

LEARNING RESOURCE

FOLK DANCE



ASIAN FOLK DANCES

QUARTER 3

LEARNING RESOURCE for FOLK DANCE

DANCE PRODUCTION AND ITS COMPONENTS QUARTER 3

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Development Team of the Learning Resource

Writers: Dr. Corazon Odan Agustin

Editors:

Reviewers:

Illustrator:

Layout Artist: Jandy S. Danzalan

Management Team: Marichu Tellano and Henrietta Kangleon (NCCA), Tanya P. Lopez (PerfLab)

For inquiries or feedback, please write or call:

NATIONAL COMMISSION FOR CULTURE AND THE ARTS

633 General Luna Street, Intramuros, Manila

E-mail: info@ncca.gov.ph

Trunkline: (02) 85272192 8527-2202 8527-2210 8527-2195 to 97 8527-2217 to 18

FOREWORD

Welcome to this Learning Resource for Dance Education.

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation, and provides you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21st Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop *Higher Order Thinking Skills* of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all activities, will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

INTRODUCTION AND OBJECTIVES

Welcome to Dance Education Grade 8, Quarter 3, on understanding and appreciation of different Asian Folk Dances and their relation with Philippine Folk Dances.

In Quarter 1, you learned the basic Folk Dance Fundamentals, basic Fundamental Steps and Movements and three (3) Philippine Folk Dances from Luzon, Visayas and Mindanao. We have an array of beautiful Philippine Folk Dances that speaks of our rich cultural heritage. The SPA grade 8 curriculum requires not just learning Philippine Folk Dances but also dances from other Asian countries.

This quarter lessons will provide you a better understanding on the nature and characteristics of dances from other Asian countries, their music, costume, basic steps and movements. More so, the ability to learn and perform three (3) Asian dances will be a unique and interesting experience.

At the end of this Learning Resource, you are expected to:

1. Discuss the historical background, Nature and Characteristics, Similarities and Differences of Asian Folk Dances.
2. Execute the Basic Steps and Movements of selected Asian Dances.
3. Perform/Showcase selected Asian Dances with respect to its culture.

This Learning Resources Material may be used for, and applicable to the following DepEd codes:

SPA-D-DAC-IIa-j-1
SPA-D-SPF8-IIa-j-2
SPA-D-SPF8-IIa-j-5

If you are ready, we are differently ready! So, let's begin!

TOPIC 1: UNDERSTANDING ASIAN DANCES

ASIAN FOLK DANCES

Asia is the largest and most populated continent primarily located in the Eastern and Northern Hemisphere. It's landform is divided into five major regions; the Central Asia, East Asia, South Asia, South East Asia and Western Asia.



Retrieved from: <https://pixabay.com/photos/china-acrobatics-dance-chinese-1478512/>

The Philippines is an archipelago in Southeast Asia that is situated in the Western Pacific Ocean and consists of about seven thousand six hundred (7, 640) islands that are broadly categorized under three {3} main geographical division from North to South; the Luzon, Visayas and Mindanao Region.

The K-12 Dance Curriculum provide opportunities for students to develop their given talents/skills to express their thoughts, ideas and emotions thru the art of dance.

The grade 8 1st quarter content standard gives emphasis on Philippines Folk Dances, particularly the Historical Context of local, regional and national dances or dances from the three {3} island clusters, Luzon, Visayas and Mindanao. The 2nd Quarter deals on Staging Philippine Folk Dances for production/performances.

This quarter will lead you to a better understanding and appreciation of other Asian dances and their relation with Philippine dances.

A. BASIC DANCE CONCEPTS

- **Meaning/Definition of Dance**

Dance is an art form characterized by the use of human bodily movements that serves as a vehicle of self-expression with musical accompaniment. Dance is the oldest form of Arts thus, it has been called mother of the Arts. A dance may tell a story, set a mood, or express an emotion. It may also be a form of recreation and it provides fun, relaxation and companionship.

People dance because it is used in worship. It also play a role in courtship. Primitive people believe that dance bring them magical power, victory or to restore health to life. People loves to dance to have fun and to entertain people. It also serves as a form of exercise where lots of people are engaged into.

Dance is most commonly defined as a way of human expression through movement. It is a performing art from consisting of purposefully selected sequences of human movement. This movement has aesthetic and symbolic value, and is acknowledged as dance by performers, and observes within a particular culture.

- **Functions of Dance**

- **Dance as Artistic Expression**

Dance is a means of allowing human beings express inner feelings, thoughts, and experiences. Dance is an art form in which human movement becomes the medium for sensing, understanding and communicating ideas, feelings, and experiences. Dance is a kind of artistic expression which is based on the principles of aesthetic and the body movement as medium.

- **Dance as Emotional Expression**

Dance is to convey or release emotions through movement. Emotion is the essence of movement. Emotions are actually embodied in our physical body and are a major part of how we move.

- **Dance as Non-Verbal Communication**

Nonverbal communication is a process of communication through sending and receiving wordless messages.

Reminders: Verbal and non-verbal are all types of communication. But the difference between them is that we use our voice in verbal communication and we use body signs in non-verbal communication.

- **Forms of non-verbal communication**

- ***Eye Contact** – a key characteristic of non-verbal communication, expresses much without using a single word. In American culture, maintaining eye contact shows respect and indicates interest.

- ***Facial Expressions** – are the key characteristics of non-verbal communication. Your facial expression can communicate happiness, sadness, anger or fear.

- ***Posture** – Posture and how you carry yourself tells a lot about you. How you walk, sit, stand or hold your head and not only indicates your current mood, but also your personality in general.

- ***Haptic or Touch** – Haptic communication is communicating by touch. Touch or Haptic is the characteristic of non-verbal communication and used when we come into physical contact with other people.

- ***Gestures** – is a characteristics of non-verbal communication in which visible body actions communicate particular message. Gestures include movement of the hands, face, or other parts of the body.

- ***Personal Space** your “bubble” – the space you place between yourself and others. This invisible boundary becomes apparent only when someone bumps or tries to enter you bubble.

- **Societal Role of Dance**

Dance is an art form that is becoming more and more appreciated every day. In urban and rural communities play an important role with significant culture and cultural benefits. They expand social and cultural interaction, and provide an over all community feeling of well-being and togetherness. Through dance, students learn teamwork, focus, and improvisational skills.



Retrieved from: <https://pixabay.com/photos/children-china-dance-chinese-knot-4804963/>

B. FOLK DANCE

Folk Dance is a dance developed by people that reflects the life of the people of a certain country, region or locality. It is a cultural art form that depicts the customs, beliefs and traditions of people that is handed down from generations to generation. It is a reflection of any cultural heritage.

➤ **The Role of Folk Dance in the Culture of the People**

- Folk Dance preserves and keeps the culture of people alive.
- Dance keeps the history alive as well
- Dances are ways of celebrating special or community events.

➤ **Characteristics of Folk Dance**

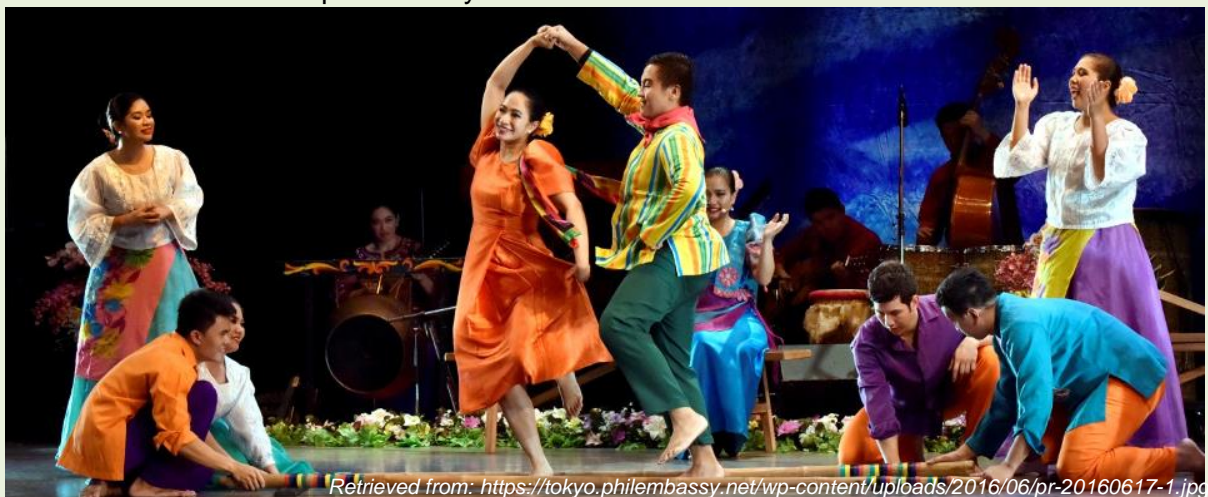
- In general, dancers stand apart.
- There is little, if any body contact.
- Most dances are done by pairs or couples.
- Hand movements play an important part.
- Most figures are in long formation.
- Most dances begin and end with “saludo”.
- Dance from low land have more foreign elements than those in upland.
- War dances are found in non-Christian tribes.
- It is traditional.
- It is an expressive behavior.

➤ **Healthful Benefits of Folk Dance**

- Builds stronger bones and reduce risks of Osteoporosis
- Provides better coordination, agility and flexibility
- Improves balance and spatial awareness

➤ **Why Philippine Folk Dance is unique**

Philippine folk dances are colorful, beautiful and vibrant. Their movements, costume and music depicts the unique Filipino culture that is important in building a national Filipino identity.



Retrieved from: <https://tokyo.philembassy.net/wp-content/uploads/2016/06/pr-20160617-1.jpg>

C. DANCES FROM OTHER ASIAN COUNTRIES

Asian Dances	Origin/Country	Nature/Characteristic
Dragon Dance	China	A Traditional Dance that depicts the appearance of a dragon that is fearsome and bold but has benevolent disposition and represent power and dignity.
Lion Dance	China	A Chinese Traditional Dance usually performed during Chinese New Year. Performers mimic a Lion's movements in a lion's costume to bring luck of fortune.
Chinese Fan Dance	Chine	The Dance represents beauty, grace and delicacy. Dance movements is composed of consistently changing rhythm and changing body positions.
Bon Odori	Japan	A Buddhist inspired ritual that honors the spirit of one's ancestors.
Japanese Parasol Dance	Japan	A simple dance suited for girls that uses an umbrella as an implement and utilizing shuffling steps.
Horra Arabi	Arabia	An energetic circle dance, performed in short lines during special occasions for relatives and displays expression of happiness.
Buchaecham	Korea	An elaborate shamanie fan dance performed by graceful female dancers forming butterflies and flowers with decorative peony painted fans
Unicorn Dance	South Vietnam	A Korean style/version of the Chinese New Year's Dragon Dance
Kalbeya	India	A gypsy snake dance performed by graceful and charming women with traditional music played by men (flute)
Bhangra		A circle folk dance of the Pungyabs played with drums.



Retrieved from: <https://www.danceanddance.com/styles/Parasol.jpg>



Retrieved from: https://blessingsonthenet.com/img/uploads/indiancultures/aim_bn_1323671877.jpg

TOPIC REFLECTION

Asian countries have an array of folk dances that are reflective of their culture and tradition. These folk dances are the products of the artistry and imagination of tribes/ people. Getting aware of the nature and characteristics of some Asian Dances and being able to perform some will provide a better understanding of other cultures/traditions and enrich one's cultural awareness.

ACTIVITY 1

SIMILARITIES AND DEFFIRENCES OF ASIAN DANCES

In this activity, you will be asked to identify / compare some similarities and differences of some Asian Dances in terms of their origin, nature and characteristics.

Fill out the chart below:

3-2-1 CHART		
3 Similarities of Philippines and other Asian Dances	2 Differences of Philippines and other Asian Dances	1 Question you want to ask/cleared about

ACTIVITY 2

CLASSIFICATION

Identity/Classify if the dance terms below are basic steps, movements, costume, props and formation. Write the corresponding letters;

BS - Basic Step
M - Movement
C - Costume
P - Props
F - Formation

- | | |
|-----------------------------|---|
| _____ 1. Umbrella | _____ 9. Hop and Place heel |
| _____ 2. Single Circle | _____ 10. Bright colored kimono |
| _____ 3. Bend trunk forward | _____ 11. Slight jumps forward |
| _____ 4. Wooden shoes | _____ 12. Japanese sandals |
| _____ 5. Folded arms | _____ 13. Fanning vigorously |
| _____ 6. Shuffling forward | _____ 14. Slight swaying body |
| _____ 7. Set of 4 pairs | _____ 15. Long blouse and loose drawers |
| _____ 8. Big fan | |

TOPIC 2: UNDERSTANDING ASIAN DANCES

Effective learning is complementary any to effective teaching. Effective teaching is the key to effective learning. Since folk dances are handed down from generation to generation, most of them if not all are documented meaning, they have literature where the steps, movements and music are given. With these, the need for the correct interpretation of the given literature is very vital especially among dance teachers. Below are tips/ suggestions in teaching folk dances

A. Tips / suggestions in teaching Folk Dances

- State the title, of the dance, the meaning, the place of origin, classification, etc.
- Give the historical background/ context of the dance
- Mention the dance properties such as the costume, dance implement, costume, formation music and counting.
- Teach the basic steps and movements use in the dance
- Teach the steps and movements by figure
- Review the top figures before teaching the succeeding figures for sequence connectivity and mastery purposes.
- Use only the given music for the dance

B. Learning Three (3) suggested Asian Dances

1. Chinese Fan Dance
2. Japanese Parasol Dance
3. Horra Arabi

1. Chinese Fan Dance

Background /Context:

Fan Dance originated from chaoxin, one of the minority ethnic groups of china. It is used to pass down stories and traditions of Chinese culture. It displays beauty grace and fineness of movements.

The big fan used as props can make the limbs look longer and enhance / accentuate the dancers movements and costume.

Dance movements includes consistent changing of body positions & changing Rhythm. This simple but interesting dance is suited for girls



Retrieved from: <https://www.laviezine.com/wp-content/uploads/2015/12/Fan-Dance-1024x768.jpg>

Dance Properties

Custom

Girl : Chinese blouse and long loose drawers of any color
Chinese Sandals

Dance Implement A big Fan

Music in 2/4 time signature divided into 6 parts

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

Formation one to any number of participants may take part and maybe arranged in any desired formation.

Basic Dance Steps used	Basic Movement used
<ul style="list-style-type: none"> ▪ Shuffling ▪ Small jumps ▪ Swing step ▪ Close step ▪ 3 step turn 	<ul style="list-style-type: none"> - Folded arms in front - Slight swaying of body to right and left - Slight bending of knees - Head bending forward and erect - Arms in reverse T and forefinger pointing upward - Nodding head - Covering face with fan - Striking fan against the palm - Kneel and sit on heels - Pointing forefinger to Right and Left foot - Raise and lower heels - Turning clockwise and counterclockwise

CHINESE FAN DANCE

(Chinese)

This is a simple but interesting dance especially suitable for girls.

COSTUME: Girl—Chinese blouse and long, loose drawers of any color. Chinese sandals, a big fan.

MUSIC is divided into six parts: A, B, C, D, E, and Finale.

COUNT one, two or one, and, two to a measure.

FORMATION. One to any number of participants may take part in this dance. If many are taking part they may be arranged in any desired formation.

— I —

Music A. Play Once.

Pause (2 M) 2 M

(a) Shuffling steps forward to place. Arms folded in front, hands tucked inside sleeves. The fan is kept in one pocket or left hanging at the right side of the waist. The body is swayed very slightly to right (1 M) and left side (1 M) alternately for seven measures 7 M

— II —

Music B. Play Two Times

(a) Take a small jump forward, bending knees slightly. Arms are still folded in front. Bend head forward as the jump is made (cts. 1, 2). Slowly straighten knees and raise head to erect position (cts. 1, 2) 2 M

(b) Repeat (a) three more times 6 M

(c) Repeat (a) and (b), jumping backward 8 M

— III —

Music C. Play Once.

(a) Swing R foot forward (ct. 1), swing the same foot sideward right (ct. 2), three steps in place (R, L, R) (cts. 1, and, 2). Arms still folded in front. Twist the body a little to the right as the R foot is swung to the side 2 M

(b) Repeat (a) to the left, starting with the L foot 2 M

(c) Repeat (a) and (b) 4 M

— IV —

Music C. Play Once.

(a) Step R foot sideward (ct. 1) close L to R foot (ct. 2). Arms in reverse "T" position, forefingers pointing upward (the other four fingers are loosely closed) 1 M

(b) Bend knees slightly at the same time, dipping both hands toward the chest without lowering the elbows and nodding head forward (ct. 1), straighten knees and head, hands return to first position (ct. 2) 1 M

(c) Repeat (a) and (b) to left side, starting with the L foot 2 M

(d) Repeat all (a — c) 4 M

Music D. Play Two Times

- (a) Take fan and open. Hold with the R hand and cover face so eyes just show. Turn head to right (cts. 1, 2), turn to front (cts. 1, 2), turn to left (cts. 1, 2), turn to front again (cts. 1, 2). 4 M
- (b) Close the fan and strike it lightly against the palm of the L hand (four taps for every count). Move L hand from sideward left — overhead — sideward right (4 M). The fan is continuously tapped against the palm. 4 M
- (c) Kneel and sit on heels 1 M
- (d) Repeat (a) and (b) in kneeling position 8 M
- (e) Stand and keep fan 1 M

Music E. Play Once.

- (a) Point R foot in intermediate in front (obliquely), bend L knee slightly. Point R forefinger to R foot and look at the R foot at the same time (ct. 1). Put the feet together and straighten knees, arms in reverse "T" position, forefingers pointing upward (ct. 2). Raise the heels (ct. 1) lower heels (ct. 2) 2 M
- (b) Repeat (a) with L foot and L hand. 2 M
- (c) Repeat (a) and (b). 4 M

Music E. Play Once.

- (a) Take fan and open with the R hand, starting with the R foot, execute shuffling steps forward moving clockwise. Hold fan at chest level, fanning vigorously. Bend the body slightly forward. (8 cts.) 4 M
- (b) Turn right about. Repeat (a), counterclockwise (8 cts.) 4 M

Finale

Music Finale.

- (a) Close fan and keep. Bow low (1 M), straighten trunk (1 M). Repeat once more (2 M). 4 M
- (b) Three-step turn right in place and bow low 3 M

NOTE: The exit may be done as in fig. 1. Use the same music.

2. Japanese Parasol Dance

Background /Context:

The Japanese Parasol Dance is a simple dance from Kabuki that is suited for girls. The basic steps used is the shuffling step. A Japanese umbrella is used as an implement in the dance.



Retrieved from: https://c1.staticflickr.com/7/6113/6316910850_1dfafae741_b.jpg

Dance Properties

- Costume** Girls wear a bright colored kimono, bright colored flowers in hair, a Japanese Parasol, Japanese wooden shoes.
- Music** in 2/4 time signature divided into 3 parts
- Counting** one, two or one, two, three, four to a measure
- Formation** Dances are arranged in groups of four, standing about four feet apart facing the audience. They hold the handle of an open parasol with two hands at chest level. Any number of sets can join.

Basic Steps used:

Basic Dance Steps used	Basic Movement used
<ul style="list-style-type: none"> ▪ Shuffling steps forward and backward ▪ Shuffling step turn clockwise and counterclockwise 	<ul style="list-style-type: none"> - Twirling the parasol - Bending and straightening knees - Head bending right and left - Kneel and slowly bend trunk forward until the head touches the floor - Rolling parasol around self clockwise and counterclockwise

JAPANESE PARASOL DANCE

(Japanese)

This is a very colorful, easy dance for girls. It is customary with Japanese girls to use umbrella for rain and sunshine.

COSTUME. *Girls* — Bright colored kimomo, bright colored flowers in hair, a Japanese parasol, Japanese wooden shoes.

MUSIC is composed of three parts: A, B, and C.

The Music used here is "Mikado".

COUNT *one, two* to a measure or *one, two, three, four* to two measures.

FORMATION. In groups of four facing the audience. The open parasol is held with two hands over the head, the hands holding the handle at chest level. They stand about four feet away from each other. One to any number of sets may take part in this dance.

0	0	0	0	0	0	0	0
1	2	3	4	1	2	3	4
0				0			
1				2			

— I —

Music A.

- (a) Starting with the R foot, execute shuffling steps forward. Twirl the parasol overhead (8 cts.) 4 M
- (b) With shuffling steps turn around in place clockwise. Twirl the parasol over the R shoulder (4 cts.) 2 M
- (c) Repeat (b) turning counterclockwise. Transfer parasol to the L shoulder (4 cts.) 2 M
- (d) Turn right about and repeat (a) going to proper place. Twirl the parasol overhead. Finish facing front. 4 M
- (e) Repeat (b) and (c) 4 M

— II —

Music B.

- (a) Step R sideward (ct. 1), step L close to R foot (ct. 2) bend knees slightly (ct. 3), straighten knees (ct. 4). Bend the head slightly to the right side, parasol resting on the R shoulder (do not twirl) 2 M
- (b) Repeat (a) to the left side, starting with the L foot. Transfer the parasol to the L shoulder (cts. 1 - 4). 2 M
- (c) Repeat (a) and (b) 4 M
- (d) With No. 1 leading, execute shuffling steps moving clockwise. Each group makes its own circle. Twirl parasol on the R shoulder (8 cts.) 4 M
- (e) Turn right about and repeat (d) counterclockwise. Transfer parasol to the L shoulder. 4 M

— III —

Music C.

- (a) All bend forward and drop on knees. Place the parasol behind. Bend trunk slowly forward until the head touches the floor (obeisance) (8 cts.). 4 M
- (b) Raise the trunk slowly and take parasol with both hands and place it in front (8 cts.). 4 M
- (c) In kneeling position, sit on the heels (Japanese fashion). Raise the head and look around the parasol at the right side side (4 cts.) and to the left side (4 cts.). 4 M
- (d) Repeat (c) 4 M

IV

Music A.

- (a) Each girl rolls her own parasol around self clockwise (4 cts.) and counterclockwise (4 cts.). 4 M
- (b) Roll it in front to sideward right (2 cts.) and to sideward left (2 cts.). 2 M
- (c) Repeat (b) 2 M
- (d) Repeat (a) and (b) 6 M
- (e) All take parasol and stand up with the R foot first (4 cts.). 2 M

— V —

Music B.

All face right, holding parasol with two hands at thigh level (top toward the audience, handle toward the rear).

- (a) Execute shuffling steps forward, twirling parasol clockwise (4 cts.). 2 M
- (b) Turn left about, repeat (a), parasol top toward audience, (4 cts.) 2 M
- (c) Turn right about. Repeat (a) and (b). 4 M
- (d) Execute shuffling steps forward to form a square, each girl occupying a corner, facing a common center. 4 M

1	4	1	4
0	0	0	0
0	0	0	0
2	3	2	3

1	4
0	0
0	0
2	3

- (e) Turn around in place clockwise (2 M) and counterclockwise (2 M) as in figure I (b) and (c). Finish facing the center. 4 M
- (b) Turn around in place as in figure I (b) twice (8 cts.). Finish facing proper places. 4 M
- (c) Repeat (a) going to place. 2 M
- (d) With No. 1 leading each set turn once, clockwise and then exit. Use shuffling steps throughout, twirling the parasol on the shoulder. 8 M

Note: If more Music is needed, part C may be repeated as many times as necessary.

3. Horra Arabi

Background /Context:

Horra, also known as Debka Hora is a type of circle dance in short lines. Debka means an energetic dance done in short lines. This is a simple, easy and enjoyable dance for children.



Retrieved from: <https://i.ytimg.com/vi/9uJwoApJxcA/maxresdefault.jpg>

Dance Properties

Costume

Men	Wear long tunic top with pants
Women	Full skirts and colorful scarves around their neck along with belted mid-calf length.

Music

composed of one part of sixteen measures

Counting

one, two to a measures

Formation

Single circle facing in, hands placed on neighbors shoulders, no definite number of dancers are required.

Basic Steps used:

Hop on left and place right heel in front spring and hop on right and place left heel in front step cross
Slight jumping forward and backward

HORRA ARABI

(Arabian)

This dance from Arabia is simple and easy that children will find it very enjoyable to perform.

MUSIC is composed of one part of sixteen measures.

COUNT *one, two* to a measure.

FORMATION: Single circle, facing in, hands placed on neighbors' shoulders. No definite number of dancers are required. As many as can be accommodated may participate.

Directions

- | | |
|--|-----|
| (a) Hop on L and place R heel in front (ct. 1), repeat same (ct. 2) | 1 M |
| (b) Spring and hop on R and place L heel in front (ct. 1), repeat same (ct. 2). | 1 M |
| (c) Step L sideward (ct. 1), step R across L in rear (ct. 2). | 1 M |
| (d) With both feet, jump slightly forward (ct. 1), Jump backward to place (ct. 2). | 1 M |
| (e) Repeat all (a-d). | 4 M |

The dance may be repeated as many times as desired.

TOPIC REFLECTION

The steps, movements and music are the major properties of dance. Folk Dances are reflective of a country and people's culture.

Most Asian Dances have short and simple steps, graceful movements and colorful costumes that makes it very distinct, interesting and unique.

ACTIVITY 3

WHERE DO I BELONG

Fill up the table under as to what dance do the given steps, movements, music and costume belong. Write your answers on a separate sheet.

Chinese Fan Dance	Japanese Parasol Dance	Horra Arabi

- | | |
|--|---|
| <ul style="list-style-type: none"> Hop and place heel Tapping of fan against palm Music divided into 6 parts Fanning rigorously Long blouse and loose drawer Kneeling and sitting on heels Music composed of one part only Bending and straightening knees | <ul style="list-style-type: none"> Sandals Big fan Arms folded in front Body swayed slight right and Left Arms in reverse T Raise and lower heels Right hand at neighbors shoulder |
|--|---|

TOPIC 3: PERFORMANCE AND EVALUATION

Performance Evaluation is very vital to gauge/measure the effectiveness of the teaching and learning process. Checklist or rubrics can best serve the purpose.

Dance is a performance Art thus, execution of the correct steps and movement should be given emphasis. Folk Dance steps and movements are documented. The correct interpretation of the steps and proper execution of the movements is highly encouraged to give justice to the dance. Mastery of these is required. Mastery and precession of movements are vital aspects for a quality performance. These objectives can be attained through constant practice.

TOPIC REFLECTION

“Practice Makes Perfect” Practice is the keyword to mastery and perfection. The most effective way to master a dance is to preform it repeatedly. Staging a dance will enhance the quality of the production.

ENHANCEMENT ACTIVITY - PERFROMANCE and EVALUATION

- A. Group Rehearsals
- B. Group Performance

In preparation for your next quarter activity which is Staging Asian Dances for a production recital, you will be grouped into three (3) and be assigned a dance to a master and staged applying the elements of staging. You will be rated based on the given criteria / rubrics.

- Group 1 - Chinese Fan Dance
- Group 2 - Japanese Parasol Dance
- Group 3 - Horra Arabi

ASSESSMENT RUBRIC:

Level	1. Steps and Sequences	2. Grace and Projections	3. Mastery and Synchronization
4	Executes dance steps and figures with no more than 1 error.	Gracefulness and projection is outstanding	Steps and movements are mastered and synchronized with not more than 1 error
3	Executes dance steps and figures with no more than 2 errors.	Gracefulness and projection is very good	Steps and movements are mastered and synchronized with not more than 2 errors
2	Executes dance steps and figures with no more than 3 errors.	Grace and projection is satisfactory	Steps and movements are mastered and synchronized with not more than 3 errors.
1	Executes dance steps and figures with no more than 4 errors.	Gracefulness and projection is needs improvement	Steps and movements are mastered and synchronized with not more than 4 errors.

NOTES TO THE USER

To the Teacher:

Relevant and vital information for students/learners are provided in this Learning Resource Material to process the learning competency on “Understanding and Appreciation of Asian Dances”. Sample activities were provided and designed that can serve as pattern for more and varied activities for skill enhancement.

An important factor to learn a dance is to have knowledge and understanding of the historical background, which include the origin, the costume, music, and the nature and characteristics of the dance and the culture of the people of the place of origin.

Teaching a Folk Dance is a difficult task. Folk Dance steps, movements and music are documented/given (Literature based), the reason for the difficulty in imparting them. Correct interpretation of the dance literature and correct execution of the dance steps and movement is highly encouraged. Dance is a performance skill and the easiest and most effective manner of teaching the steps and movements is through actual demonstration or modeling. Teachers are known to be good models anyway.

CONGRATULATIONS TEACHER!

To the Learner:

This learning resource material has provided substantial and vital information for you to have a deeper knowledge and understanding of Asian Dances. Learning of at least three (3) Asian folk dances is one of the objectives of the unit. Activities and assessment measures were provided to gauge your achievement and performance.

The dance genre in focus in this material is, Asian Folk dances. It's not surprising to note that among male students, the least dance priority is folk dance. The major reason for this is, they have no freedom to improvise their movements, since folk dance steps, movements and music are given or documented and should be interpreted based on the literature, They may not sound interesting to you but once learned and mastered, interest and appreciation will follow.

Learning folk dances in processed more effectively thru movement demonstration which facilitates more effective and easier learning activity. Mastery and proper execution of the dance steps and movements is a MUST for a quality folk dance performance, thus practice and the enthusiasm to perform should be developed in you. A good dancer will exhibit/deliver a quality performance.

GOODLUCK DANCER!

REFERENCES

MELC'S for Special Program in the Arts

SANAYGURO Training Manual

PFDS SAYAW BOOKS

Fundamental Steps and Music – Francisca Reyes Aquino

Web.based sequences:

<http://www.theatersthrust.org.uk>

<http://dance.lovetoknow.com/asian-Folk-Dance>

<http://clipart-library.com/clipart/15553996.htm>

<https://www.worldatlas.com>

<https://www.slideshare.net>

<https://www.britanica.com>

<https://www.wikipedia.org>

<https://www.tehachapinecus.cc>

<https://www.betterhealth.vic>

<https://www.ethnicgroupsphi>

<https://dance.love to know>

<https://sites.google.com>

<https://en.m.wikipedia.orgE>

APPENDICES