

LEARNING RESOURCE

SPA - DANCE



BASIC CONCEPTS, CHARACTERISTICS AND FUNCTIONS OF DANCE

Quarter 3

LEARNING RESOURCE for SPA- DANCE 7

DANCE PRODUCTION AND ITS COMPONENTS QUARTER 3

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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

This module was designed and written for you to deeply understand the dance in general. The lessons are conceptualized for you to achieve the standards and gain what is essential in order for you to use it as your powerful weapon in mastering the dance skills that you already have.

After going through this module, you are expected to:

1. define dance;
2. discuss the functions of dance;
3. identify the nature and characteristics of each dance form/genre;
4. explain the relationships of the different dance forms/genre; and
5. execute dance movements of some genres using the basic concepts, characteristics and functions of the dance.

CONTENT AND ACTIVITIES

LESSON 1: Nature and Characteristics of Dances Forms/Genres

How often do you watch television? What are the shows that you are looking forward to watch every week? Have you tried to watch to a dance production number or dance contest? What can you say about it? Do they always the same? Can you differentiate their style?

We understood that dance has various functions. Regardless of its reason why a person is performing it, we know that it how dance could help someone and express his/ her feelings. Among the functions of dance, can you list down 5 that you want to use as your personal reasons how the dance will be part of your lives 10 years from now. Also, what dance style would be your expertise? Why? Can you share some its characteristics?

Activity 1. Name the following dance personalities/ groups known in the Philippines. The first letter is given for you. Below the first line, write the dance style associated to them.



S _____



A _____



R _____



J _____



L _____



G _____

Activity 2. How many correct answers were you able to get? Write a brief explanation of the result.

Generally, we can identify the dance through its characteristics such as: use of the human body wherein we are concerned only with those forms of dance which involve people in performance; extend through time where there is a continuous sequence of activity that may perform in a minute or several hours of the day; exists in space either in general space or personal space; exist in force; exists in flow where the amount of energy which is restricted within or gathered toward the physical center of movement, or released away from the center.

More so, dance is accompanied by rhythm which is performed either to the accompaniment of music, chanting, hand-clapping, or percussive beating; serves to communicate ranging from the literal characterization or story telling of pantomimic dance or traditional ballet, to the expression of personal emotion or physical exuberance; and most dance has a characteristic movement style and has a structure of form. To give a brief knowledge about the different dance genre

Under the aristocratic influence, ballet evolved as a formalized style of dance. As other types of artistic elements a formal dance technique is combined with costumes, scenery, and music. To make a dramatic storyline, ballet integrated dance, music, the stage design and poetry. The roll was at first a virtual part of the opera. Its roots date back to the fifteenth and sixteenth centuries, and started as entertainment form for aristocrats. Ballet started at Italian Renaissance courts and Catherine de 'Medici spread it from Italy to France. It later evolved into a French and Russian concert dance style. King Louis XIV founded the Académie Royale de Musique, the first professional ballet company from which the Paris Opera Ballet grew.

In the 1980s, the field of "contemporary dance" was referring to the wave of young dancers who did not want to adopt traditional classical ballet and lyrical dance forms, but rather wanted to explore the area of modern artistic movements gathered from all the world's dance styles. So contemporary dances do not use set movements and rather seek to create entirely new forms and dynamics, such as quick oppositional moves, shifting alignments, expressions of raw emotions, systematic breathing, dancing moves preformed in non-standing positions (for example lying on the floor), and in general trying to find the absolute limits of our human form and physique.

A number of prominent Contemporary dance masters such as Isadora Duncan, Martha Graham and Merce Cunningham can trace the roots of this famous dance movement. All of them wanted to show the world that contemporary dancers should embrace freedom, ignore old dance conventions, and explore the boundaries of the human body and visual feelings, Also, some of the precursors of contemporary dance can be found in the old Zen Buddhism and Indian Health Yoga methods of the centuries, which combine various dance ideologies closely to the concepts of contemporary dance.

Ballroom dance is a type of social dancing which was originally practiced in Europe and the United States and performed by couples and follows prescribed steps. Historically, the tradition was differentiated from folk or country dance by its affiliation with the social elite groups and invitational dance events. Ballroom dance, however, is present in many parts of the world in the 21st century, and has practitioners in nearly all segments of society. It is presented in different ways including invitational and public dance activities, professional performances, dance exhibitions, and formal competitions.

On the other hand, in the history of hip-hop, individuals and activities are some factors led to the creation of early hip-hop dance styles like uproking, smashing, locking, roboting, boogaloo, and popping since the late 1960s. In New York City, African Americans and Latino Americans were causing chaos and splitting. In California, African Americans developed locking, robots, boogaloo, and popping -collectively referred to as the funk styles. All of these dance styles are different stylistically. They share common ground in their street origins and in their improvisational nature.

Conversely, Philippine folk dances are a celebration of daily life, health, peace, war, harvest times and other aspects of life. According to the National Commission for Culture and the Arts, Philippine folk dances imitate nature and life because they are rituals for social and spiritual expression. Various types of animal movements, such as those of fish, crabs, snakes and monkeys, have been incorporated into the choreography of folk dances. The movements enliven the dances and demonstrate a zest for life. However, dances also are religious ceremonies. Since Filipino people both fear and revere nature spirits and their ancestors, they have created several folk dances to honor them. Interestingly, Philippine folk dances exist for nearly all aspects of life.

Tap dance originated in the 19th Century in the United States. The dance style has believed originated from the clog dance of Northern England, the reels and jigs of Scotland and Ireland and probably from the rhythmic stamping of African dances by foot. Around 19th century, Tap dance merged with a version like “soft-shoe” and “buck and wing” while shoe heels were attached with metal taps to produce an audible tapping sound. Interestingly, the name “Tap Dance” is derived from the sound of tapping made that you can hear when the metal plate attached to the tap dance shoes of the dancer touches a hard floor. Tap dance as a whole can be referred to as an American theatrical dance form, which incorporates complex and rhythmic patterns of foot movement with a foot tapping.

For you to easily identify and perform the dance, check the nature and characteristics of some dance forms below.

Dance Form	Nature and Characteristics
Classical ballet	<ul style="list-style-type: none"> • Turned-out position of legs and feet • Facilitates high legs extensions and fast turns • Head always lifted, arms held out in extended arms • Storyline is usually a fairy-tale or fable • Use large orchestral piece of music. • Repertory is divided into three categories: the principals, the soloist, and the corps de ballet. • Female dancers wear pointe shoes
Contemporary	<ul style="list-style-type: none"> • Focus on free leg movement and strong stress on the torso • Disordered choreography • Multiple and simultaneous movements • Non-standardized costume sets, and lighting
Ballroom dance	<ul style="list-style-type: none"> • perform with partner using dance steps pattern of either standard style or Latin • Move rhythmically and expresses the characteristics of music.
Folk dance	<ul style="list-style-type: none"> • Portrays unique life-styles of different peoples. • Usually perform with formation and style of movement • Either perform in sets or in groups • Music, costumes, and steps depend on its nature. • In general, dancers stand apart. • There is little, if anybody contracts.

	<ul style="list-style-type: none"> • Pairs or couples do most of the dances. • Hand movements play an important part. • Most dances 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. • Simple basic rhythm dominates the folk dance and establishes the pattern of movement. • An unknown choreographer creates a folk dance. • It performs n action in the life of folk.
Tap dance	<ul style="list-style-type: none"> • Non-partnered dance. • Rhythmic sound is produced by moving feet. • Shoes are worn with metal taps on the bottom. • Unique style of dance involving specific and rapid footwork. • The dancer's foot and shoe essentially act as a drum. • Each part of the shoe makes a particular beat and sound.
Hip-hop	<ul style="list-style-type: none"> • Incorporates the movement of break dancing, bounce, locking, and body popping.

Activity 2. Matching Type: Match the nature and characteristics of dance in column A with its dance form in column B. Write the letter of the correct answer before the number.

A	B
___ 1. Rhythmic sound is produced by moving feet.	a. Contemporary
___ 2. Disordered choreography.	b. Ballroom
___ 3. Portrays unique life-styles of different peoples	c. Tap
___ 4. Encompasses breakdance and body popping.	d. Hip-hop
___ 5. Head always lifted, arms held out in extended arms	e. Ballet
___ 6. Perform with partner using dance steps pattern	f. Folkdance
___ 7. Either perform in sets or in groups	
___ 8. Non-partnered dance.	
___ 9. Female dancers wear pointe shoes	
___ 10. Storyline is usually a fairy-tale or fable	

Activity 3. Using your own words compare the following:

1. Classical Ballet to Contemporary ballet

2. Hip-hop to tap

3. Ballroom to Folkdance

Activity 4. Based on your observation, relate the following dance forms to the real life situation in your community.

Dance Form	Real Life Situation
Hip-hop	
Classical ballet	
Folkdance	
Contemporary	
Ballroom	

Activity 5. Based on your answer, what program you want to suggest to your barangay to help the people in your community. Why?

Activity 6. Identify the statement being asked.

- _____ 1. It is a dance form demanding grace and precision and employing formalized step and gestures set in intricate, flowing patterns to create expression through movement
- _____ 2. It is a dance form that originated among, and has been transmitted through, the common people.
- _____ 3. It is a dance in which the rhythm or rhythmical variation is audibly tapped out with the toe or heel by a dancer wearing shoes with special hard soles or with taps.
- _____ 4. This dance style is performed with partner using dance steps pattern of either standard style or Latin.
- _____ 5. This dance encompasses the movement of break dancing, bounce, locking, and body popping.

Activity 7. Create a dance movement in 16 counts for each dance form. If you are ready, perform it in front of your family. Ask them to rate your performance by using approved or disapproved.

Dance Form	Assessment	Performed Date
Hip-hop		
Classical ballet		
Folkdance		

Contemporary		
Ballroom		

Activity 8. Ask your family member to write their over-all assessment of your performance.

SIGNATURE OVER PRINTED NAME OF EVALUATOR

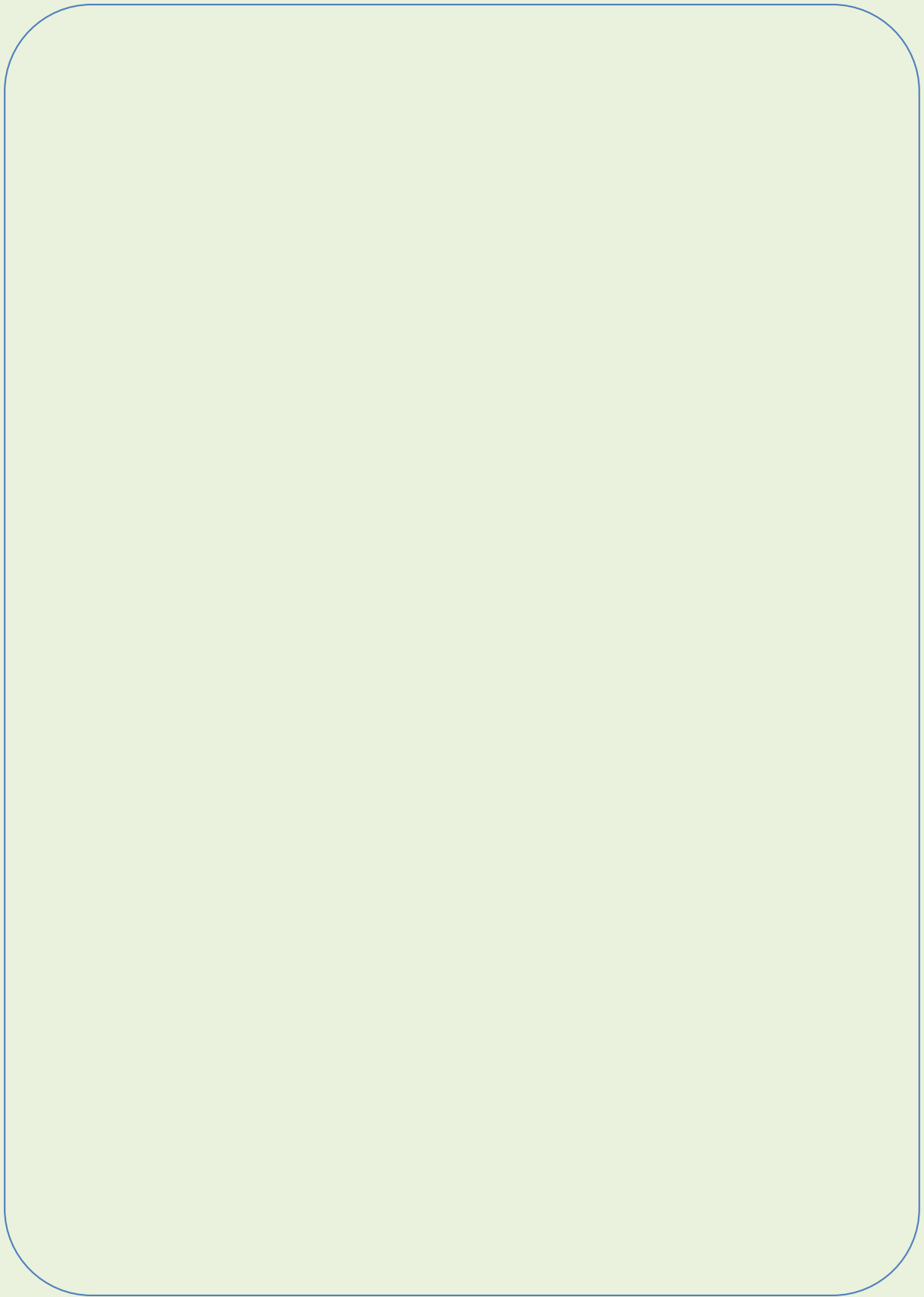
Activity 9. Choose 3 dance you want to perform. If you have accessibility to the internet, watch a video of your chosen genre. If no internet connection, make your own dance routine. Make sure that music is appropriate to your dance. Practice the dance routine. Once ready, perform it in front of your family and ask for their rating from 1 – 5 as five the highest.

Dance Form	Title	Score	Performed Date
TOTAL SCORE			

Activity 10. Based on your performance, make an over-all self-assessment.

Strength	Weaknesses	Things to improve

NOTES TO THE USER

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References

1. SANAYGURO Workshop Manual, 2014 National Training for SPA Teachers, UP Los Banos, Laguna, October, 25-28, 2014
2. NCCA Web – Based Source
3. MELCS for Special Program in the Arts
4. SANAYGURO Training Manual

APPENDICES