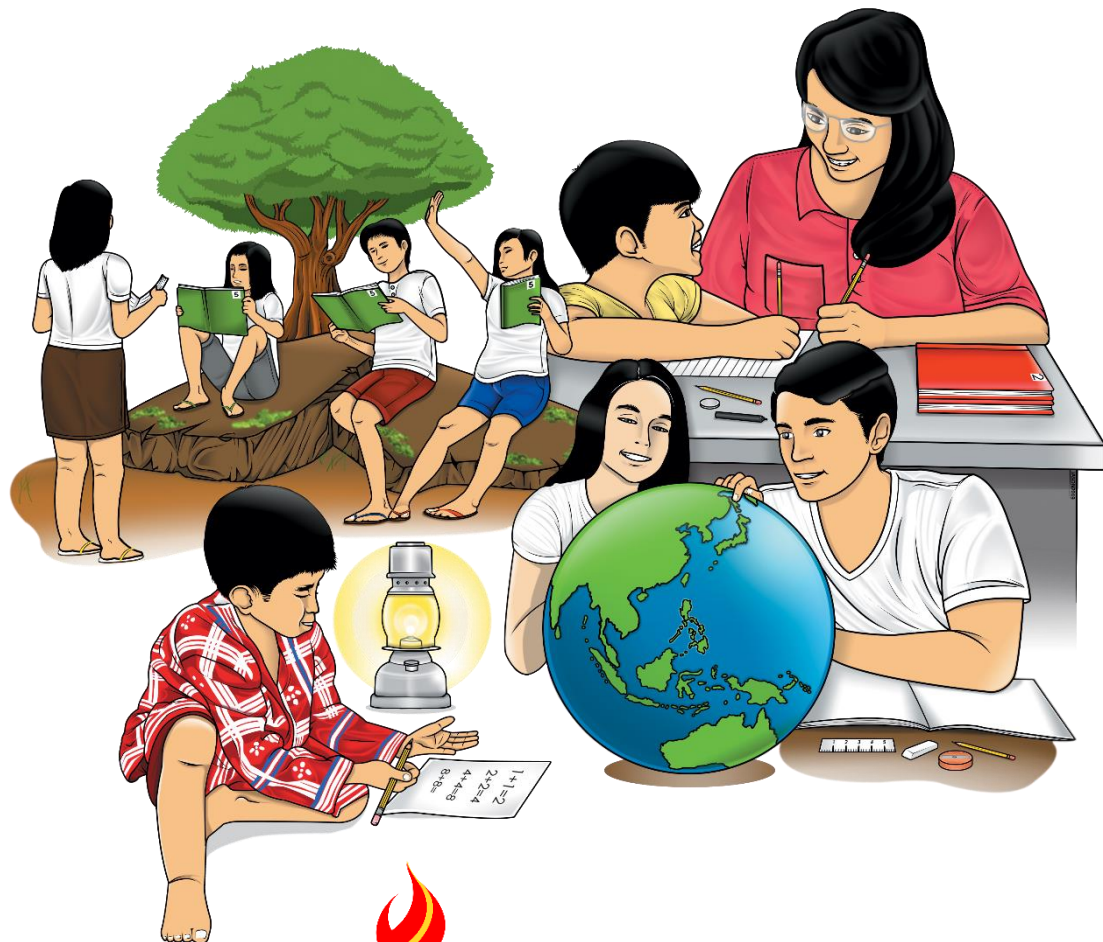


PHYSICAL EDUCATION

Quarter 4-Module 3: Dance with Me



Physical Education – Grade 8
Alternative Delivery Mode
Quarter 4 – Module 3: Dance with Me
First Edition, 2020

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PHYSICAL EDUCATION

Quarter 4-Module 3:

Dance with Me

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.

Lesson 1

Nature and Background of the Dance



What's New

Hi! Are you done with the pre-assessment test? This time, please continue answering the following exercises in your activity notebook.

This activity will activate your knowledge of the location and origin of folk dances based on the costumes worn by the dancers in the picture.

Activity: Look for It!

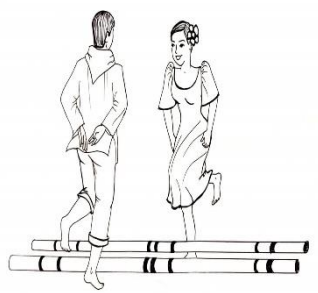
Directions: In your notebook, write the place of origin of the dances in the pictures by recognizing the costumes, props, dance steps and body posture of the performers. Below are the choices of your answer. Answer also the questions below.

a. Luzon

b. Visayas

c. Mindanao

1.



2.



3.



4.



5.



6.



Illustrated by: Ruth B. Elman

1. What are the costumes used in the dances presented above?
2. Looking at their costumes and movements, can you identify the dance culture of the dances above? Justify your answer.



What is It

The Philippines is rich in folk songs, dances and has historic origins and characteristics. With the effect of acculturation, indigenous dances of our country may have been modified because of the cultural influence of other countries. Along with this are the influences of our Asian neighbors that have enriched our national dances to a large extent. It is for this reason why there is a need for you to understand our culture. In this module, you will be provided with activities that will motivate you to learn and understand the important characteristics of the dance *Sakuting* and *Binislakan*. The historical background and context of the dance literature of *Sakuting* and *Binislakan* would give you a clear picture of the nature of these regional and national folk dances. This lesson will help you understand their significance and cultural value, including the beauty of their costumes, traditions, and complexity of the people living in those places. Thus, you will realize that learning the characteristics and background of the dances can be a means to understand our cultural roots and traditions.



What's In

Now that you are done reading and answering the different activities in the previous module, you are now ready to face the challenges of identifying the characteristics and interpreting the basic steps and dance terms used in the dance with an Asian influence. You discovered that just like any other activity, dancing is also a physical activity that can improve your health-related components such as muscular strength and endurance, cardiovascular endurance, and flexibility. It will also promote lifelong fitness and wellness.

In your activity notebook or activity sheet, copy the table below and complete the information by filling out the information needed.

Name of Dance	Literal Meaning of the Name of the Dance	Place of Origin	Dance Classification	Influenced by what Asian Country?	Basic Steps Used in the Dance
Example: Tiklos	Refers to a group of peasants	Panay and Leyte	Recreational Dance	China, Burma, and Cambodia	Change step
Pangalay					
Sua-ku-sua					

roots by learning our dances.

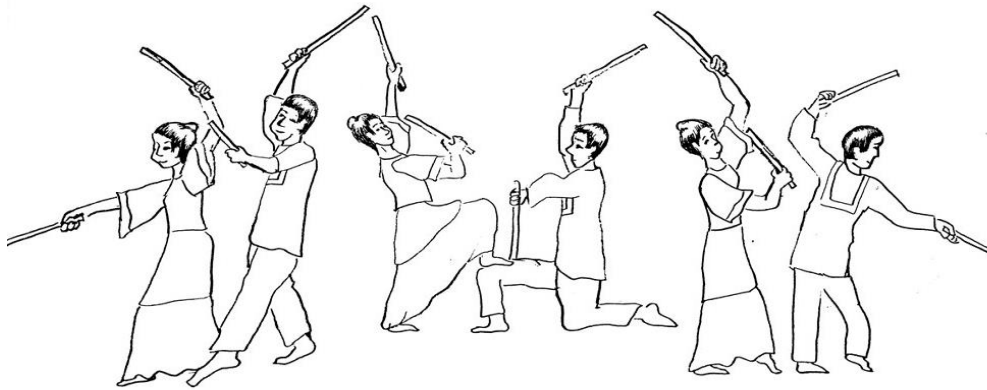
In this lesson, you will become familiar with the different regional and national dances of the Philippines with influences from other Asian countries. This might provide you with a better understanding of the characteristics and background of the dances: *Binislakan* and *Sakuting*.

Study the dances carefully and learn the important characteristics and background of these folk dances.

BINISLAKAN (Lingayen)

Dance Researcher : Francisca Reyes
Meaning : With the use of sticks
Dance Culture : Christian Lowland

Place of Origin : Pangasinan
Country of Influence : China
Ethno-linguistic Group : Pangasinense
Classification : Social Dance



Illustrated by: Ruth B. Elman

Background:

Lingayen in Pangasinan means having to look backward and upward. It was derived from “Li-King-Tung”, a Chinese word given to the name Lingayen, the capital of Pangasinan, by the Chinese settlers of this place a long time ago. The barrio folks who lived at Almazin, a small place between barrio Pangasinan (Pulong) and Maniboc danced this to commemorate the stay of *Limahong*, a Chinese pirate who built his kingdom here.

The dancers look backward or upward in some of the movements; hence, the name *Lingayen*. They also use two sticks to produce rhythms imitating the chopsticks used by the Chinese in eating, so the dance is also called *Binislakan*, which in Pangasinan means, with the use of sticks.

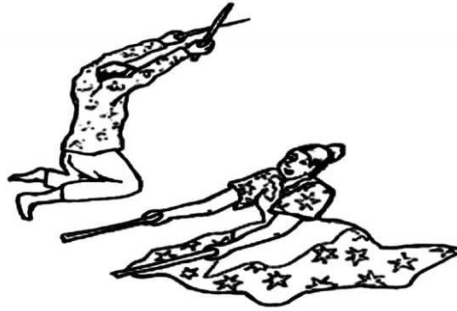
Dance Properties:

Costume

Female : Siesgo and kimono with loose and long sleeves and soft panuelo
 Male : Camisa de Chino and red pants
 Music : 2_4 composed of two parts: A and B
 Count : One, two, one and two, and one and two and
 Formation : Partners stand about six feet apart. One or more pairs in a set can take part in the dance, in any formation desired.

SAKUTING

Dance Researcher	:	Francisca Reyes Aquino
Meaning	:	Refers to rhythmic sticks producing the Accompaniment for the dance.
Place of Origin	:	Abra and Ilocos Norte
Country of Influence	:	China
Classification	:	Recreational and Social Dance



Illustrated by: Ruth B. Elman

Background:

This is a dance of the ethnic people living in the western side of the Cordilleras before the coming of the Americans to our country. During Christmas, young boys and girls accompanied by their elders would go to the lowlands, especially in Abra and Ilocos Norte to dance in front of the houses and ask for gifts. These young children hold sticks, one on each hand and strike them together to make their dance livelier. The homes would give them money, homemade delicacies and other things.

These dancing groups later reached as far as the coastal towns of Ilocos region as years went by. The rhythmic sounds produced by the stick attracted other children and also adults and they also learned the dance.

Sakuting is an ethnic term that refers to the rhythmic sticks producing the accompaniment for the dance.

Dance Properties:

Costume: Girl – Native Ilocano kimono style with sleeves of elbow length;
A skirt of bright-colored plaids shirred at the waist of ankle-length.
Boy – A Camisa de chino and red trousers, and a native hat.

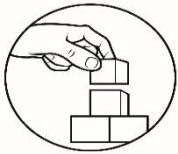
Music : $\frac{2}{4}$ and $\frac{3}{4}$ rhythms and composed of 9 parts: A, B, C, D, E, F, G, H and I.

Formation:

Audience

X	O
O	X
X	O
O	X

One set of dancers



What's More

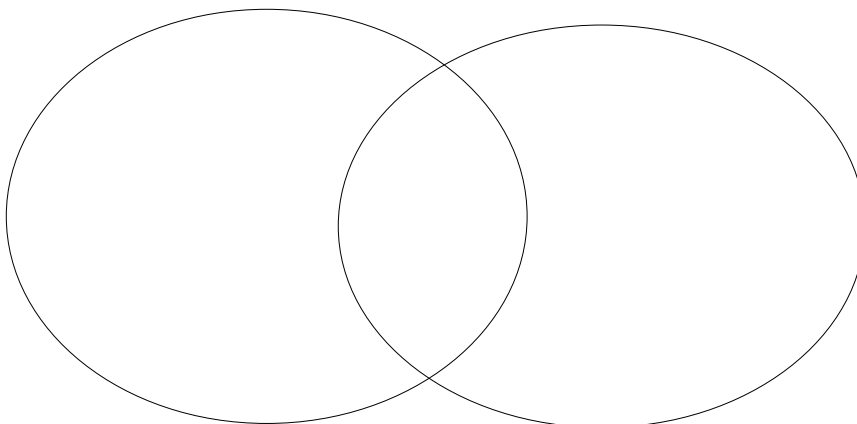
Activity 1: Find and Pair Me!

Directions: Identify the similarities and differences of the dances *Binislakan* and *Sakuting* using the Venn diagram. Below are sets of words that are connected with the characteristics and background of the two dances. Write your answer in your activity notebook.

Camisa de Chino	Social dance	Pangasinan	$\frac{2}{4}$ time signature
Red pants	Using of sticks	Ilocos Norte	$\frac{3}{4}$ time signature
Francisca Reyes – Aquino		Composed of two parts	

Binislakan

Sakuting



Activity 2: Let's Get Loud!

Directions: Using any medium of sound production, you and your family will produce sound in time with the rhythm of music commonly used in regional and national folk dances with an Asian influence. Using the duple meter (2_4 time signature) and triple meter (3_4 time signature) as your basis in producing the sound, create different rhythmic combinations for 16 measures to be played simultaneously with your family. Always observe the principles of accent, intensity, dynamics, and tempo in your routine. You can use any of the following that could produce sounds:

- Clapping your hands
- Stamping your feet
- Snapping your fingers
- Using any materials as percussion instruments

Record the video of your performance and save it in your cellphone or flash drive.

Submit your output together with your activity notebook. The performance will be rated based on the rubric given below.

Rubric for the Assessment of Learner's Performance in Rhythm

Weight	Musicality (Timing, Dynamics, and Mastery) 40%	Degree of Difficulty (Complexity and Intricacy in the Use of Rhythmic Patterns in Various Meters) 40%	Characterization (Behavior during Performance) 20%
5	Performs rhythmic composition with high level of musicality while observing proper timing, dynamics, and mastery	Creates skillful composition of complex and intricate rhythmic patterns in duple and triple meters	Demonstrates proper characterization and appropriate behavior in the performance and with high level of confidence
4	Performs rhythmic composition with a certain level of musicality while observing proper timing, dynamics, and mastery	Create a certain degree of skillful composition of complex rhythmic patterns in duple and triple meters	Demonstrates proper characterization and appropriate behavior in the performance and with a certain level of confidence
3	Performs rhythmic composition with mastery but growing	Creates a commonly accepted composition of simple rhythmic patterns	Demonstrates generally acceptable characterization and

	ability to perform with timing and dynamics	in duple and triple meters	appropriate behavior toward the performance and with certain level of confidence
2	Performs rhythmic composition with general mastery but could hardly adapt to varying dynamics and timing	Creates rhythmic patterns but could hardly distinguish differences among duple and triple meters	Demonstrates inconsistent characterization and demonstrates low level of confidence
1	Performs rhythmic patterns with low or no mastery, timing, and dynamics	Cannot create any rhythmic pattern at all	Demonstrates little or no characterization and behaves inappropriately toward the performance



What I Have Learned

Activity: Fill in the Gap

Directions: Complete each statement using your learning in this lesson. Write your answer in your activity notebook.

1. In this lesson, I learned and realized that_____

2. Folk dance costumes tell about the _____

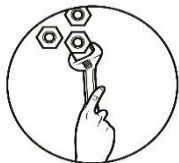
3. I appreciate folk dances and music as Filipino because_____

4. I can promote the regional and national folk dances through

5. I can create rhythmic patterns by_____

_____ ,
and using any_____

Well done! I think you are now ready for the next activity, which is more challenging than the previous one. Keep going.



What I Can Do

Now that you have realized the importance of rhythm, you may now apply the knowledge you gained to the next activity.

Activity: Dance into the Groove!

Directions: Perform again the rhythmic combinations that you composed while doing the following:

- Create a dance using any hand or body movement that would jibe with the sound or rhythmic pattern you created.
- Always observe the elements of space and movements while doing the routine.
- Perform the whole routine of the dance and sound improvisations with proper expressions and gestures.

Record the video of your performance and save it in your cellphone or flash drive. Submit your output together with your activity notebook. The performance will be rated based on the criteria given below.

Performance – 40 %	Perform with high level of energy and gracefulness in performing the dance steps and rhythmic patterns
Execution – 30 %	Demonstrate precise and skillful execution of the steps
Musicality – 20%	Perform rhythmic composition with high level of musicality while observing proper timing, dynamics and mastery
Projection – 10 %	Demonstrate proper characterization and appropriate behavior in the performance and with high level of confidence
Total – 100%	

Lesson 2

Basic Steps in Folk Dancing

In this module, you will be provided with activities that will motivate you to demonstrate and master the important steps of *Sakuting* and *Binislakan*. It will develop your dancing and rhythmic skills and motivate you to show and share the steps you will learn. It will also strengthen your family relationship by dancing together. Thus, you will realize that mastering the basic dance steps can be used in the interpretation of the dance literature to a large extent.



What is It

In this topic, you will become familiar with the different fundamental steps and arm movements of the dances: *Sakuting* and *Binislakan*. This might provide you with a better understanding of the characteristics of these folk dances.

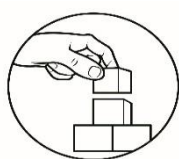
If you study the literature of these dances found at the end of this unit, you will notice different steps and movements that are essential in each dance.

Study and analyze the following table. The information given will be needed in your dance performance.

Dance Step	Time Signature	Step Pattern
Skip	$\frac{2}{4}$	Step and hop
Gallop	$\frac{2}{4}$	Step and cut
Contraganza	$\frac{2}{4}$	Leap, cross-step, step
Bleking	$\frac{2}{4}$ or $\frac{3}{4}$	Heel-place, close
Change step	$\frac{2}{4}$	Step, close, step
Mincing	$\frac{2}{4}$ or $\frac{3}{4}$	Step, step, step and so on (tiny steps)
Stamping	$\frac{2}{4}$ or $\frac{3}{4}$	Stamp (R) and close to supporting foot (L)
Waltz	$\frac{3}{4}$	Step, close, step

These are some of the dance terms utilized in selected dances within the country with Asian Influence.

Dance Terms	Description
Arms in Lateral Position	Both arms on one side (right or left) at shoulder level or diagonally downward
Bend	To move the body or part of the body around the wide axis
Clockwise	Moving to the right, when facing an imaginary circle
Counter clockwise	Moving to the left, when facing an imaginary circle
Hop	Spring on the supporting foot, and land on the same foot
Jump	Spring from one or two foot and land on both feet
Leap	To spring one foot and land on the other foot
Padyak	To stamp or tap with one foot and the weight of the body is on the other foot.
Saludo	It means to bow
Set	A dance formation of two or more couples



What's More

Activity 1: Guess what?

Directions: In this part, you will be given the basic steps, arm and body movements used in *Sakuting* and *Binislakan*. Identify the terms described in the given dance steps. Write your answer in your activity notebook.

- _____ 1. This movement is done by bowing towards the audience or to a partner.
- _____ 2. This movement is to spring one foot and land on the other foot.

- _____ 3. This dance movement refers to a formation of two or more couples.
- _____ 4. A dance movement where both arms are on one side (right or left) at shoulder level.
- _____ 5. This is done by stamping or tapping with one foot while the weight of the body is on the other foot.

Congratulations on having reached this far! Reaching this part is a clear indication of your eagerness and willingness to learn more. Now, maximize your full potential by memorizing and performing with mastery the basic steps of the regional and national dances.

Activity 2: Dance with Family!

Directions: Perform the given dance steps found in *Sakuting* and *Binislakan* with the members of your family. Create a dance-step or a combination of movements based on the dance steps given below. Make sure to execute them properly. You can use any hand movements in the dance steps.

Perform your dance presentation with or without accompaniment. Record the video of your performance and save it in your cellphone or flash drive. Submit your output together with your activity notebook. The performance will be rated based on the rubric given below.

Bleking	Step close
Change step	Point
Mincing	Stamp
Hop	Gallop

Analytic Rubric for the Assessment of Students' Performance in Folk Dance

Weight	Choreography and Artistic presentation 40%	Execution and Mastery of Steps 30%	Characterization and Behavior During Performance 30%
5	Outstanding: Performs steps with high level of mastery, while creating several formations in the dance floor	Skillful: Demonstrates precise and skillful execution of the steps with high level of confidence	Sophisticated: Demonstrates sophisticated characterization and suitable behavior toward the dance and partner
4	Dynamic: Performs steps with	Competent: Demonstrates the	Expressive: Demonstrates a typical

	mastery while creating sufficient formations on the dance floor	steps competently and with confidence	level of characterization and appropriate behavior toward the dance and partner
3	Creative: Performs steps with mastery but with limited yet growing ability to execute them while creating formations in the dance floor	Practitioner: Demonstrates general level of coordination and competence in the execution of the steps with limited but growing confidence	Realistic: Shows often acceptable characterization and proper behavior toward the dance and partner
2	Fair: Performs steps with general mastery but could hardly adapt to varying formations in the dance floor	Apprentice: Demonstrates limited coordination and competence in the execution of steps with low level of confidence	Improving: Shows inconsistent characterization and acceptable behavior toward the dance and partner
1	Static: Performs steps with low or no mastery and is not capable of creating formations in the dance floor	Beginner: Has very low or no coordination in demonstrating steps; has very low level or no confidence at all	Unaware: Has little or no characterization and behaves inappropriately toward the dance and partner

Congratulations for a job well done! Are you satisfied with your own performance? If not, would you want to improve it?

What do you think of your performance? Try to answer the next activity.

Activity 3:Self – Check

Directions: In your activity notebook, put a check mark (/) in the appropriate line that corresponds to your answer.

1. How did you learn the dance steps?

_____ to a great level

_____ to a moderate level

_____ to a lesser level

2. How did you master the dance?

_____ to a great level

_____ to a moderate level

_____ to a lesser level

3. How did you execute the dance step combination?

_____ to a great level

_____ to a moderate level

_____ to a lesser level

4. How do you express your emotions and feelings in dance?

_____ to a great level

_____ to a moderate level

_____ to a lesser level

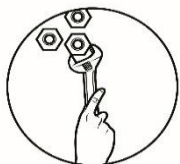


What I Have Learned

Activity: Open-ended Statement

Directions: Complete the unfinished statements below. Write your answer in your activity notebook.

1. I learned that _____
2. Folk dance differs in _____ because _____
3. Executing basic steps is beneficial to one's health because _____
4. My experience in creating a dance step combination leads me to realize that _____
5. I have learned that _____ is the importance of learning basic steps in interpreting the whole dance literature.



What I Can Do

Activity 1: Reflection

Directions: Write the answers in your activity notebook.

1. Have you experienced performing a dance presentation in school or in the community? Yes or No. Explain your answer.
2. Do you find dancing a healthful form of relaxation and recreation that will improve your fitness? Why?

Activity 2: Interpretation of the Dance Literature

This activity will challenge your capability to understand and perform the different dance terms and steps in an entire dance literature.

The title of the dance is *Sakuting*. This dance originated from an ethnic group living within the western side of the Cordilleras way back before the Americans came to our country. During Christmas season, young children escorted by their elders would head to the lowlands, especially in Abra and Ilocos Norte to dance in front of the houses and ask for gifts. These young kids hold sticks, —in one of each hand and strike them together to produce a sound and make their presentation livelier. The households would give them money, homemade delicacies, and other things.

Directions: You will interpret the whole literature of the dance. Record the video of your performance and save it in your cellphone or flash drive. Submit your output together with your activity notebook. The performance will be rated based on the criteria given below.

Performance – 40 %	Perform with high level of energy and gracefulness in performing the dance
Execution – 30 %	Demonstrate precise and skillful execution of the steps
Mastery – 20%	Perform dance steps with high level of mastery
Projection – 10 %	Demonstrate sophisticated characterization towards the audience and partner
Total – 100%	

SAKUTING

Philippine Folk Dances
Francisca Reyes Aquino

Entrance

- a. Partners walk side by side in rhythm with the music with the head pair leading the group into formation. Finish facing partner. R arm bent in front holding stick upward; L hand holding stick placed behind the waist. 16M

FIGURE I

Music A. Partners face each other.

- a. Head Pair: Face the set. Weave in and out of the set and continue until back to original places. Strike sticks R over L on ct. 1; L over R on ct. and; R over L on ct. 2. Strike starting L over on the next measure. Pairs 2, 3 and 4: perform 32 cut-step-step in place alternately starting with L..... 32M

FIGURE II

Music B. Partners face each other.

- a. Bend downward. Strike sticks 3x R and L, L over R, R over L.2M
Straighten trunk. Strike sticks in front and waist level 3x L over R, R over L and Lover R.
- b. Waltz step R → . Waltz L ← . Strike sticks 3x to a measure. 2M
- c. Leap R ↗ placing L heel in front (ct. 1) to be by L shoulders with partner; hold position (cts. 2, 3). Strike L sticks with Partner (ct. 1); strike own sticks 2x (cts. 2, 3). 1M
- d. Leap on L ↙ and place R heel in front (ct. 1) to be in back to back position with partner; hold position (cts. 2, 3). Strike R sticks with partner (ct. 1); strike own sticks 2x (cts. 2, 3). ... 1M
- e. Step R ↑ and place L in front (ct. 1) to be by L shoulders with partner (ct. 1); hold position (cts. 2, 3) Strike L sticks with partner (ct. 1); strike own sticks 2x (cts. 2, 3).1M
- f. Waltz step ↑ to proper places. Strike own sticks R over L, L over R, R over L. 1M
- g. Repeat (a) to (f) starting L and standing by L shoulders. Start all strikes of sticks with L over R.8M
- h. Repeat all (a-g)..16M

FIGURE III

Music C. Partners face each other.

- a. 2 waltz steps R, L moving diagonally forward. Finish in one line with a partner by L to L shoulders. Strike sticks 3x to a measure.2M
- b. Raise R leg in front (ct. 1); lower leg (cts. 2, 3) Strike own sticks under raised leg (ct.1); strike sticks R over L and L over R (cts. 2, 3).....1M
- c. Face partner. Strike R sticks with partner (ct. 1); strike own sticks R over L and L over R (ct. 2, 3)1M
- d. Raise L leg in front (ct. 1); lower leg (cts. 2, 3). Strike own sticks under (ct. 1); strike sticks R over L and L over R (cts. 2, 3).1M
- e. Face partner. Strike R sticks with partner (ct. 1); strike own sticks L over R and R over L (ct. 2, 3)1M
- f. 2 waltz steps ↑ to proper places. Strike sticks 3x to a measure.2M
- g. Repeat (a-f) starting L and standing by R to R Shoulders with partner.8M
- h. Repeat all (a-g).16M

FIGURE IV

Music D. Partners face each other.

- a. Repeat (a) of FIGURE I. Finish by moving 2 small steps ↑ to get close to the partner at the center on last 2 cts. Of M.2M
- b. Waltz step R→ . Hold sticks parallel to each other; swing own sticks together from R side and strike both sticks with partner (ct.1); strike own sticks R over L and L over R (cts. 2, 3).1M
- c. Waltz step L← . Swing own sticks from the L side and strike partner's sticks together (ct. 1); strike own sticks 2x (cts. 2, 3).1M
- d. With a spring, step R ↗ placing the L heel in front to be in one line with partner at center by L shoulders; trunk erect (cts. 2, 3). Open arms at the sides without striking sticks (ct. 1); strike own sticks 2x with trunk erect (cts. 2, 3).1M
- e. Repeat (d) of FIGURE II.2M
- f. Repeat (d) of this FIGURE stepping R↓1M

- g. Repeat (f) of FIGURE II starting with L and standing
R shoulders.8M
- h. Repeat all (a-g).16M

FIGURE V

Music E. Partners face each other.

- a. Repeat (a) of FIGURE III. 2M
- b. Waltz turn R (2M) moving obliquely forward; finish
facing each other in a single line at center.
Strike sticks together 3x to a measure.2M
- c. Stand ○. Strike R stick once with partner (ct. 1);
strike own sticks together 2x (cts. 2, 3).1M
- d. 2 waltz steps ↑ to partner's place; finish facing
each other. Strike sticks together 3x to a measure.....2M
- e. Repeat (a) to (d) and finish in proper places. Strike
L sticks together with a partner.8M
- f. Repeat all (a-c).16M

FIGURE VI

Music F.

Pairs 1 and 2 form a square; Pair 3 and 4 do the same.

All face the center of each square.

Simultaneous movements of Girls and Boys.

Girls:

- a. 2 change steps ↑ to center and finish by R shoulders.
Strike own sticks together 3x to a measure; R over L,
L over R, R over L. 2M
- b. 2 change steps R, L in place. Strike sticks together
with opposite (ct.1); strike own sticks 2x (cts. and, 2). 2M
Repeat movement.
- c. Turn R about to be by L shoulders; repeat (b). 2M

Boys: 8 change steps R, L alternately ○.....8M

- d. Girls perform Boy's Part while Boys perform Girls part.8M

- e. New Formation:
- | | | | |
|----------------------|---|---|---|
| Boy 1 to Face Girl 2 | X | 1 | O |
| Boy 3 to Face Girl 4 | X | 2 | O |
| Boy 2 to Face Girl 1 | X | 3 | O |
| Boy 4 to Face Girl 3 | X | 4 | O |
- All repeat (a) to (d).8M
- f. All Face partners and repeat (a-d) with partner.8M

FIGURE VII

Music G. Partners face each other.

All stand in place.

- Bend trunk down. Strike own stick 3x to a measure on the floor or close to the ground.1M
- Straighten trunk. Strike sticks in front at waist level.1M
- Raise sticks overhead. Strike sticks overhead.1M
- Place hands behind waist. Strike sticks from behind.....1M
- Repeat (a-d) 3x more.12M
- Face about, away from partner and repeat all (a-e).16M

FIGURE VIII


Music H. Circle formation facing clockwise.

- 16 waltz steps Strike own sticks 3x to a measure.16M
- Turn R about to face and repeat (a) to finish in a double circle formation with Boys inside and Girl partners outside.16M

FIGURE VIII

Music H. Double circle formation with Boys and Girls outside

Girls hold their 2 sticks horizontally and parallel to each other; R stick at head level and L stick at chest level.

- Boys face their partners while Girls hold their stick firmly in front. Boy- strike sticks across Girl's sticks R hand up and L hand low 3x to a measure (cts. 1, and, 2).1M
- Girl – 3 step turn R  still holding sticks as in (a).1M
Boy 3 step turn R moving to face the next Girl at his right.
- Repeat (a).1M
- Repeat (b).1M
- Repeat movements (a) and (b); partners meet each other; exit.12

Excellent job! Finishing all the activities with flying color is a clear indicator that you have learned all the lessons well. The next activity will allow you to promote folk dancing as a form of physical activity that will improve total health and wellness. It's a good journey after all!



Assessment

Exercise 1: Multiple Choice

Directions: Read the questions carefully. Choose the correct answer from the given choices. Write the letter of the correct answer in your activity notebook.

1. Which of the following basic steps has the step pattern of step, step, step, and so on?
 - A. bleking
 - B. contraganza
 - C. mincing
 - D. stamping

2. What do you call *ef*—a dance term that springs on one foot and lands **S** on the other foot?
 - A. jump
 - B. leap
 - C. padyak
 - D. stamp

3. What do you call a dance formation consisting of two or more couples?
 - A. bend
 - B. diagonal
 - C. line
 - D. set

4. What dance position is it when your both arms are on one side at shoulder level either right or left?
 - A. arms in lateral
 - B. arms in reverse T
 - C. counterclockwise
 - D. sway balance

5. Which of the following dance steps has a step pattern of leap, cross – step, step and has a count pattern of 1 and 2?
- A. bleking
 - B. contraganza
 - C. hop
 - D. slide
6. Which form of dance that reflects the traditional life of the people of a certain country or region?
- A. ballroom dance
 - B. festival dance
 - C. folk dance
 - D. street dance
7. Which of the following is an example of a dance term?
- A. bleking
 - B. gallop
 - C. mincing
 - D. saludo
8. How many beats does a $\frac{3}{4}$ time signature has?
- A. 1, 2 to a measure
 - B. 1, 2, 3 to a measure
 - C. 1, 2, 3, 4 to a measure
 - D. 1, 2, 3, 4, 5 to a measure
9. Which of the following basic steps does NOT belong to the group?
- A. change step
 - B. gallop
 - C. mincing
 - D. padyak
10. Which of the following basic steps has a step pattern of heel – place, close?
- A. bleking
 - B. mincing
 - C. stamp
 - D. waltz

11. How will you classify Binislakan as a dance?
- A. comic
 - B. courtship
 - C. social
 - D. wedding
12. Who is the dance researcher of Sakuting?
- A. Larry L. Gabao
 - B. Rodel M. Fronda
 - C. Ramon A. Obusan
 - D. Francisca Reyes - Aquino
13. What kind of dance where dancers use rhythmic sticks producing the accompaniment of it?
- A. binislakan
 - B. pangalay
 - C. sakuting
 - D. sua – ku – Sua
14. How many beats does a 2_4 time signature has?
- A. 1, 2 to a measure
 - B. 1, 2, 3 to a measure
 - C. 1, 2, 3, 4 to a measure
 - D. 1, 2, 3, 4, 5 to a measure
15. What is the best benefit of folk dancing? Its best benefit is _____.
- A. becoming inactive
 - B. achieving health and wellness
 - C. developing physical appearance
 - D. gaining attention from audience



Additional Activities

Exercise 1:

Directions: Answer the following questions. Write your answer in your activity notebook.

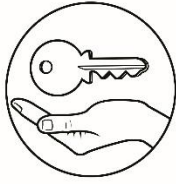
1. Do you find folk dancing an effective way of expressing yourself? Why?
2. What do you think is the role of studying folk dancing in our daily lives?

Exercise 2:

Directions: Make a compilation of the dance literature of *Binislakan* with the illustration or picture of its costume for male and female dancers and place it in a long folder. Submit your output together with your activity notebook on the scheduled retrieval of modules set by the school. Your output will be rated on the rubric below.

Rubric for Dance Literature Compilation

Points	Descriptions	Remarks
20	<ul style="list-style-type: none">• Output is unique, does not look like the others• Shows creativity that works, exciting and fresh	Excellent
15	<ul style="list-style-type: none">• Output is nice but is not unique• It has similar components as other presentation	Good
10	<ul style="list-style-type: none">• Output is ordinary• Has too many parts that do not serve any purpose and less creative	Fair



Answer Key

What I Know

Exercise 1:

1.C	2.C	3.A	4.D	5.C
6.D	7.B	8.C	9.D	10.B
11.B	12.D	13.A	14.A	15.B

Lesson 1

What's In

Name of Dance	Meaning of the Dance	Place of Origin	Classification	Induced by Asian Country	Basic steps used in the Dance
Pangalay	Finger nail	Sulu	Wedding/Festival	Thailand, Malaysia, Cambodia, Burma, Indonesia	Parallel, tortiller, slide
Sua - ku - Sua	My porcelo tree	Jolo, Sulu	Courtskip	China, Malaysia, Indonesia	Blakang

What's New What's More

Activity 1:

1. Visayas
2. Luzon
3. Mindanao
4. Mindanao
5. Luzon

Activity 2: Performance Task

Activity 3: Answer of the student may vary

What I Can Do

Activity: Performance Task

Lesson 2

What's More

Activity 1:

1. Saludo
2. Leap
3. Set
4. Arms in Lateral Position
5. Padyak

Activity 2: Performance Task

Activity 3: Answer of the student may vary

What I Have Learned

Activity: Answer of the student may vary

What I Can Do

Activity 1: Answer of the student may vary

Activity 2: Performance Task

Assessment

Exercise 1

1.C	2.C	3.A	4.D	5.C
6.D	7.B	8.C	9.D	10.B
11.B	12.D	13.A	14.A	15.B

Additional Activity

Exercise 1

1. Yes. Folk dance is a form of self-expression. When you dance you often get a glimpse of your innermost thoughts and feelings. Through movements, you can convey message about how you feel without the need of words.
2. The role of folk dancing to our daily lives is we can preserve our culture, beliefs, and keeping our traditions alive through the study of folk dancing. For even the next generation they will see and know the richness of our culture. It also helps to improve our total fitness and well-being.

Exercise 2

The student will create a portfolio.

References

Aquino, Francisca. 1953. Philippine Folk Dances. Manila.

Department of Education, 2013. Physical Education and Health 8 Learners Module. Philippines: Vicarish Publication and Trading, Inc.

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