

LEARNING RESOURCE

FOLK DANCE



**NATIONAL ARTISTS AND THEIR
CONTRIBUTIONS TO THE DEVELOPMENT
OF DANCE**

QUARTER 1 TOPIC 4

LEARNING RESOURCE for FOLK DANCE

DANCE PRODUCTION AND ITS COMPONENTS QUARTER 1 MODULE 2

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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

Welcome to the SPA DANCE EDUCATION – Grade 8 Quarter 1 on Philippine Folk Dances. This module was collaboratively designed, developed and reviewed by educators both from public and private institutions to assist the learners and the teacher facilitators help meet the standards set by the K-12 curriculum while overcoming their personal, social and economic constraints in schooling.

This learning resource material hopes to provide meaningful opportunities that can help learners into guided and independent learning activities at their own pace and time. Furthermore, this module also aims to help learners acquire the 21st century skills while taking into consideration their needs and circumstances especially at this time of the COVID-19 pandemic.

This resource material is designed to help you have a thorough knowledge, understanding and appreciation of the significant historical context of local, regional, and national dances. The scope of this module permits it to be used in many different learning situations. The lessons are arranged to follow the standard sequence of the course.

This module is divided into four (4) lessons namely:

- | | | |
|----|---------|---|
| 1. | Topic 1 | - Dance Fundamental Positions |
| 2. | Topic 2 | - Folk Dance Terms and Movements |
| 3. | Topic 3 | - Nature, Characteristics and Basic Dance Steps of Selected Folk Dances |
| 4. | Topic 4 | - National Artists and their Contributions to the Development of Dance |

After going through this lessons, you are expected to:

1. Apply the correct execution of the fundamental positions of the arms and feet with counting and music;
2. Identify dance terms and demonstrate the proper execution of dance movements;
3. Explain the nature, characteristics and basic dance steps of one local dance, one dance from Luzon, Visayas and Mindanao; and
4. Enumerate the contributions of National Artists in dance to the development of Philippine dances.

CONTENT AND ACTIVITIES

The Order of the National Artists Award (Orden ng Gawad Pambansang Alagad ng Sining) is the highest national recognition given to Filipino individuals who have made significant contributions to the development of Philippine arts; namely, Music, dance, Theater, Visual Arts, Literature, Film and Broadcast Arts, and Architecture and Allied Arts. The order is jointly administered by the National Commission for Culture and the Arts (NCCA) and Cultural Center of the Philippines (CCP) and conferred by the President of the Philippines upon recommendation by both institutions

The following privileges are provided to those conferred with the Order of National Artist:

2.1 The rank and title of National Artist, as proclaimed by the President of the Philippines;

2.2 The National Artist gold-plated medallion minted by the Bangko Sentral ng Pilipinas (BSP) and citation;

2.3 A lifetime emolument and material and physical benefits comparable in value to those received by the highest officers of the land such as;

2.3.1 Living Awardees:

- a. A minimum cash award of Two Hundred Thousand Pesos (PhP200,000.00) net of taxes;
- b. A minimum lifetime personal monthly stipend of Fifty Thousand Pesos (PhP50,000.00);
- c. Medical and Hospitalization benefits not exceeding PhP750,000.00 per year;
- d. Coverage by a life insurance policy by the Government Service Insurance System (GSIS) and or/private insurance companies from date of conferment of the award, in the event that the National Artist is insurable, the premiums for which shall be paid by the National Government or by donation from any governmental or private entities;
- e. A State Funeral, the arrangements for and the expenses of which shall be borne by the Government, upon the death of the National Artist;

2.3.2 Posthumous Awardees:

- a. One-time minimum cash award of One Hundred Fifty Thousand Pesos (PhP150,000.00), net of taxes, payable to the legal heir/s.
- b.

In the field of dance, there are Five (5) National Artist whose remarkable contributions were highly recognized in the development of dance in our country. Find out who they are and what are their contributions to the development of Philippine Dance.

NATIONAL ARTISTS IN DANCE

1. FRANCISCA REYES AQUINO

She was acknowledged as the 1st National Artist in Dance. She served as Supervisor of Physical Education at the Bureau of Education in 1940's. Among the many awards given to her is the Republic Award of Merit given by the late President Ramon Magsaysay for her outstanding contributions toward the advancement of Filipino Culture. Her research thesis entitled Philippine Folk Dances and Games was especially arranged for use by teachers and playground instructors in public and private schools.

Her books include the following:

- Philippine National Dances
- Gymnastics for Girls
- Fundamental dance Steps and Music
- Foreign Folk Dances
- Dances for all occasions
- Playground Demonstration
- Philippine Folk Dances Volume 1-VI

2. LEONOR OROSA GOQUINGCO

She was dubbed as the "Trailblazer", "Mother of Philippine Theater Dance", She was the honorary chair of the Association of Ballet Academies of the Philippines (ABAP), and was a founding member of the Philippine Ballet Theater (PBT)

Her books include the following:

- Trends: Return to Native
- In a Japanese Garden
- Sports
- Vinta
- The clowns
- In a Concentration Camp
- The Magic Garden
- Firebird
- The Noli Dance Suite
- The Creation

Her most ambitious work is the dance epic Filipinescas: Philippine Life, Legend and Lore.

3. LUCRECIA REYES URTULA

She was a choreographer, dance educator and researcher. In more than 30 years, she choreographed mountain dances. Spanish influenced dances, Muslim pageants and festivals and dances of the countryside for the Bayanihan Dance Company of which she was the dance director. Among the widely acclaimed dances she staged were the following:

- Singkil
- Vinta
- Pagdiwata
- Tagabili
- Salidsid
- Idaw
- Banga
- Aires de Verbena

4. RAMON AREVALO OBUSAN

He was a dancer, choreographer, stage designer, artistic director, a researcher and documentary film maker. He had effected cultural diplomatic exchanges through the Ramon Obusan Folkloric Group (ROFG) where he was the Founding Director. He choreographed the following full-length productions:

- Vamos a Belen
- Saplot
- Noon Po sa Amin
- Obra Maestra "Water, Fire and Life
- Philippine Dances and Music
- Glimpse of ASEAN

5. **ALICE REYES**

She's a dancer, choreographer, teacher and director. She has made a lasting impact in the development and promotion of Contemporary Dance in the Philippines, expressed through a combination of movement and styles from Philippine Indigenous Dance, modern dance and classical ballet. She has successfully created a contemporary dance that is uniquely Filipino. Among her major works are:

- Amada
- At a Maranaw Gathering
- Tales of the Manuvu
- Rama Hari
- Itim-Asu
- Bayanihan Remembered

In the field of dance, there are five National Artists whose remarkable contributions were highly recognized in the development of dance in our country throughout the years namely: Francisca Reyes Aquino, Leonor Orosa Goquinco, Lucrecia Reyes Urtula, Ramon Obusan & Alice Reyes.

FRANCISCA REYES AQUINO (1893-1983)



Francisca Reyes Aquino is acknowledged as the Folk Dance Pioneer. This Bulakeña began her research on folk dances in the 1920's making trips to remote barrios in Central and Northern Luzon. Her research on the unrecorded forms of local celebration, ritual and sport resulted into a 1926 thesis titled "Philippine Folk Dances and Games," and arranged specifically for use by teachers and playground instructors in public and private schools.

In the 1940's, she served as supervisor of physical education at the Bureau of Education that distributed her work and adapted the teaching of folk dancing as a medium of making young Filipinos aware of their cultural heritage. In 1954, she received the Republic Award of Merit given by the late Pres. Ramon Magsaysay for "outstanding contribution toward the advancement of Filipino culture", one among the many awards and recognition given to her.

Her books include the following: Philippine National Dances (1946); Gymnastics for Girls (1947); Fundamental Dance Steps and Music (1948); Foreign Folk Dances (1949); Dances for all Occasion (1950); Playground Demonstration (1951); and Philippine Folk Dances, Volumes I to VI.

LEONOR OROSA GOQUINGCO (1917-2005)



Dubbed the “Trailblazer”, “Mother of Philippine Theater Dance” and “Dean of Filipino Performing Arts Critics”, Leonor Orosa Goquingco, pioneer Filipino choreographer in balletic folkloric and Asian styles, produced for over 50 years highly original, first-of-a-kind choreographies, mostly to her own storylines. These include “TREND: Return to Native,” “In a Javanese Garden,” “Sports,” “VINTA!,” “In a Concentration Camp,” “The Magic Garden,” “The Clowns,” “Firebird,” “Noli Dance Suite,” “The Flagellant,” “The Creation...” Seen as her most ambitious work is the dance epic “Filipinescas: Philippine Life, Legend and Lore.” With it, Orosa brought native folk dance, mirroring Philippine culture from pagan to modern times, to its highest stage of development.

She was the Honorary Chair of the Association of Ballet Academies of the Philippines (ABAP), and was a founding member of the Philippine Ballet Theater.

LUCRESIA REYES-URTULA (1929-1999)



Lucrecia Reyes-Urtula, choreographer, dance educator and researcher, spent almost four decades in the discovery and study of Philippine folk and ethnic dances. She applied her findings to project a new example of an ethnic dance culture that goes beyond simple preservation and into creative growth. Over a period of thirty years, she had choreographed suites of mountain dances, Spanish-influenced dances, Muslim pageants and festivals, regional variations and dances of the countryside for the Bayanihan Philippine Dance Company of which she was the dance director. These dances have all earned critical acclaim and rave reviews from audiences in their world tours in Americas, Europe, Asia, Australia and Africa.

Among the widely acclaimed dances she had staged were the following: Singkil, a Bayanihan signature number based on a Maranao epic poem; Vinta, a dance honoring Filipino sailing prowess; Tagabili, a tale of tribal conflict; Pagdiwata, a four-day harvest festival condensed into a six-minute breath-taking spectacle; Salidsid, a mountain wedding dance ; Idaw, Banga and Aires de Verbena.

RAMON OBUSAN (1938 -2006)



Ramon Obusan was a *dancer, choreographer, stage designer and artistic director. He achieved phenomenal success in Philippine dance and cultural work. He was also acknowledged as a researcher, archivist and documentary filmmaker who broadened and deepened the Filipino understanding of his own cultural life and expressions. Through the Ramon Obusan Folkloric Group (ROFG), he had effected cultural and diplomatic exchanges using the multifarious aspects and dimensions of the art of dance.

Among the full-length productions he choreographed are the following:

- “Vamos a Belen! Series” (1998-2004) Philippine Dances Tradition
- “Noon Po sa Amin,” tableaux of Philippine History in song, drama and dance
- “Obra Maestra,” a collection of Ramon Obusan’s dance masterpieces
- “Unpublished Dances of the Philippines,” Series I-IV
- “Water, Fire and Life, Philippine Dances and Music—A Celebration of Life
- Saludo sa Sentenyal”
- “Glimpses of ASEAN, Dances and Music of the ASEAN-Member Countries”
- “Saplot (Ramon Obusan Folkloric Group): Philippines Costumes in Dance”

ALICE REYES (1929-1999)



The name Alice Reyes has become a significant part of Philippine dance parlance. As a dancer, choreographer, teacher and director, she has made a lasting impact on the development and promotion of contemporary dance in the Philippines. Her dance legacy is evident in the dance companies, teachers, choreographers and the exciting Filipino modern dance repertoire of our country today.

Reyes' dance training started at an early age with classical ballet under the tutelage of Rosalia Merino Santos. She subsequently trained in folk dance under the Bayanihan Philippine National Dance Company and pursued modern dance and jazz education and training in the United States. Since then, during a professional dance career that spanned over two decades, her innovative artistic vision, firm leadership and passion for dance have made a lasting mark on Philippine dance.

Perhaps the biggest contribution of Alice Reyes to Philippine dance is the development of a distinctly Filipino modern dance idiom. Utilizing inherently Filipino materials and subject matters expressed through a combination of movements and styles from Philippine indigenous dance, modern dance and classical ballet she has successfully created a contemporary dance language that is uniquely Filipino. From her early masterpiece *Amada* to the modern dance classic *Itim-Asu*, to her last major work *Bayanihan Remembered* which she staged for Ballet

Philippines, she utilized this idiom to promote unique facets of Philippine arts, culture and heritage.

By introducing the first modern dance concert at the CCP Main Theater in February 1970 featuring an all contemporary dance repertoire and by promoting it successfully to a wide audience, she initiated the popularization of modern dance in the country. She followed this up by programs that developed modern dancers, teachers, choreographers and audiences. By organizing outreach tours to many provinces, lecture-demonstrations in schools, television promotions, a subscription season and children's matinee series, she slowly helped build an audience base for Ballet Philippines and modern dance in the country. Among her major works: Amada (1969), At a Maranaw Gathering (1970) Itim-Asu (1971), Tales of the Manuvu (1977), Rama Hari (1980), Bayanihan Remembered (1987).

TOPIC REFLECTION

The National Artist award is the highest and prestigious awards in the field of arts and is conferred by not less than the President of the Philippines So, far, these are only 5 National Awardees for dances achievements are remarkable.

TOPIC ACTIVITIES: Recognizing national Artists in Dance

Activity 4A. These activities will lead you to a better understanding and appreciation of their achievement

- _____ 1. Dubbed as Mother of Philippine Dance Theater
- _____ 2. An archivist and documentary film maker
- _____ 3. The first National Artist in dance
- _____ 4. Dance Director of the Bayanihan Dance Company
- _____ 5. Created a contemporary dance that is uniquely Filipino
- _____ 6. Authored the Fundamental Dance steps and music
- _____ 7. Awarded a Republic Awards of Merit by the late President Ramon Magsaysay
- _____ 8. Was a founding member of the Philippine Ballet Theater
- _____ 9. He effected cultural and diplomatic exchange thru his group where he was the founding director.
- _____ 10. One of her major works is the "Tales of Manuvu
- _____ 11. She staged the Singkil
- _____ 12. He choreographed the full-length production of Vamos a Belen

- _____ 13. She was an honorary chair of the Association of Ballet Academies of the Philippines (ABAP)
- _____ 14. She choreographed Mountain dances, Spanish-influenced dances and Muslim pageants
- _____ 15. She combines indigenous movements, modern dance and classical ballet in her choreographiess

Francisca Aquino	Ramon Obusan
Leonor Goquingco	Alice Reyes
Lucrecia Urtula	

ACTIVITY 4B. Fill out the chart below

3-2-1 CHART		
3 - Things you learned from the lesson	2 – things you think are important in the lesson	1- Things you have a question about

ENHANCEMENT ACTIVITY:

Write your answers on a sheet of paper for submission and be ready to share it orally once you are asked to.

-Based on their achievements, who among the five (5) National Artists do you admire most and why?

Given the chance, would you aspire to become a National Artist? Why?

NOTES TO THE USER

To the Teacher

A detailed process / strategy on how to go about the teaching and proper execution of dance Terms, dance steps and movements are given emphasis in this learning resource materials For a better understanding and appreciation of the Significant Historical context of Philippines Folk Dance.

Knowledge on the background context dance properties, dance characteristic and the contribution Of our National Dance Artist in the development of Phil Dancer.

Filipino students should / must learn and be able to perform at least one dance from the three (3) island clusters in the Philippines, giving priority on his / her local dance. The challenge and responsibility is in your hands dear TEACHER!

To the Learner:

Their learning Resource Material provides activities that will facilitate your dancing and motivate your interest and enhance your skill / capacity in the perform once of this dance genre.

Our folk dances depict the culture, customs, traditions and belief of people in a certain locality thus, it is a must for a Filipino student like you to learn and be able to perform at least one dance from Luzon, one from Visayas and one from Mindanao giving priority on your local dance. You should take pride and be an agent in the promotion and preservation of Our rich cultural heritage thru our folk dances.

To deeper your interest and enhance your performance skill, don't hesitate to access alternative Links of dance videos in any social media platform and take part in your class / school activities and other exposure that would enhance your performance skill / capacity.

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APPENDICES