat of the drums, the Ati-Atihan nowadays has turned into joyful and meaningful competitions. Of course, the old traditions of religious procession with Santo Niño image will always be a part of it but to add fun and excitement and to promote tourism, street dancing, massive parades, and music concerts are now included in the celebration.

Kadayawan Festival

Origin: According to old stories, the ethnic tribes from Davao, particularly those living at the foot of Mount Apo would gather and celebrate their bountiful harvests and give thanks to their Supreme Being, 'Manama'

Celebration and Evolution: In the 1970s a Bagobo Mayor of Davao had an idea of introducing to the Davaoeños the ethnic rituals and thanksgiving dance of the Lumad and Muslim tribes in their region.

Then, in 1986, "Apo Duwaling" festival was created in order to reunite the Davaoeños after the Martial Law. This is in celebration of Mt. Apo, Durian and Waling-waling which are famous icons in Davao. Mayor Rodrigo Duterte, in 1988, renamed it as "Kadayawan sa Dabaw" in celebration of Davao's blessings described as 'Madayaw' or good, valuable, and superior.

The ethnic ritual 'pahinungod' is a form of thanksgiving where festival participants sing and dance as they offer their harvests to their divine protectors. Today, it is participated by the ten tribes in Davao, holding the festival dance as competition. Street dance with amazing floral floats and festival costumes are also exhibited to showcase their booming floral industry.



Moriones

Origin: As recorded in the history of Marinduque, Moriones Festival was first celebrated in 1807 when a Mogpog parish priest initiated a play about a Roman centurion named Longinus who was assigned to execute Jesus Christ and had experienced a miracle when his vision was restored because of the blood of Christ.

Celebration and Evolution: Every Holy Week in the Catholic calendar, Moriones festival which name was from the word ‘Morion’ meaning mask or visor, is participated by men and women wearing masks and costumes of biblical Roman soldiers. Most of the participants are farmers and fishermen of the town who vowed to this old tradition as their sacrifice or penance. From a simple re-enactment to now a festival with drums and parade of moriones spreading in some other parts of southern localities in Oriental Mindoro, Moriones festival shows the preservation of Catholic faith and progression of culture and arts.

According to ‘History of Marinduque Excerpts’, Moriones participants go out of the streets nowadays to give some fun to townspeople by playing pranks on them, serenading the young women and making the children scared of their masks. However those who played victims of these scenarios could not detect whom to blame for they have similar masks.

What’s up my comrade? Are you having fun travelling back to see how magnificent our festivals are? Is it not good to know that our ancestors had these celebrations of life that combine religion, lifestyle and arts. If we could only witness hundreds of these festivals in the country, we would be amazed as to how artistic the minds of our fellow Filipinos are and how loyal and faithful we are to our beliefs and religion which make us a prayerful and God-loving people. Let us now see if you can pick out important details and learning from the discussion.

Activity 2

Fill out this chart of festivals with their features so we could share these details to fellow festival lovers for their future trips. Copy the table on your activity notebook.

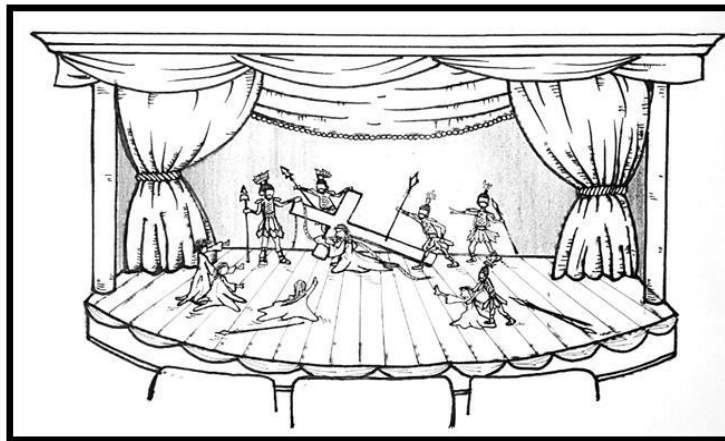
Festival	Ati-atihan	Kadayawan	Moriones
Religious Figure/Patron			
Month/Season			
Location			
Word Origin			

Reflect on the following questions. Write your answers in your activity notebook.

1. How would you describe the festivals in the Philippines? Do you think we all have the reasons to celebrate those festivals? Why?
2. Given our celebrations and festivals, what do you think is the impact of history and religion to our present lives now?

TEATRO DE FILIPINO

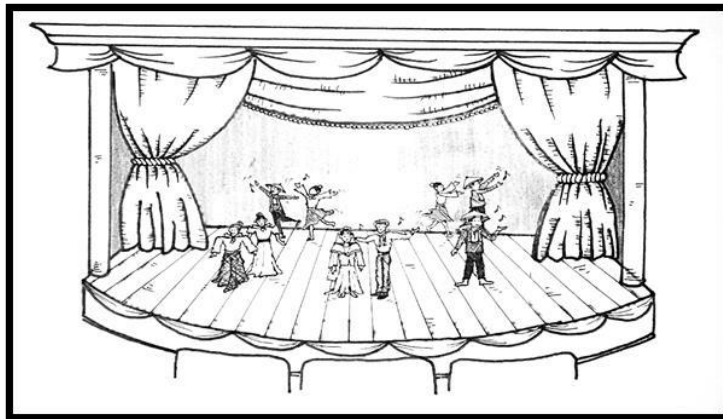
Senakulo



Features and Origin: Brought by the Christian faith influenced by the Spanish in the Philippines is the play Senakulo which is all about the sufferings of Jesus Christ as he was crucified and died in the cross. Taken from the Spanish word 'cenakulo', this religious play started first as reading of the Pasyon every Lenten season by the folks from Barrio Dayap in Cainta in 1904. It started when the residents of the barrio put up a cross and they smelled a powerful scent from it. Since then, the reading of Pasyon became a tradition in the place until the townspeople began performing a depiction of the Passion of the Christ.

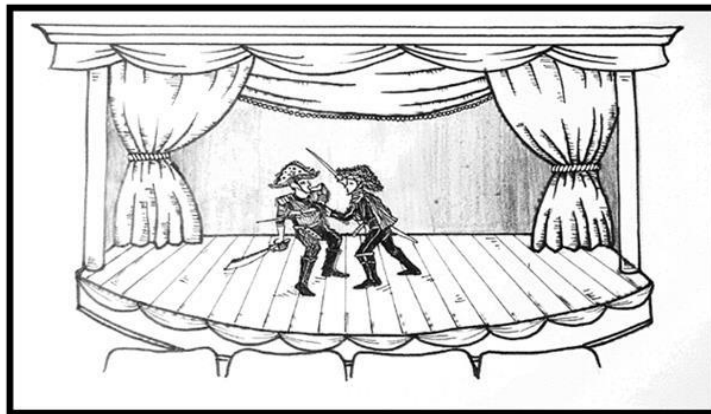
The play was traditionally performed on a stage with a painted cloth backdrop called 'telon', and lasted for a week from Palm Sunday to Easter Sunday. Nowadays, Senakulo can be witnessed in many places in the country where some are being modified and last only for two hours and are presented not only on stage but also on the streets, open areas or in a chapel for as long as this type of Catholic faith is known to the townspeople.

Sarswela



Features and Origin: This play with song and dance performances originated from the Spanish form of musical-theater which uses folk music and vocal ensembles of the artists. It began when the Spanish sent playwrights and actors to perform for those Spanish who resided in the Philippines. When this became popular, Filipinos made it their own and wrote it in Tagalog. These kinds of theatre acts became famous in the country during the American regime. Performers of this act do an alternating combination of song, dance and speech incorporated with vocal ensembles using folk music. It is a love story between two characters who experienced conflicts during the Spanish colonization. Actors and actresses wear Filipiniana and Barong Tagalog and other local dresses as costumes.

Moro-moro



Features and Origin: Another Spanish-influenced theatre was brought to the Philippines. Back then, the Comedya or Moro-Moro was a usual sight during festivals or fiestas in villages all over the country. It is a melodrama which focuses on the love story of a Muslim-Filipino prince and a Christian princess but with different styles of performances depending on how the story is retold and enhanced with music and dance as part of the production. Local writers have their modified scripts and dialogues which are usually in verse with elaboration of settings and costumes.

Hello there! It seems like you are mesmerized upon discovering evidences as to how these theatrical forms became part of the traditional art forms in our country. It is good to know that as time passes by, Filipinos never forget these forms of arts and have even modernized and modified these festivals and theatrical forms according to their style but without changing the themes and other original concept. It is time to do the next activity to check your learning.

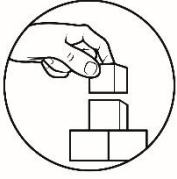
Activity 2.1 Before and After



Meet this playwright who holds two parchments where you will write the characteristics of the three theatrical forms of the past (before) and present (after) for us to clearly see the evolution of these performing arts in the country. Draw the two parchments of before and after on your activity notebook where you will write your answers.

Reflect on the following questions. Write your answers in your activity notebook.

1. Senakulo, Moro-Moro and Sarswela are plays which evolved over the years. Why do you think Filipinos transformed these theatrical forms?
2. In what ways can you promote these theatre acts in order for Filipinos especially learners like you to become familiar with and appreciate these forms of arts?

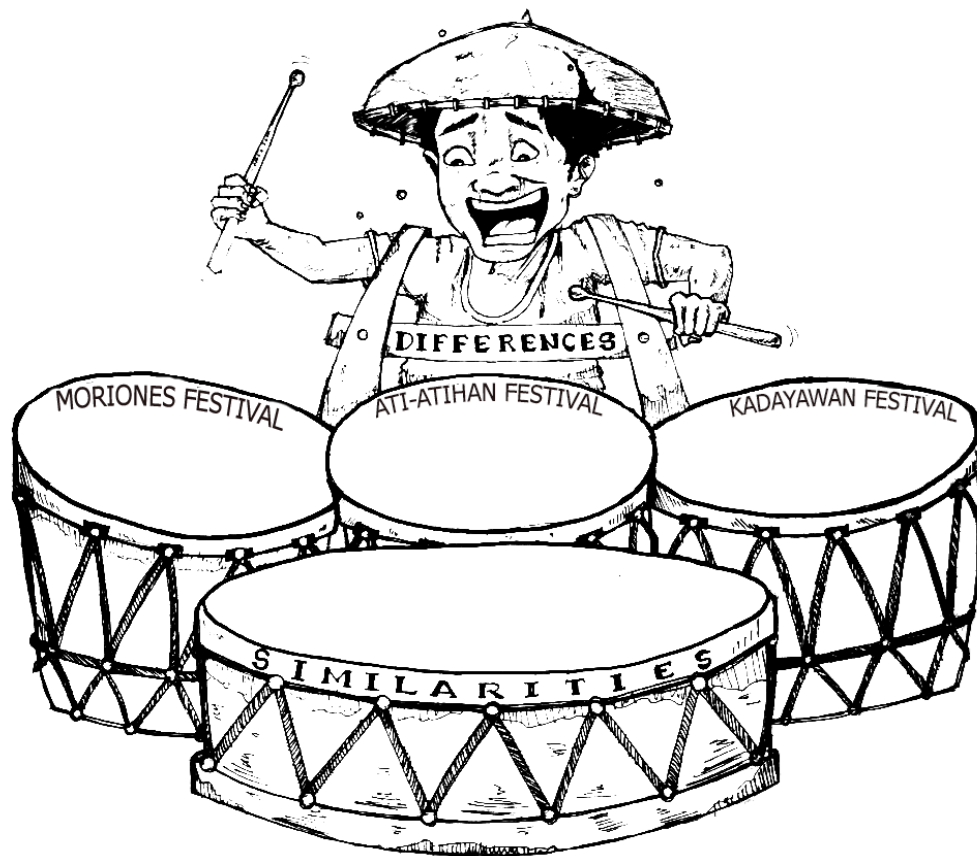


What's More

Hear ye, Hear ye! Come my friend, let me take you to this showcase of talent of this man in drums. Drums are used in old and modern festivals just like Ati-atihan, Moriones and Kadayawan.

Activity 3 Strike and Write

This festival drummer knows how to make a celebration fun and memorable. He also knows that every festival has its own beat that makes each one different or similar in some ways. For this activity, you will compare and contrast the three festivals from Luzon, Visayas and Mindanao (Moriones, Ati-atihan, Kadayawan) by writing the similarities and differences about their origins and performance practices. You may also do a research from other sources about the given festivals. Copy the illustration of the drums and write your answers on it. Do this in a sheet of paper.



Now, answer the following questions on your activity notebook.

1. What did you discover about these festivals after comparing them to one another?
2. Being a learner, how important is it for you to learn and understand the origins and performance practices of Philippine festivals?
3. How can you be of help in preserving the festivals in your locality?

Well done! You really are a festival lover. For sure you would like to invite your friends to witness all other festivals in the Philippines. Send them a personalized post card with your message about how magnificent these festivals are by giving your own description about them.

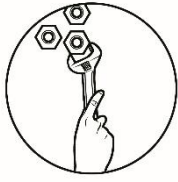


What I Have Learned

Directions: Write your thoughts and feelings about your discoveries in this lesson. How do you think this lesson will help you as a learner of art?

My Reflections

A large, empty scroll-like writing area with horizontal lines for text, intended for student reflections. The scroll has a decorative top edge and a vertical strip on the left side.



What I Can Do

My Own Travel and Tour Brochure

Congratulations for coming this far! The learning and discoveries you have gained are now your treasures that you can always bring with you wherever you may go. But of course, you have to apply what you have learned.

Make your personalized travel brochure of selected festivals and theatrical forms in the Philippines. Take a photo of your artwork and submit it to your facilitator through e- mail, messenger or any other media platforms.

Performance Mechanics

1. Prepare your tools and materials for this activity. You will be needing the following:
 - a. One vellum board or corona paper
 - b. (You may use other available materials from your community such as used mats and other recyclable materials.)
 - c. Pictures of festivals and theater acts (You may draw these pictures if they are not available.)
 - d. Pencil, coloring materials, stickers or any decorative materials
2. Fold your paper or vellum board (or other materials) once (portrait orientation). You will have a four-page brochure for this activity.
3. For the cover page, paste different pictures of festivals and theatrical forms in the country. Make sure you have a catchy tagline in your cover page.
4. For the rest of the page, you will draw creative illustrations of these festivals and theater acts and write captions about each of them. You can write your own description as to what people will witness in those events. Do not forget to include the location and time of celebration.

Have fun doing your travel brochure!

The activity will be assessed using the following rubric:

Criteria	5 Excellent	4 Above Average	3 Average	2 Below Average	1 Unsatisfactory
1.Elements of Arts and Principles of design	Planned Carefully and Showed effective use of at least 5 elements of arts to illustrate the characteristics of festivals and theatrical	Showed effective use of at least 4 elements of arts to illustrate the characteristic of festivals theatrical	Used only 3 elements of arts but with no clear illustration of the characteristic of festivals and theatrical	Used only 1 or 2 elements of arts with inconsistency and irregularity	Did not use any elements of art in the artwork
2.Language and Style	Use of 8-10 descriptive words and some taglines to emphasize the beauty of the subjects for tourism Purposes	Use of 6-7 descriptive words and at least one tagline to emphasize the beauty of the subjects for tourism purposes	Use of 4-5 descriptive words and at least one tagline to emphasize the beauty of the subjects for tourism purposes	Use of 2-3 descriptive words with no catchy tagline to emphasize the beauty of the subjects	Has not used any descriptive words and no touch of attractiveness or style
3.Creativity/ Originality	Illustrated/showed original ideas and interpretations of the given artworks and innovates on Materials Used	Showed original ideas and interpretations but does not innovate on the materials used	There is an idea but lacks originality and does not innovate on the materials used	Did not try new idea nor innovate on the materials used	Showed no evidence of originality and creativity
4.Craftsmanship/ Skill	The artwork was beautiful and skillfully done	The artwork could have been outstanding only that with 1 or 2 inconsistency	Showed adequate craftsmanship but with 3 to 4 inconsistencies	Showed below average craftsmanship and with more than 4 inconsistencies	Showed poor craftsmanship and lack of understanding in the artwork
5.Effort/Persistence	The activity is beautifully and neatly finished and passed on time	The activity is finished and passed on time but with 1 or 2 needs of improvement	The activity is finished and passed on time but with 4 or 3 needs of improvement	Submitted but unfinished and with more than 5 needs of improvement	Unfinished and was not passed on Time



Assessment

IDENTIFICATION

Directions: Analyze the questions below and write your answers in your activity paper.

_____ 1. Ati-atihan festival is rooted from the friendship between the refugee from neighboring country and the early settlers from what island in the Philippines?

_____ 2. Why did the fishermen and farmers vowed to regularly participate in Moriones tradition?

_____ 3. What common thing or celebration in Catholic calendar is shared by Senakulo and Moriones Festival?

_____ 4. Kadayawan festival participants sing and dance as they offer their harvests to their divine protector. How do they call this ethnic ritual?

_____ 5. Sarswela, Moro-moro and Senakulo differ in the costumes and genre of theatre arts. Aside from these, from what other specific element do they differ?

_____ 6. Moro-Moro, Sarswela and Senakulo are all Spanish-influenced theatrical forms brought in the country due to what significant historical event in the Philippines?

_____ 7. Before the existence of Senakulo in the country, what particular religious tradition was first done by the townspeople of Cainta?

_____ 8. How did the Filipinos localized the Sarswela aside from wearing Filipiniana costumes?

_____ 9. Street dancing, massive parades, music concerts and painting the skin dark are some of the practices of people in Ati-atihan, which of these is “make-believe Atis”?

_____ 10. The Kadayawan festival celebrates the bountiful blessings of Davao. How do people describe their bountiful harvests?

MULTIPLE CHOICE

Directions: Choose the letter of the BEST answer. Write your answers in your activity paper.

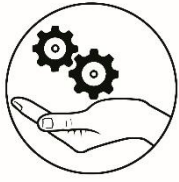
11. Which of the following descriptions reveal the historical background of the Ati-atihan festival?
 - A. It is celebrated every third Sunday of January in honor of Santo Niño.
 - B. Participants darken or blacken their skin to make themselves look like Aetas.
 - C. Street dancing, massive parades and music concerts are added as part of the celebration.
 - D. It originated as an expression of gratitude between the Aetas and some refugees from neighboring country.

12. Joy wants to include Moriones festival in their town's travel brochure for tourism promotion. Which description will she include if she wants to include the arts and crafts of Marinduque?
 - A. It transformed from a simple re-enactment to now a festival with drums and parade.
 - B. It is celebrated in preservation of Catholic faith and progression of culture and arts.
 - C. It is about a miracle experienced by a Roman centurion who executed Jesus Christ.
 - D. Men and women participated here using costumes of Roman soldiers and masks or visor called 'morion'.

13. Sarswela is a love story between two characters who experienced conflicts during the Spanish colonization. What is being described here?
 - A. Historical background
 - B. Performance practice
 - C. Function and purpose
 - D. Elements of theatrical forms

14. Which of the following characteristics show the similarities of Moro-moro, Senakulo and Sarswela?
 - A. They are traditionally performed on holidays and holy days.
 - B. They are performed to preserve the Catholic faith of Filipinos.
 - C. They are Spanish-influenced due to long period of colonization.
 - D. Actors and actresses wear Filipiniana costumes and local dresses.

15. Which is NOT TRUE about the characteristics of Senakulo?
 - A. It is all about the sufferings of Jesus Christ.
 - B. This religious play started first as reading of the Pasyon.
 - C. It is exclusively performed during Lenten Season in Cainta.
 - D. The play was traditionally performed on stage with backdrop called "telon".



Additional Activities

10 Word Summaries

Directions: Read the paragraph about festivals in the Philippines then select ten (10) important words from the paragraph and write them in the blanks. Make sure to focus on the main idea to write effective summaries.

Every Holy Week in the Catholic calendar, Moriones festival which name was from the word 'Morion' meaning mask or visor, is participated by men and women wearing masks and costumes of Biblical Roman soldiers.

Most of the participants are farmers and fishermen of the town who vowed to this old tradition as their sacrifice or penance.

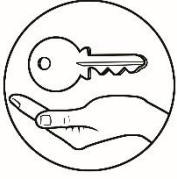
SUMMARY

SUMMARY

Legends of the folks told that Ati-atihan Festival originated when the Aetas, indigenous people and early settlers of Panay Island, welcomed some refugee from neighboring country of Borneo and to show gratitude, the Datu tribes returned the favour by giving food and shelter when famine came. To celebrate the good deeds of both parties, a festival took place and from there rooted the Ati-atihan festival.

In 1970's a Bagobo Mayor of Davao had an idea of introducing to the Davaoños the ethnic rituals and thanksgiving dance of the Lumad and Muslim tribes in their region. Then, in 1986, "Apo Duwaling" festival was created in order to reunite the Davaoños after the Martial Law.

SUMMARY



Answer Key

Module 3 – Hala Bira, Arte Nai

Activity 1.1

1. Mask
2. Holy bible
3. Sto. Niño
4. Halabira
5. Madayaw
6. Durian

Activity 1.2 - It's more fun in the Philippines

Activity 1.3

Mission 1:

- Townspeople
- Holy Week
- Parade
- Luzon
- Mindanao
- Celebrate
- Spanish
- Visayas
- Aetas
- Ethnic

Mission 2:

senakulo
holy week
Jesus
Moro-moro
Muslim
Christian
Comedia
Sarswela
Filipiniana
Barong

Activity 1.4

Picture A
Senakulo
Holy week
Jesus

Picture B
Moro-moro
Muslim
Christian
Comedia
Sarswela
Filipiniana
Barong

Picture C
Sarswela
Filipiniana
Barong

Post Test

1. Panay Island
2. Penance or sacrifice
3. Holy week
4. Pahinungod
5. Theme
6. Spanish colonization
7. Pasyon
8. Translated in Tagalog
9. Painting the Skin dark
10. Madayaw
11. D
12. D
13. D
14. C
15. C

Activity 2, 2.1, 3
Answers may vary

Mission 1:

1. Spanish colonization
2. Pasyon
3. Translated in Tagalog
4. Painting the skin dark
5. Madayaw
6. Panay Island
7. Penance or sacrifice
8. Holy Week
9. Pahinungod
10. Theme
11. D
12. D
13. D
14. C
15. C

References

Lourdes R. Siobel et.al, “Representative Theatrical Forms”, Music and Arts Learner’s Material for Grade 7, Department of Education, page 274

Ghosh, Chandrika . 2019. *Book a way*. December 8. Accessed May 17, 2020. <https://www.bookaway.com/blog/ati-atihan-festival-philippines-biggest-fiesta>.

Hunter Racine. 2018. *Global Theater*. April 23. Accessed May 17, 2020. <http://cducomb.colgate.domains/globaltheater/asia/the-indigenization-and-transformation-of-sarsuwela-in-the-philippines/>.

Lisa Marie. c. 2016. *Filipino Homes*. Accessed May 17, 2020. <https://filipinohomes.com/blog/colorful-kadayawan-festival-davao-city/>.

Philippines, My Philippines. 2016 . . *Philippines, My Philippines*. March 18. Accessed May 17, 2020. https://web.facebook.com/PhilippinesMyPhilippines/posts/senakulothe-senakulo-from-the-spanish-cenaculo-is-a-lenten-play-that-depicts-eve/642293605910170/?_rdc=1&_rdr.

2020. *Tagalog Lang*. April 5-20. Accessed May 17, 2020. <https://www.tagaloglang.com/moriones-festival-of-marinduque/>.

Makisig, Jean. *History of Marinduque Excerpts*. April 1, 2020. Accessed June 23, 2020. https://issuu.com/mscxism/docs/revised_history_of_marinduque_excerpts_feb_19_2020.

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