

PIVOT^{4A} LEARNER'S MATERIAL

GRADE 8
MAPEH (P.E.)



QUARTER 4

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The Editors

PIVOT 4A Learner's Material
Quarter 4
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MAPEH

(Physical Education)

Grade 8

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Guide in Using PIVOT 4A Learner's Material

For the Parents/Guardians

This module aims to assist you, dear parents, guardians, or siblings of the learners, to understand how the materials and activities are used in the new normal. It is designed to provide information, activities, and new learning that learners need to work on.

Activities presented in this module are based on the Most Essential Learning Competencies (MELCs) in **MAPEH (Physical Education)** as prescribed by the Department of Education.

Further, this learning resource hopes to engage the learners in guided and independent learning activities at their own pace. Furthermore, this also aims to help learners acquire the essential 21st century skills while taking into consideration their needs and circumstances.

You are expected to assist the children in the tasks and ensure the learner's mastery of the subject matter. Be reminded that learners have to answer all the activities in their own notebook.

For the Learners

The module is designed to suit your needs and interests using the IDEA instructional process. This will help you attain the prescribed grade-level knowledge, skills, attitude, and values at your own pace outside the normal classroom setting.

The module is composed of different types of activities that are arranged according to graduated levels of difficulty—from simple to complex. You are expected to :

- a. answer all activities in your notebook;
- b. accomplish the **PIVOT Assessment Card for Learners** on page **38** by providing the appropriate symbols that correspond to your personal assessment of your performance; and
- c. submit the outputs to your respective teachers on the time and date agreed upon.

Parts of PIVOT 4A Learner’s Material

	K to 12 Learning Delivery Process	Descriptions
Introduction	What I need to know	This part presents the MELC/s and the desired learning outcomes for the day or week, purpose of the lesson, core content and relevant samples. This maximizes awareness of his/her own knowledge as regards content and skills required for the lesson.
	What is new	
Development	What I know	This part presents activities, tasks and contents of value and interest to learner. This exposes him/her on what he/she knew, what he/she does not know and what he/she wants to know and learn. Most of the activities and tasks simply and directly revolve around the concepts of developing mastery of the target skills or MELC/s.
	What is in	
	What is it	
Engagement	What is more	In this part, the learner engages in various tasks and opportunities in building his/her knowledge, skills and attitude/values (KSAVs) to meaningfully connect his/her concepts after doing the tasks in the D part. This also exposes him/her to real life situations/tasks that shall: ignite his/ her interests to meet the expectation; make his/her performance satisfactory; and/or produce a product or performance which will help him/her fully understand the target skills and concepts .
	What I can do	
	What else I can do	
Assimilation	What I have learned	This part brings the learner to a process where he/she shall demonstrate ideas, interpretation, mindset or values and create pieces of information that will form part of his/her knowledge in reflecting, relating or using them effectively in any situation or context. Also, this part encourages him/her in creating conceptual structures giving him/her the avenue to integrate new and old learnings.
	What I can achieve	

This module is a guide and a resource of information in understanding the Most Essential Learning Competencies (MELCs). Understanding the target contents and skills can be further enriched thru the K to 12 Learning Materials and other supplementary materials such as Worktexts and Textbooks provided by schools and/or Schools Division Offices, and through other learning delivery modalities, including radio-based instruction (RBI) and TV-based instruction (TVI).

Five Basic Fundamental Skills

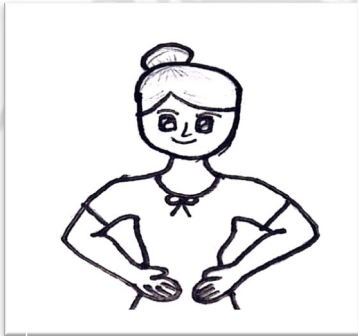
Lesson

I

In this part of the module the learners are expected to identify the basic dance position. These positions will serve as the customary movement of different folk dances in which they can formulate various steps in accordance with the scripture of the dance style.

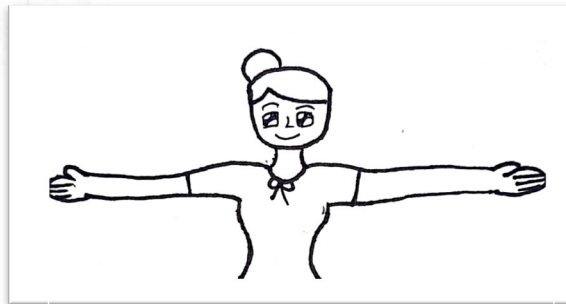
In this session, you will learn about the fundamental position of arms and feet. The fundamental positions are the standard positions of dance in which can be used in formulating and making different choreography.

BASIC ARMS POSITIONS



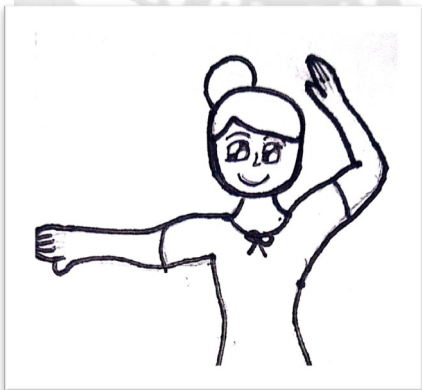
First Position

Arms in a circle figure before your chest



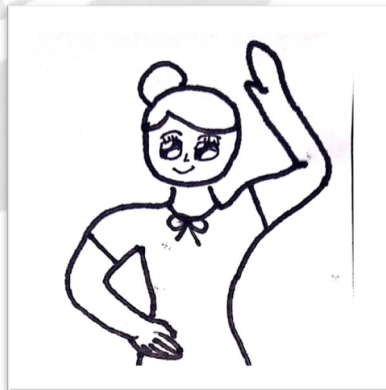
Second Position

Using a smooth curve, open your arms sideways, in shoulder level



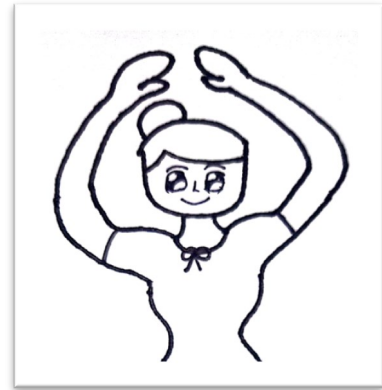
Third Position

Lift one arm while keeping the other in the second position



Fourth Position

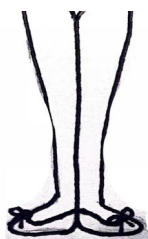
In a half circle, lift one arm in front of the chest while keeping the other overhead



Fifth Position

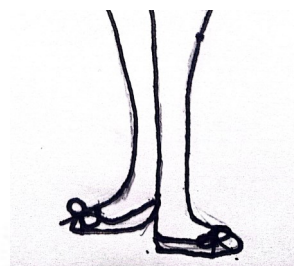
Curve your arms over your head in a smooth curve with both hands.

BASIC FEET POSITIONS



First Position

Bring your toes apart and your heels together.



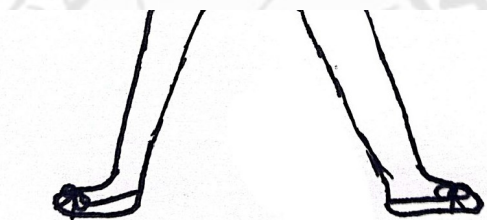
Second Position

Sideways, spread your feet apart



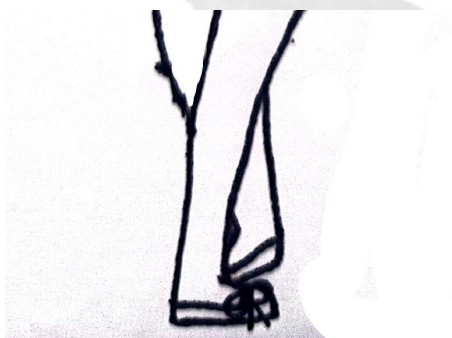
Third Position

Bring the instep of one foot to the heel of the other.



Fourth Position

To walk strike, place one foot in front of the other.



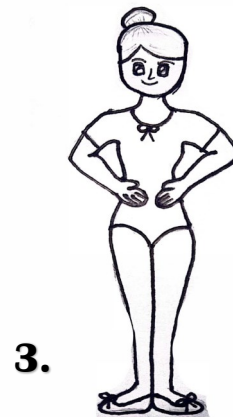
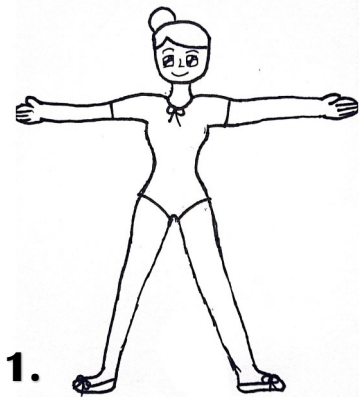
Fifth Position

put one foot's heel into contact with the other's toe

D

Learning Task 1: Label each number according to the basic dance position steps. Choose the correct answer from the box. Write your answer on your answer sheet.

1st position	2nd Position	3rd Position
4th Position	5th Position	



E

Learning Task 2: Perform the fundamental positions of hands and feet. With the help of your home facilitator, make a collage using the five basic steps or video record yourself in performing this task with counting. Record and submit your output to your teacher through messenger or google drive.

1st position

2nd Position

3rd Position

4th Position

5th Position

A

Answer the following questions. Write your answers on your answer sheet.

1. What are the essence of fundamentals in dance?
2. What are the different physical fitness components that can be enhance using these fundamental steps?
3. How do these fundamentals develop the motor skills and lifestyle of an individual?

Fundamental Dance Positions and Basic Dance Steps

I

Lesson

As we study the fundamental dance positions, let us go deeper to the basic dance steps. These dance steps can help you to understand and to follow the rhythmic pattern of different folk dances. We will also discuss on how these steps are used in different local dances that we have in our country.

Basic Dance Steps in Folk Dance

In order to participate in a social or religious tradition, or just to get some exercise, many individuals enjoy learning basic steps in folk dance. Folk dancing is a pleasant type of movement that incorporates dancers of all ages and backgrounds, regardless of their reason of learning the dance.

Dance Step	Step Pattern and counting in 2 signature	Step Pattern and counting in 3 signature
Slide	Slide, close 1 2	Slide, close 1, 2 3 or 1 2, 3
Skip	Hop, Step 1 2	Hop, Step 1, 2 3 or 1 2, 3
Bleking	Heel-place, close 1 2	Heel-place, close 1, 2 3 or 1 2, 3
Gallop	Step, cut, step, cut & so on 1 2 1 2	-
Mincing	Step, step, step, step (tiny) 1 2 1 2 and so on	-
Parallel Tortillier	Pivot and turn heels, 1 pivot and turn toes 2	-
Pivot Turn	Step, ball and turn & so on 1 2	-
Touch Turn	Touch, close 1 2	Touch, close 1, 2 3 or 1 2, 3
Change Step	Step, close, step 1 and 2	Step, close, step 1 2 3
Waltz Step	-	Step (R), 1 step (L) close to (R) in rear, 2 step (R) 3
Stamp	Stamp (R), 1 close to supporting foot (L) 2	Stamp (R), 1 close to supporting foot (L) 2, 3

These basic dance steps are typical in various folk dances that originated in our country. These can be used in Binisiklan, Sakuting, Sua-Ku Sua, Pangalay and Tiklos. You must be able to perform the steps that will be used in your performance exam later on. With the guidance of your teacher, parent or any adult in your house carefully study and practice these dance steps.

Common Dance Term

Saludo - means to bow

Padyak - stamp or tap with one foot and the weight of the body is on the other foot

Arms in Lateral Position - both arms are in one side at shoulder level, either right or left

Set dance formation of two or more couples

Bend - to move the body or part of the body around wide axis

Leap - to spring on foot and land on the other foot

D

Learning Task 1: On your activity sheet, arrange the jumbled letters in each number. These words will help you understand the different step patterns used in folk dance.

1. AWTLZ SPET
2. TPIVO
3. TSGNNIPMA
4. EDLIS
5. ICNGIMN
6. LLPGAIO
7. BELINGKG
8. GENHAC PSET
9. POH SPET
10. HTOCH SPET



Learning Task 2: Look for the words that are related to dance. Words can be found vertically and horizontally. Write your answers on your answer sheet.

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

Learning Task 4: With the help of your home facilitator, perform the different dance steps. While doing your task, record your performance by accomplishing the table below on your answer sheet. For the remarks kindly check the portion of it if you successfully did it or not. Do it on your answer sheet.

Dance step	Remarks	
	I did it	I can't do it
Slide		
Skip		
Bleking		
Gallop		
Pivot		
Mincing		
Change step		
Waltz Step		
Waltz Turn		
Stamping		

Using the Scoring Rubric below, check the appropriate box that corresponds to your level of performance in doing each of the given task.

Performance Rating
5 - The student showcase mastery of all dance steps and show confidence in performance
4 - The student commits minor errors but perform confidently
3 - The student commits minor errors and perform awkwardly
2 - The student commits repetitive errors and perform awkwardly
1 - The student perform and all of the steps is error



Answer the open-ended statement. Write your answer on your answer sheet.

The significance of basic arms and feet positions is

Philippine Folk Dance to Fitness

Lesson

I

In this lesson, you will be able to identify the health-related fitness component. You will also perform different physical fitness test (post-test) to know the effect of physical fitness test.

Physical fitness play an important role in our body specifically in our movements. As an individual we should know how to keep our body fit. Eating healthy food and involving yourself in physical activities can enhance the health-related components. These components signify the function of our body parts that is necessary for every action that we do. It will help us to achieve our goal in everyday life specifically those that needs to have different movements. In line with this, the health-related components also portray our health status.

Components of Health-Related Fitness

Health-related fitness activities are provided for you to have a better grasp on the lesson at hand. They will equip you with various choices in selecting the most appropriate exercises or activities.

Fitness is defined as a condition in which an individual has enough energy to avoid fatigue and enjoy life.

Physical fitness is the ability of our body to respond to the many demands of life with extra energy for leisure and recreational activities. It is divided into four health-related components and six skill-related components.

Health-related fitness is the ability to become and stay physically healthy.

Four Components of Health-Related Fitness

- **Cardiovascular fitness** is the ability of the heart (cardio) and circulatory system (vascular) to supply oxygen to muscles for an extended period of time.
- **Muscular strength and endurance** is the muscle's ability to produce effort or perform work.
- **Muscular endurance** refers to the ability of the muscle to work over an extended period of time without fatigue.
- **Muscular strength** refers to the maximum amount of force a muscle can exert against an opposing force.
- **Flexibility** is the ability to move a body part through a full range of motion (ROM) at a joint. The sit-and-reach exercise is commonly used to determine flexibility.
- **Body composition** is the ratio of body fat to lean body mass (including water, bones, muscles, and connective tissues).

Philippine Folk Dance

Depending on the region or location, our country's archipelago has an impact on a variety of issues. Folk dances in the Philippines are a celebration of the various traditions, customs, beliefs, and cultures of our country's numerous islands. As a result, our country's native dances are made up of distinct movements that are based on specific regions or locations. Philippine folk dances reflect the tale and heartbeat of our people in accordance with the customs, perspectives, values, and happenings of daily life in particular places. Folk dances were also meant to give a healthy type of enjoyment and relaxation via dance. Catering these objectives, this topic is included in Physical Education to enhance the healthy lifestyle of an individual.

SUA-KU-SUA

Dance Researcher: Ramon A. Obusan

Meaning: My Pomelo Tree

Dance Culture: Muslim-Lowland (Coastal)

Place of Origin: Jolo, Sulu

Country of Influence: China, Malaysia and Indonesia

Ethno-linguistic Group: Tausug

Classification: Courtship dance

Counting: one, two: or one and two and to a measure

Dance Properties:

Costume: Dance wears a typical Joloana costume

Music: Played as many times as necessary

Suggested Footwear: Dancers are barefoot

Background

SUA-KU-SUA means My Pomelo Tree, it is originated in Jolo, Sulu where most of the people living there are farmers or sea farmers. They are rich in the Coconut Trees and Pomelo Trees which greatly influenced the dance Sua Ku Sua.

The pomelo tree was described as having fragrant flowers, slender branches and bears a beautiful fruit. They used this to symbolize a lady of sophistication.

Aside from being known as fierce warriors, the Tausug of Jolo, Sulu are also remarkable as seafarers and farmers.



TIKLOS

Dance Researcher: Francisca Reyes-Aquino

Meaning: Refers to the group of peasants

Place of Origin: Leyte and Panay

Country of Influence: China, Burma and Cambodia

Classification: Recreational dance

Costume: Dancers are dressed in working costumes.

Music: Divided into two parts, A and B.

Count: one, two or one, ah two, ah two or one, and, two to a measure

Formation: Partners stand opposite each other about six feet apart. When facing audience, the girl stands at partner's right side. One to any number of pairs may take part in this dance.

TIKLOS has been a very important factor in the social life of the peasants of Leyte. Tiklos refers to a group of peasants who agree to work for each other one day each week to clear the forest, prepare the soil for planting, or do any odd job in the farm, including the building of the house. At noontime, the people gather to eat their lunch together to rest. During this period, Tiklos music is played with a flute accompanied by a guitar and the guimbal or the tambora (kind of drum). The music of Tiklos is also played to gather the peasants before they start to work.



PANGALAY

Dance Researcher: Francisca Reyes-Aquino

Meaning: Fingernail

Dance Culture: Muslim-Lowland (Coastal)

Place of Origin: Sulu

Country of Influence: Thailand, Malaysia, Burma, Cambodia and Indonesia

Ethno-linguistic Group: Tausog

Classification: Wedding/Festival dance

Pangasik: Performed mainly by males.

Pangiluk: Performed by both males and females

PANGALAY “FINGERNAIL DANCE” is the sobriquet given to a South East Asian dance known as Pangalay. This “traditional” dance is said to have originated from Sulu islands located in the Philippines, and is said to have been created by the Tausug people. Apparently, this dance is said to be extremely similar to the classical Balinese and Thai dances. According to the Sanskrit language Pangalay, means “Temple of dance”. This dance is also said to have been created by people belonging to the Tausug community. In terms of technique this dance is also similar to the Javanese and Thai form of dancing, and is also said to possess elements belonging to a form of Southeast Asian martial art known as “Kuntaw Silat”. In addition, this dance is performed mainly during weddings and other festive occasions.



PANGALAY
Philippine Folk Dances
by Francisca Reyes Aquino

Entrance

Starting with R foot, walk to center of the room. Both arms down at sides palms down fingers together and pointed outward. Take 1 count for each step. 4M or 8M.

Figure I

Face audience

- (a) Slide R foot forward with only toes touching the floor (ct. 1), put weight on same foot at the end of the slide (ct.2). Knees are slightly bent and turned outward. R hand in front at eye level, L hand down in rear, fingers together and hyper-extended. Turn R hand (from wrist) counterclockwise and turn L hand from wrist) clockwise simultaneously.....1M
- (b) Repeat (a), seven more times, L and R foot alternately. Do the same hand movements, L and R alternately in front. 7M
- (c) Repeat (a) and (b), moving backward to starting place. 8M

Figure II

R shoulders towards the audience.

- (a) Repeat slide step foot movement as in figure I, R, and L alternately, eight times, moving clockwise. Arms in lateral position, turning hands as in figure I, right and left Sideward alternately every two coun..... 8M
- (b) Turn right about, repeat (a), moving backward to starting place.8M

Figure III

Face audience.

- (a) Repeat slide-step movement as in figure I going obliquely forward right, R and L alternately, eight times. Start with arms down at sides, palms facing front, fingertips pointing downward, raise arms gradually upward to head level (4cts.), turn wrist outward so that finger tips point upward, palms facing front, lower arms gradually downward to starting position (4cts.) Reverse position of arms every four counts. 8M
- (b) Turn right about. Repeat (a), going to the starting place.8M
- (c) Repeat (a) and (b), going obliquely forward left in (a)8M

Figure IV

- (a) Starting with R foot, take eight steps turning right (clockwise) in place (1 ct. for each step). Arms bent forward at shoulder level, four fingers together and hyper-extended, thumbs sticking up. Execute a figure of eight movement with the hands every two counts, gradually stretching the arms sideward at shoulder level. 4M
- (b) Repeat (a), turning counterclockwise. Repeat same hand movement gradually bending elbows to forward bent position. 4M

Figure V

Face the audience

(a) Bend toes of R foot and slide forward the bent toes (ct.1), at the end of the slide straighten toes and put weight on same foot (ct.2). Raise hands in front at the eye level, R hand on top with palm facing the front, fingers together; L hand down, palm facing in (self) for two counts.

..... 1M

(b) Repeat (a), turning counterclockwise. Reverse position of the hands every two counts, L and R hand on top alternately, with palms facing self (when hand is down), and palms facing front (when hand is on top). The hand that goes down passes in front. 7M

(c) Turn right about, repeat (a), going to the starting place. 8M

Figure VI

R shoulder towards audience.

(a) Execute eight parallel tortillier steps sideward right. Start with toes pointing sideward first, taking one count for each movement. Arms in lateral position sideward right, palms facing out, fingertips pointing upward (ct.1), flex wrist upward so that fingertips point downward (ct.2). Reverse position of the fingertips every count (or every two counts if

desired).4M

(b) Repeat (a), moving sideward left. Arms in lateral position, sideward left, doing the same movements as in (a).4M

(c) Face audience. Repeat (a) and (b). 8M

Figure VII

R shoulder toward audience.

(a) With knees slightly bent, execute shuffling steps forward, moving clockwise (counting 1, and 2, and for every measure). Bend arms upward, elbows close to waist, hands about two inches over shoulders, palms down. Move fingers (except thumbs) up and down alternately every count.

..... 8M

(b) Turn right about, repeat (a), moving counterclockwise..... 8M

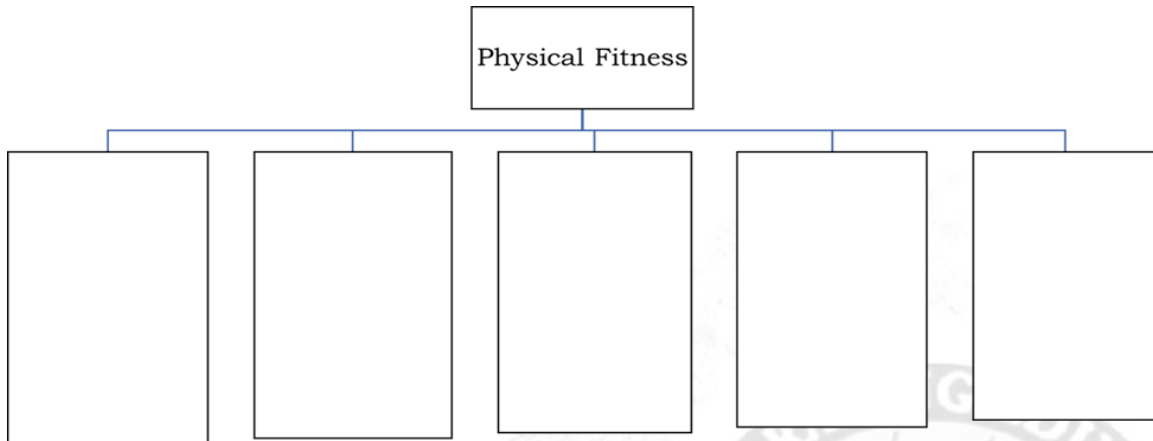
Saludo

Face the audience.

Place right foot in front, bend body slightly forward, head bent forward, cross hands at wrists down in front, R hand over L, palms down.

D

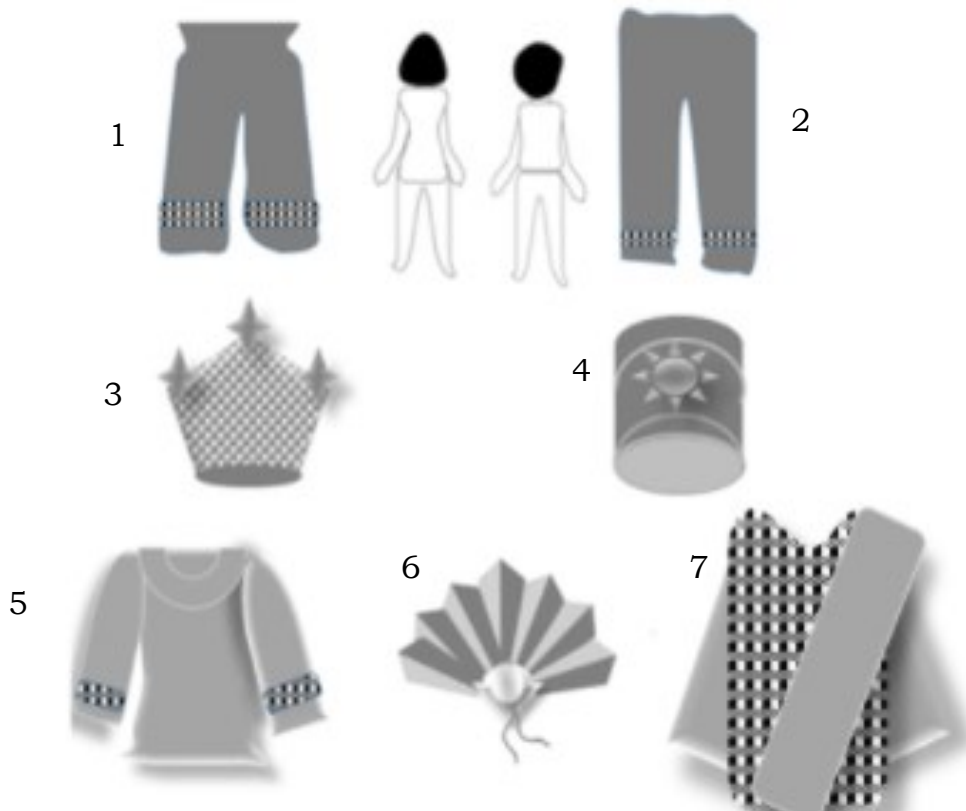
Learning Task 1: Fill any word that will connote or define physical fitness. Do it on your answer sheet.



Learning Task 2: Answer the following questions. Do it on your answer sheet.

1. Look back on the result of your Physical Fitness Test during the first week of quarter one, compare your results. Is there a significant difference between the pre-test and post-test result of your physical fitness test?
2. Have you observed any improvement or not? Justify your answer.
3. What are the things you need to do to improve or maintain your physical health?

Learning Task 3. On Sua-Ku-Sua, dress the boy and the girl with suitable outfits. Put the number of appropriate costumes for male and female.



Learning Task 4: Execute the following Physical fitness Test to determine your Fitness level. Copy the table and write the results on your answer sheet.

SUMMARY OF PHYSICAL FITNESS TEST RESULT			
Exercise	Repetitions	Level of Intensity	Time (in seconds)
EXAMPLE:	3 times	Easy	2 minutes
90-Degree Push-Up			
Curl-Ups			
Sit and Reach			
Zipper Test			
3-Minute Step Test			



Learning Task 5 : Copy and answer the table below. Check yes if you followed the part of the dance steps accordingly and you are satisfied to your performance and No if not. After the activity, answer the guide questions below.

Figures	Yes	No
I followed and executed Figure 1		
I followed and executed Figure 2		
I followed and executed Figure 3		
I followed and executed Figure 4		
I followed and executed Figure 5		
I followed and executed Figure 6		
I followed and executed Figure 7		

Guide Questions:

1. While you were performing the *Pangalay* what did you feel?
2. What do you think is the message of *Pangalay* folk-dance?
3. How does this folk dance uplift or enhance your physical fitness?

Learning Task 6: Make a folk-dance photo album. Each student will gather photos about their assigned folk dance and write a short description. They will be guided according to the following:

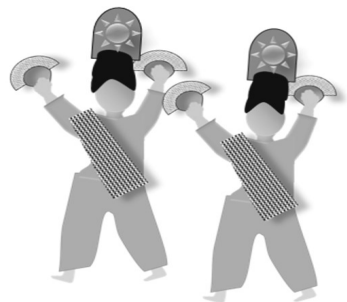
- Origin of the dance
- Costumes
- Basic steps

Materials:

- Short bond paper
- Short white folder
- Pictures about the folk dance
- Glue/paste
- Scissors
- Any materials for design

Criteria	Points
Creativity	5 pts.
Effort/Perseverance	5 pts.
Neatness	5 pts.
Craftsmanship/Skill	5 pts.

Learning Task 7: Look at the following pictures. Analyze and answer the given questions.



1. What general concept can be derived from the given pictures ? Explain.
2. If you were to think of Asian countries that would closely be related to the given pictures? What countries could that be? Justify your answer.
3. If you were to think of Asian countries that would closely relate to the given pictures, what countries could that be? Justify your answer.

Learning Task 8: With the help of your home facilitator, watch the video of Sua-ku-sua https://youtu.be/_TGctrB9oiY. Study the proper way of executing the basic steps of the dance. Be ready to perform the basic steps of the dance and answer the following questions.

1. What life experiences does the dance portray?
2. Do proper expressions affect the dances? Explain.

Learning Task 9: Demonstrate the basic dance steps of the dance Sua-Ku-Sua as shown in the video you have watched on Learning task 4. You can perform with the help of your family members. Take a video of your performance and send it to your teacher. You will be graded according to the criteria given below.

Remember:

To make your performance extra special you can use costumes and instruments that you can find at home. You can use improvised materials like paper fans, blankets, or curtains as your costumes.

	Execution and	Choreography and	Impact of the
5	Performs steps with high level of mastery.	The performance is well choreographed	The performance was done with a very great impact.
4	Performs steps with mastery.	Most part of the performance was choreographed.	The performance was done with good impact.
3	Performs most of the steps with mastery.	The performance is moderately choreographed.	The performance was done with less impact.
2	Performs steps with a little mastery.	Limited choreography is present in the performance.	The performance was done with no impact.

Learning Task 10: Create your own sentence that can describe or elaborate the concept the Sua—ku—Sua. Write your answer on your answer sheet.

S- _____

U- _____

A- _____

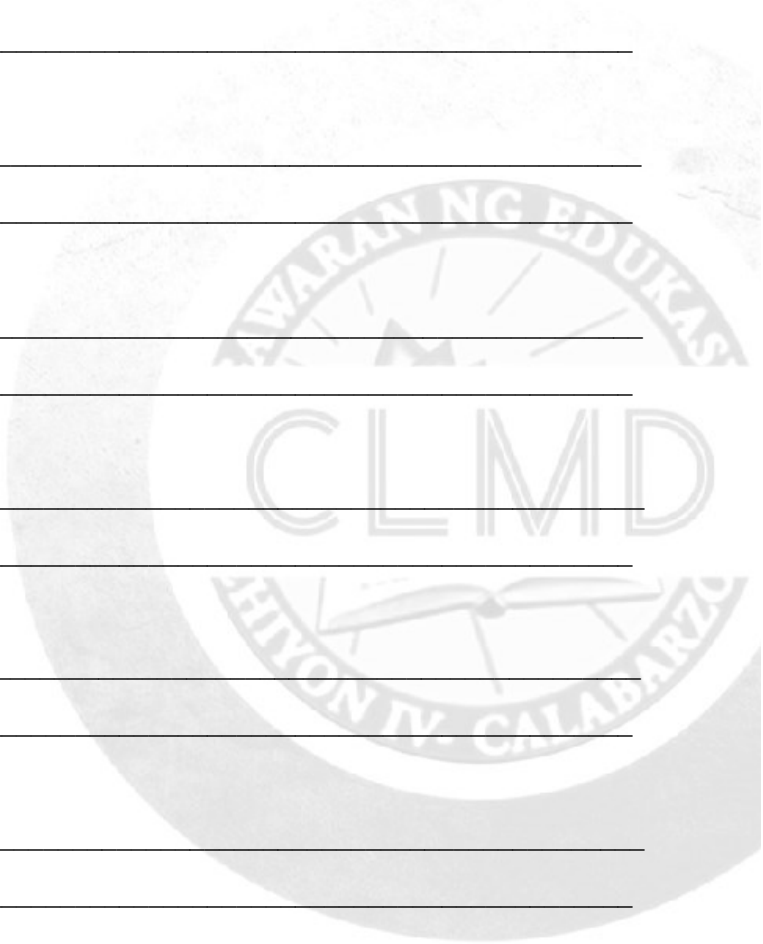
K- _____

U- _____

S- _____

U- _____

A- _____



Learning Task 11: Put a check mark (/) on each number that best describes your performance on learning task 5. Do it on your answer sheet.

- _____ 1. I enjoyed executing the dance steps.
- _____ 2. I danced gracefully.
- _____ 3. I followed the instructions given by the teacher.
- _____ 4. I performed the basic movements correctly.
- _____ 5. I find dancing an effective way of expressing feelings.

A

This activity aims to assess your understanding by completing these unfinished statement.

- 1. I learned that _____.
- 2. Folk dance costumes tell about the _____.
- 3. Folk dance differ in _____.
- 4. _____ can be a way to enhance individual _____.
- 5. I fell I am _____
in performing folk dances.

Philippine Folk Dances with Asian Influences

Lesson

I

This week, you are about to perform Philippine Folk Dance with Asian influences using hand properties.

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: Social dance

Costume

Female: Siesgo & 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

Formation : Partners stand about six feet apart. One or more pairs in a set can take part in the dance, in any formation desired.

This is a dance of the ethnic people living in the western side of the Cordilleras way back before during the coming of the Americans to our country. During the Christmas, young boys and girls accompanied by their elders should 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 more other things.



SAKUTING
Philippine Folk Dances
by Francisca Reyes Aquino

Entrance:

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.

b. Bend downward. Strike sticks 3x R and L, L over R, R over L.2M

c. Straighten trunk. Strike sticks in front and waist level 3x L over R, R over L and Lover R.

d. Waltz step R . Waltz L . Strike sticks 3x to a measure. 2M

e. 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

f. 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

g. 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

h. Waltz step to proper places. Strike own sticks R over L, L over R, R over L.
 1M

i. Repeat (a) to (f) starting L and standing by L shoulders.

Start all strikes of sticks with L over R.8M

j. 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 R1M
- 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 alternately8M
- d. Girls perform Boy’s Part while Boys perform Girls part.8M
- e. New Formation:

Figure VII

Music G. Partners face each other.

All stand in place.

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

FIGURE VIII

Music H. Circle formation facing clockwise.

- a. 16 waltz steps Strike own sticks 3x to a measure.16M
- b. 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.

- a. 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
- b. 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.
- c. Repeat (a).1M
- d. Repeat (b).1M
- e. Repeat movements (a) and (b); partners meet each other; exit.1M

BINISLAKAN

Dance Researcher: Francisca Reyes- Aquino

Meaning: With the use of sticks

Dance Culture: Christian-Lowland

Place of Origin: Lingayen, Pangasinan

Country of Influence: China

Ethno-linguistic Group: Pangasinense

Classification: Social dance

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 in Almazin, a small place between barrio Pangasinan (Pulong) and Maniboc danced this to commemorate the stay of Limalong, a Chinese pirate who built this kingdom here.

The dancers look backward or upward in some of the movements; hence, 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:

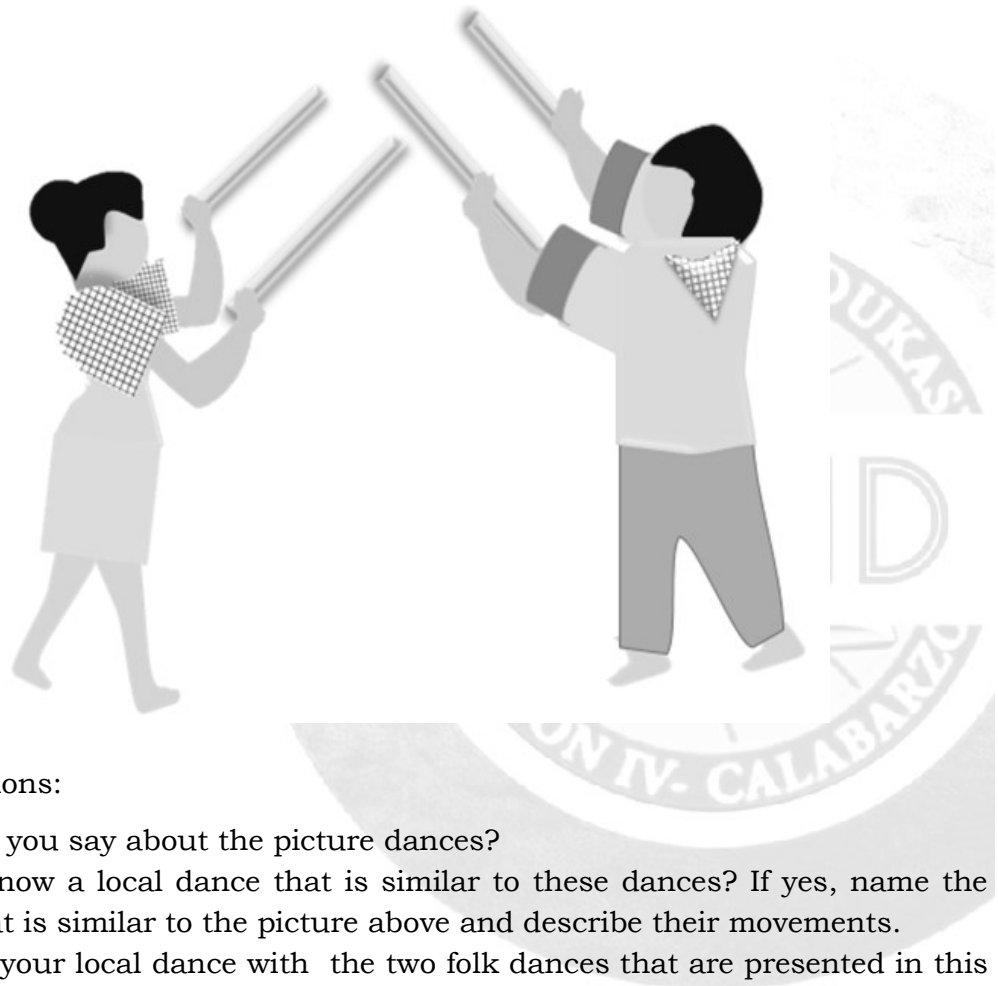
Count : One, two, one and two, and one and two and

Formation : One or more pairs in a set can take part in the dance, in any formation desired.



D

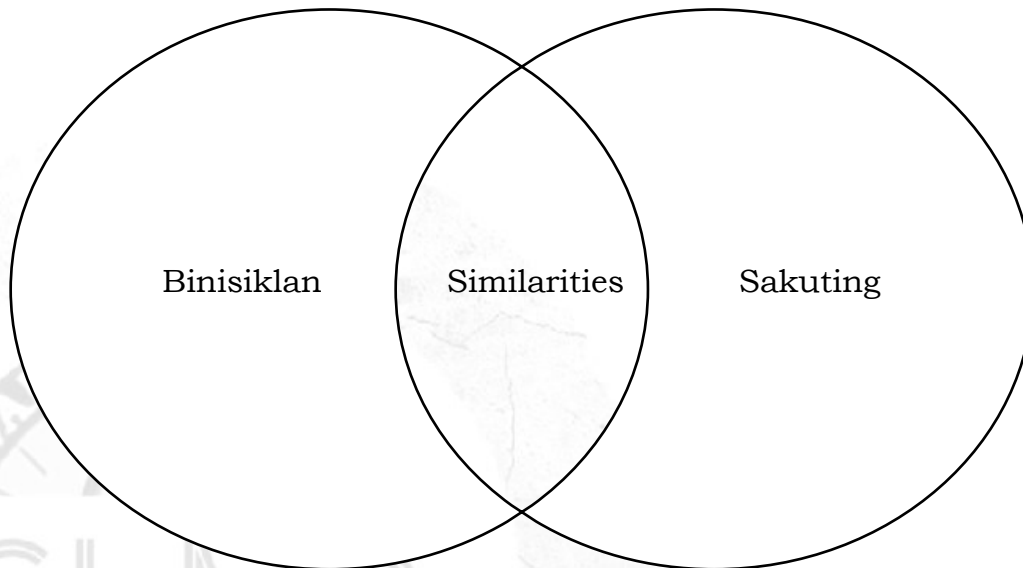
Learning Task 1 : Analyze the picture below and answer the guide questions. Do this on your answer sheet.



Guide Questions:

1. What can you say about the picture dances?
2. Do you know a local dance that is similar to these dances? If yes, name the dance that is similar to the picture above and describe their movements.
3. Compare your local dance with the two folk dances that are presented in this module.

Learning Task 2: Compare and contrast the two folkdances in accordance to their nature and movement. Draw a Venn Diagram on your answer sheet.



Learning Task 3: We have studied different festivals that we celebrate in our country. Most of these folk dances that consist of different costumes. These costumes symbolize the culture tradition and norms of the Filipinos. In line with these, there are also of colorful design that connotes the ideas of the places. For this activity follow the GRASP format of your performance task.

Goal—Your goal is to showcase any costume of folkdance

Responsibility— You will be a designer of your own costume . It must include various colors that will attract to the audience.

Audience—Your teacher and your family will be the one who will appreciate your work

Situation—As a student of grade level 8 you were task to perform a festival dance of your choice. On the other hand you don't have expensive material that can be use for your costume. Since you're a resourceful individual you will create a particular headdress from the scrap or recyclable materials. You can find any materials in your house like news papers, magazine, pet bottles, thin cans, glue, glue stick, etc. .

P—From recyclable materials in your house you must create a particular headdress that can be used for your chosen festival dance.

Learning Task 4 : Write your answer on your answer sheet.

1. What is the significant value of proper expression in folk dancing?
2. What is the importance of knowing the tradition of other region in terms of their folk dances?
3. How do folk dances help you to be physically fit as an individual?

Arrange the following jumbled letters associated to regional and national dances and describe each dance. Write your answer on your answer sheet.

- _____ 1. GANAPYAL
 _____ 2. LABISNIKAN
 _____ 3. ASU-UK-ASU
 _____ 4. GIKNATUS
 _____ 5. IKTOLS

Learning Task 5 : Complete the table below by filling out the information needed based into the respective folk dances. Write your answer on your answer sheet.

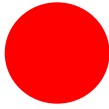
Folk Dance	Origin	Meaning	Classification	Country Influence
1.	Abra and Ilocos Norte	rhythmic sticks producing the accompaniment for the dance	2.	China
Pangalay	3.	Fingernail	4.	Thailand, Malaysia Burma Cambodia and Indonesia
Sua - ku Sua	5.	My Pomelo Tree	6.	China, Malaysia and Indonesia
7.	Lingayen, Pangasinan	With the use of sticks	Social dance	8.
Tiklos	Leyte and Panay	9.	10.	China, Burma and Cambodia



Write your answer to these question in your answer sheet.

1. Have you ever thought if expressing your feeling through the dance you performed? Explain.

2. Do you find dancing an effective way of expressing yourself ? Justify your answer.



Answer Key

WEEK 1

Learning Task 1:
 1. 2nd Position
 2. 4th Position
 3. 1st position
 4. 3rd Position
 5. 5th Position

Learning Task 12
 1. C
 2. A
 3. C
 4. B
 5. B
 6. C
 7. A
 8. B
 9. C
 10. D

WEEK 2

Learning Task 1:
 1. Waltz step
 2. Pivot
 3. Stamping
 4. Slide
 5. Mincing
 6. Gallop
 7. Bleking
 8. Change step
 9. Hop step
 10. Touch step

Learning Task 5
 1. I
 2. J
 3. K
 4. D
 5. L
 6. H
 7. E
 8. B
 9. C
 10. G
 11. M
 12. A
 13. F

WEEKS 6-8

Learning Task 4
 1. Pangalay
 2. Binislakan
 3. Sua-ku-Sua
 4. Sakuting
 5. Tiklos

Learning Task 5
 1. Sakuting
 2. Social Dance
 3. Sulu
 4. Wedding / Festival
 Dance
 5. Jolo Sulu
 6. Courtship Dance
 7. Binislakan
 8. China
 9. Peasants
 10. Recreational Dance

PIVOT Assessment Card for Learners

Personal Assessment on Learner's Level of Performance

Using the symbols below, choose one which best describes your experience in working on each given task. Draw it in the column for Level of Performance (LP). Be guided by the descriptions below.



- ★ - I was able to do/perform the task without any difficulty. The task helped me in understanding the target content/lesson.
 - ✓ - I was able to do/perform the task. It was quite challenging but it still helped me in understanding the target content/lesson.
 - ?
- I was not able to do/perform the task. It was extremely difficult. I need additional enrichment activities to be able to do/perform this task.

Distribution of Learning Tasks Per Week for Quarter 4

Week 1	LP	Week 2	LP	Week 3	LP	Week 4	LP
Learning Task 1		Learning Task 1		Learning Task 1		Learning Task 1	
Learning Task 2		Learning Task 2		Learning Task 2		Learning Task 2	
Learning Task 3		Learning Task 3		Learning Task 3		Learning Task 3	
Learning Task 4		Learning Task 4		Learning Task 4		Learning Task 4	
Learning Task 5		Learning Task 5		Learning Task 5		Learning Task 5	
Learning Task 6		Learning Task 6		Learning Task 6		Learning Task 6	
Learning Task 7		Learning Task 7		Learning Task 7		Learning Task 7	
Learning Task 8		Learning Task 8		Learning Task 8		Learning Task 8	

Week 5	LP	Week 6	LP	Week 7	LP	Week 8	LP
Learning Task 1		Learning Task 1		Learning Task 1		Learning Task 1	
Learning Task 2		Learning Task 2		Learning Task 2		Learning Task 2	
Learning Task 3		Learning Task 3		Learning Task 3		Learning Task 3	
Learning Task 4		Learning Task 4		Learning Task 4		Learning Task 4	
Learning Task 5		Learning Task 5		Learning Task 5		Learning Task 5	
Learning Task 6		Learning Task 6		Learning Task 6		Learning Task 6	
Learning Task 7		Learning Task 7		Learning Task 7		Learning Task 7	
Learning Task 8		Learning Task 8		Learning Task 8		Learning Task 8	

Note: If the lesson is designed for two or more weeks as shown in the eartag, just copy your personal evaluation indicated in the first Level of Performance found in the second column up to the succeeding columns, ie. if the lesson is designed for weeks 4-6, just copy your personal evaluation indicated in the LP column for week 4, week 5 and week 6. Thank you.



References

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- Department of Education. (2017). *Learner's Material: Physical Education and Health –Grade 7*. Pasig City: Department of Education.
- Department of Education. (2021). *Learner's Packet: Physical Education 8: Dance Steps and Dance Pattern*.
- Department of Education. (2021). *Learner's Packet: Physical Education 8: Nature and Background of Folk Dances*.

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<https://tinyurl.com/Concerns-on-PIVOT4A-SLMs>

