

LEARNING RESOURCE

SPA - DISCIPLINE

DANCE ARTS



DANCE INTERPRETATION (FOREIGN FOLK DANCE)

UNDERSTANDING OF DANCE INTERPRETATION

LEARNING RESOURCE for SPA-DISCIPLINE

DANCE ARTS QUARTER 3

Republic Act 8293, section 176 states that: No copyright shall subsist in any work of the Government of the Philippines. However, prior approval of the government agency or office wherein the work is created shall be necessary for exploitation of such work for profit. Such agency or office may, among other things, impose as a condition the payment of royalties.

Borrowed materials (i.e., songs, stories, poems, pictures, photos, brand names, trademarks, etc.) included in this Learning Resource are owned by their respective copyright holders. Reasonable efforts have been exerted to locate and seek permission to use these materials from their respective copyright owners. The publisher and authors do not represent nor claim ownership over them.

Published by the National Commission for Culture and the Arts

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

The two (2) previous quarter had equipped you with pedagogical aspect of this curriculum level on SPA dance. It gave us an overview of the different foreign folk dance and the ballroom or social dance. For this quarter you are going to experience is it to apply your learning on the first quarter for you will be interpreting on your own a select foreign folk dance to enhance your skills in interpreting literature.

This part of learning resources will introduce to you the different dance terminologies and dance steps in foreign folk dances which serves as the very basic before one can interpret a dance literature in folk. The basics of foreign folk dances are very integral especially acquainting oneself on which of them belongs to what specific time signature. Knowing the different terminologies and learning the different dance steps makes it easier for you to interpret a dance literature.

Since you already have that background needed in interpreting a foreign folk dance it is presume that you are able to do it on your own.

At the end of this learning resource, you are expected to:

- a. interpret and understand the different foreign folk dance terminologies and dance steps;
- b. appreciate each dance terminologies and steps as an essential part in dance interpretation; and
- c. sprightly cohere the activities prepared.

With enthusiasm, let us start your journey in learning the different dance terminologies and the variety of dance steps as this will prepare you for the next part of the lesson. I hope you will enjoy the activities provided, focus and do not hesitate to ask assistance from any social media platforms if there are things that you cannot comprehend.

CONTENT AND ACTIVITIES

Before you meet the different dance terminologies and dance steps, we will have our pre-assessment to diagnose your stock knowledge about the topic and to assess if you have learned the topics on the previous quarter.

Pre- Assessment:

Multiple Choice: Read the questions carefully and answer each item correctly.

1. Earl and Aisan is standing side by side. The boy face away the audience while the girl faces audience. How many inside foot are being portrayed?
a. 0 b. 1 c. 2 d. 1 & 2
2. Clint was instructed to make a circle in place moving in the right direction. What dance terminology should be done?
a. Cross-Over b. Step Cross Turn c. Clockwise d. Counterclockwise
3. This is to bend knees and body slightly with a bow of the head.
a. Hapay b. Cross-over c. Curtsy d. Jaleo
4. Benedict was instructed by his dance teacher to execute the leap. What should benedict do?
a. spring from one foot landing on the other foot.
b. spring on one foot, landing on the same foot in place or any direction.
c. spring on one foot or both feet, landing on both feet in any direction.
d. hook L (R) elbow with partner or any dancer.
5. This is a step in which one foot crosses in rear and in front of the other foot alternately.
a. Galop b. Grapevine c. Mazurka d. Redoba
6. The following dance steps belongs to the 2/4 time signature EXCEPT one.
a. Pivot Turn b. Polka Series c. Bleking Steps d. Mazurka
7. A dance step that executes tiny sliding steps forward on the balls of the feet. Execute as many steps as necessary.
a. Shuffling steps b. Skip Steps c. Step-hop d. Step Swing
8. With the feet in fifth position execute tiny steps sideward right with R foot in front and to sideward in left with the L in rear. Execute as many steps as necessary.
a. Shuffling b. Mincing Steps c. Galop Steps d. Waltz
9. A dance or unit formation. In square formation compose of four pairs standing on the sides of a hallow square facing the center.
a. 4 pairs b. 2 pairs c. Set d. Formation
10. To bring down the foot forcibly and noisily on the floor, with or without transfer of weight.
a. Panadyak b. Stamp c. Tap d. Whirl

In this part of the learning resource, you will know first the different dance terminologies and dance steps for this will be use and encounter in the dance

literature that you are going to interpret. Learning the different basic steps of folkdances is the most integral part in teaching dances and interpreting dance literatures so that you will not find it hard in the execution process.

DANCE TERMS

Address Partner. Bow to Partner. It is the same as “honor” your partner. Facing partner, boys bow bending slightly from the waist, girls curtsy.

Allemande Left. In quadrille or circle formation, all couples execute it at the same time in the same manner. The boy turns to the girl at his left and takes her L hand in his L hand turns her once around counterclockwise, then both falling back to places.

Allemande Right. The boy faces his own partner, takes her R hand in his R hand and turns her once around clockwise, then both falling back to places.

Cast Off. When the dancers are in long formation, the leaders or head couple countermarch outward to the end of the line where the last couple was, countermarch inward to proper places. All the dancers in the line follow their respective leaders.

Circle Left and Right. The designated couples or dancers join hands and walk to left (for circle left) with light, springy steps clockwise for eight or sixteen steps and then to the right counterclockwise (for circle right); bringing them back to their home positions.

Close Position (Ballroom Dancing). Partners hold in ballroom dancing position, face to face. The girl a little bit to the right of the body.

Cross-Over. When opposite couples cross-over, each pair proceeds in a straight line to the opposite place. The girls pass between the boys and by each other by L shoulders. Upon reaching the opposite place, partners turn about, girls standing at partners' right side.

Curtsy. To bend knees and body slightly with a bow of the head. The weight of the body is on one foot, the other foot pointing in rear across the other foot.

Dip.

(a.) **Forward Dip.** When partners are in open ballroom dancing position a forward dip is done by bending slightly the knee of the foot in front, weight of the body on it. The leg in rear is raised.

(b.) **Backward Dip.** When partners are in open ballroom dancing position a backward dip is done by bending slightly the knee of the rear foot, weight of the body on it. The leg in front is raised.

Do-si-do (Dos-a-dos). Partners are facing each other. Advance forward passing each other by the R (L) shoulders, step across the right (left) and walk backwards without turning around and passing each other by L (R) shoulders to proper places.

Grand Right and Left. Partners join R hands facing each other. Boys all move counterclockwise, and girls, clockwise. Each boy in starting passes his partner on her right and drops her hands, join L hand with the L of the next girl, who advances to meet him and passes her on her left and drops her hand, joins R hand with the R of the next advancing girl and so on. In square dances, when partners meet half-way they hold in promenade position and promenade around counterclockwise to their home positions. In other dances, when partners meet for the first time they continue until they meet for the second time in their home positions. Then they may all turn about and reverse direction.

Hop. A spring on one foot, landing on the same foot in place or in any direction. The free foot is raised in front or in rear.

Inside Foot. The foot nearest one's partner, when partners stand side by side.

Jump. A spring on one foot or both feet., landing on both feet in any direction.

Inside Hand. The hand nearest to one's partner when partners stand side by side.

Leap. To spring from one foot landing on the other foot.

Ladies Chain. Girls exchanges places offering R hands as they pass. Girls join L hand with L of opposite. Boy who places his R hand around her waist and turning her half way around. Girl turns to original places giving R hands to each other as they pass and give L hands to partners who turn them around, as the opposite boys, to their original places.

Link Elbows. Hook L (R) elbow with partner or any dancer.

Open Position (Ballroom Dancing). Partners hold in ballroom dancing, facing one direction, toward the extended arms.

Outside Foot. The foot away from one's partner, when partners stand side by side.

Outside Hand. The hand away from one's partner, when partners stand by side.

Partners' Side. Partners change with four light running steps passing by the L shoulders. Turn left about to face partner and return to original position passing by the R shoulders.

Point (Touch). Touch the floor lightly with the toes of one foot, weight of the body on the other foot.

Promenade. Partners are side by side, L shoulders toward the center, holding in skating position (R hands joined over the joined L hands) at waist level or in varsovienne position (boy's R arm around back of girl, holding her R hand close and at level of her R shoulder, and his L hand holds her L hand in front or at the side) they walk around in a counterclockwise direction until they reach their home position.

Spin (Whirl). To make fast turns executing small steps in place.

Stamp. To bring down the foot forcibly and noisily on the floor (like doing a heavy step) with or without transfer of weight.

Star Right and Left. This is also known as Mill or Wheel. Right and Left. Four dancers put their R hands in the center and walk around clockwise (Star Right) and at the caller's command they turn about, put the L hands together and walk counterclockwise (Star Left). They hold their R hands together one on top of another or they may each grip the wrist of the dancer in front of them.

Supporting Foot. The foot which supports the weight of the body.

Swing Partner. Partners in social dance position, R shoulders near each other. In this position swing each other around clockwise by taking quick steps on the L foot and accenting the step on the R foot. The L foot remains behind the R foot. This step is known as the *buzz* step. Springy, light steps may also be used.

Turn Single. This is an English term for a step which is done by making one complete turn to the right (clockwise) with four light running steps, starting with the R foot.

COUNTING FOR SQUARE DANCES

Promenade – 8 cts. (half-way), 16 cts. (complete circle)
Grand Right and Left- 8 cts. (half-way), 16 cts. (complete circle)
Circle Right, 4 pairs – 8 cts. ; 2 pairs- 4 cts.
Circle Left, 4 pairs- 8 cts. ; 2 pairs- 4 cts.
Cross Over- 8 cts.
Ladies Chain- 16 cts.
Forward and Back- 8 cts.
Do-si-do- 8 cts.
Swing Partner- 4 or 8 cts.
Allemande Left- 8 cts.; Allemande Right- 8 cts.
Wheel Right – 8 or 16 cts.; Wheel Left- 8 or 16 cts.

DANCE STEPS

NOTE: R (L) means that either R or L may be used.

1. Accented Running Steps- music fast $\frac{3}{4}$ or $\frac{3}{8}$ times. Count 1,2,3 to a measure. Stamp forward on the R (L) foot (ct.1), two light running steps forward on the balls of the L and R (R.L) (cts. 2, 3) .

2. Bleking Steps- Music $\frac{2}{4}$ time. Count 1, 2 to a measure.

(a) Place the R (L) heel in front and hop on the L (R) foot (ct.1) , with a spring reverse the position of the feet, that is, L (R) heel is placed in front (ct.2) . This is taking one count for each movement.

(b) Place R (L) heel in front (ct.1), step R (L) close to L (R) (ct.2). This is taking two counts for each movement.

(c) Place R (L) heel in front (cts.1,2) step R (L) close to L (R) foot (ct.3). This is taking three counts for each movement.

3. Break Legs – Music $\frac{2}{4}$ time. Count 2, and, 2, and to a measure.

Jump to feet apart sideward (ct.1), spring to face right (left) and kneel on L (R) and half-stand on R (L) foot (ct.2).

4. Chasse (slides) – Music $\frac{2}{4}$ time. Count 1, and, 2, and to a measure.

Slide R (L) sideward (ct.1), step L (R) close to R (L) or cut R (L) with the L(R) (ct, and), two chasse steps or two slides in one measure.

5. Dutch Step – Music $\frac{3}{4}$ time. Count 1, 2, 3 to a measure.

Step R (L) foot sideward (ct.1), brush L (R) heel obliquely forward right (left) with the toes pointing upward (ct.2), hop on the R (L) in place (ct.3).

6. Galop – Music $\frac{2}{4}$ or $\frac{6}{8}$ time. Count 1, ah, 2, ah to measure.

Step R (L) foot sideward (ct.1), cut R (L) foot with the L (R) thus, displacing it and at the same time taking the weight of the body on the L (R) foot (ct. ah). There are two galop steps in one measure. This is executed in any direction with one foot leading.

7. Grapevine Step- Music $\frac{2}{4}$ time. Count 1,2 to a measure. This is a step in which one foot crosses in rear and in front of the other foot alternately.

(a) 9R Step L (R) foot across the R (L) in rear (ct. 1), step R (L) sideward (ct. 2), step L (R) across the R (L) in front (ct.1), step R (L) sideward (ct.2), and so on. Execute as many steps as necessary.

Music $\frac{3}{4}$ time. Count 1, 2, 3 to a measure.

(b) Step L (R) foot across the R (L) in rear (cts. 1, 2), step R (L) sideward (ct. 3), step L (R) across the R (L) in front (cts. 1, 2), step R (L) sideward (ct. 3), and so on.

(c) Step L across the R in rear (ct. 1), step R , (cts. 2, 3), step L across the R in front (ct. 1), step R sideward (cts. 2, 3), and so on.

Music $\frac{4}{4}$ time. 1,2,3,4 to a measure.

(d) Repeat the same movement as in (a) counting 1,2,3,4 to a measure.

This step may be performed by stepping sideward first then across in front or in rear.

8. Hopsa – Music $\frac{2}{4}$ time. Count 1, and 2, and to a measure.

Leap sideward right (left) on to R (L) foot (ct. 1), step L (R) in front across the R (L) (ct. and) , step R (L) close to L (R) foot (ct. 2), pause (ct. and) . this is commonly done sideways.

9. Hungarian Turn – Music $\frac{2}{4}$ time. Count 1 , and 2 and to a measure.

Partners face each other with R shoulders near each other , place R arm around the waist of partner, L arm encircle overhead. Hop r (ct.1), small step on L (ct. and), small step on R (ct.2, and) , and so on until a complete turn is made (usually in four measures).

10. Jumping Jack – Music $\frac{2}{4}$ time. Count 1, 2 to a measure.

Full-knees bend with knees apart, cross hands down in front (ct. 1) , jump to standing position, with feet apart sideward, toes pointed upward and fling arms obliquely upward, palms facing in front (ct. 2)

11. Mazurka – Music $\frac{3}{4}$ time. Count 1,2,3 to a measure.

Slide R (L) foot sideward (ct. 1), cut R (L) sideward with the L (R) foot (ct.2), hop on L (R) and bring the R (L) foot in front or in rear of the L (R) ankle (ct. 3) . This is done with one foot leading and usually in a sideward or forward direction.

12. Mincing Step- Music $\frac{2}{4}$ or $\frac{3}{4}$ time. Count 1, and, 2, and or 1 ah, and, ah, 2, ah, and, ah to a measure in $\frac{2}{4}$ time measure in $\frac{2}{4}$ time and count 1, and, 2, and, 3, and or 1, ah, 2, ah, and ah, 2, ah, and, ah, 3, ah, and, ah in a $\frac{3}{4}$ time.

With the feet in fifth position execute tiny steps sideward right with R foot in front and to sideward left with the L in rear. Execute as many steps as necessary. This is done with the leading foot flat on the floor and the rear foot with the heels.

13. Minuet Step – Music $\frac{3}{4}$ time. Count 1,2,3 to a measure.

Starting with the R (L) foot, take three steps forward on the balls of the feet (cts. 1, 2, 3) , point L (R) in front or obliquely forward and bring the heel of the R foot down (cts. 1, 2, 3). The steps are light and dainty.

14. Opposite Tortillier or Pigeon Toes – Music $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ time. Count 1, 2 or 1, and, 2, and,

to a measure in $\frac{2}{4}$ time; 1,2,3 or 1, and, 2 and, 3, and in $\frac{3}{4}$ time and 1, 2, 3, 4 or 1, and, 2, and, 3, and in $\frac{4}{4}$ time.

Traveling Left- invert toes so that the toes touch together (ct.1), pivot on the heel of the L and on the ball of the R so that the heels touch together (ct.2), pivot on the ball of the L and on the heel of the R so that the toes touch together (ct.3) , pivot on the heel of the L and on the ball of the R so that the heels touch together (ct.4) , and so on according to the number of steps required.

Traveling Right- reverse the footwork

15. Parallel Tortillier Left – Music 2/4, 3/4 , 4/4/ time. Count 1, 2, or 1, and, 2, and to a measure in 2/4 time; 1,2,3 or 1, and, 2, and ,3 in ¾ time; 1,2,3, or 4 or 1; and 2, and, 3, and, 4, and in 4/4/ time.

Starting Position- feet and knees together. Pivot on the balls of the feet and turn the heels to left (ct.1) , pivot on heels and turn toes to left (ct.2), pivot on the balls of the feet and turn heels to left (3) , pivot on the heels of the feet and turn toes to the left (ct.4) and so on according to the number of steps required.

Parallel Tortillier Right – reverse the foot work.

16. Pa de Basque – Music ¾ time. Count 1,2,3 to a measure.

Half-foot circle in the air with the L (R) foot and leap onto it sideward (ct.1), slide R (L) through first to fourth position (ct.2), cut R (L) foot forward with the L (R) foot (ct.3). this is commonly done forward.

17. Pivot Turn - Music 2/4 time. Count 1, and, 2, and to a measure.

Step R (L) foot in fourth in front (or a little close to fifth position in front) and bend the R (L) knee slightly (ct.1),) execute a quarter turn right (left) with a push on the ball of the L (R) foot and raise the R (L) foot slightly off the floor (ct. and). Repeat this movement three more times to complete the turn in two measures. This may be done in 2 or more measures.

18. Polka Series – Music 2/4 time. Count 1, and, 2, and , to a measure.

(a) Polka (Old Hop Polka) (1m)

- Hop on R (L) foot (ct. and of previous M), step on the L (R) foot forward (ct.1), step R (L) close to L (R) in third in rear or in first (ct. and), step R (L) forward (ct. 2), hop (for the next step) (ct. and). This may be executed in any direction.

(b) Cross Polka (1m)

- With an inward foot circle in the air of the R (L) foot, hop on L (R) (ct. and of previous M) and execute the polka step forward crossing the R (L) foot over the L (R) first (cts. 1, and, 2).

(c) Heel and Toe Polka (Old) (2m)

- Place the R (L) heel in front (ct.1, and), touch the R (L) toe in rear (cts. 2, and), and execute plain polka forward (cts. 1, and, 2, and). This is usually done forward. The polka may be preceded by a hop.

(d) Polka (Old) (1m)

- Step R (L) foot forward (ct.1), step L (R) close to R (L) foot in third in rear or in first (ct. and), step R (L) foot forward (ct.2), pause (ct. and). This may be executed in all directions.

(e) Russian Polka (1m). Tempo is light.

- Step L (R) heel forward (ct.1), step R (L) close to L (R) heel (ct. and), step L (R) foot forward (ct.2), pause (ct. and). This may be done also with the heel brushing first (on count and of the previous measure) before putting weight on it, thus omitting the pause.

19. Prysiadka – Music 2/4 time. Count 1, and, 2, and or 1,2 to a measure. Tempo is light and lively.

Full-knee bend on R (L) and stretch L (R) leg forward (ct.1), with a spring reverse the position of the feet, that is, the R (L) leg is stretched forward and the L (R) knee is bent (ct.2).

20. Rocking Step – Music 2/4 or 6/8 time. Count 1,2 to a measure.

Fall onto L (R) foot forward and raise R (L) foot in rear (ct.1) , fall onto R (L) foot backward and raise L (R) foot in front (ct.2). The body is declined slightly forward and backward in a rocking position.

21. Rubber Legs – Music 2/4 time. Count 1,2 to a measure.

Step L (R) across the R (L) in front and twist R (L) foot so that the sole is off the floor facing outward (ct.1), transfer weight to R (L) foot and twist the L (R) foot so that the sole is off the floor facing outward (ct.2).

22. Schottische – Music 4/4/ time. Count 1,2,3,4 to a measure.

Step or slide R (L) foot sideward (ct.1), step L (R) close to R (L) (ct.2) , step R (L) sideward (ct.3) , hop on R (L) in place and swing the L (R) foot in front (ct.4). This may be executed in any direction. The Rheinlaender step in “Rheinlaender” for “Three” dance is the same as this step.

23. Shuffling Steps – Music 2/4 or ¾ time. Count 1, and, 2, and, or 1, ah, and, ah, 2, ah, and, ah to a measure in 2/4 time and 1, and, 2, and, 3, and or 1, ah, and, ah, 2, ah, and, ah, 3, ah and, ah to a measure in ¾ time.

Shuffling steps are tiny sliding steps forward on the balls of the feet. Execute as many steps as necessary.

24. Slide of Glide Step – Music 2/4 time. Count 1,2 to a measure.

(a) Slide R (L) foot forward (ct.1), close L (R) to R (L) foot in third in rear or in first position (ct.2) . This may be done in any direction.

Music ¾ time. Count 1,2,3 to a measure.

(b) Slide R (L) foot forward (cts. 1, 2), close L (R) to R (L) foot .in third in rear or in first position (ct. 3). This may be executed in any direction.

(c) This step is done also by giving one count for the slide and two counts for closing.

There is a slight bending of the knee of the sliding foot.

25. Skip Step – Music 2/4 or 6/8 time. Count 1, ah, 2, ah, to a measure.

The movements are the same as in step-hop, but done in one count only. Step on R (ct.1) and hop on R (ct.ah). There are two skip steps in one measure. This may be executed in any direction.

26. Step Curtsy – Music ¾ time (minuet tempo). Count 1, ah, 2, ah, to a measure.

(a) Lady’s Curtsy

Step L (R) sideward (ct.1), point R (L) foot across L (R) in rear bending both knees (ct.2), straighten knees (ct.3). The trunk and the head are gracefully bent forward together with the bending of the knees. Usually the skirt is raised a little bit at the sides at the time of the bending of the knees.

(b) Gentleman’s Bow

Step L (R) sideward (ct.1), draw the R (L) foot close L (R) , relax shoulders, bend head, and body slightly forward (ct.2), gradually return to erect position (ct.3). The R (L) arm is bent in front at waist level at the time of bowing. In making all the bows the act requires a mark of deference.

27. Step -hop – Music 2/4 time. Count 1, 2 to a measure.

(a) Step A (L) foot forward (ct.1), hop on the same foot and raise the L (R) foot in front or in rear (ct.2).

Music ¾ time. Count 1,2, 3 to a measure.

(b) Step R (L) foot forward (cts. 1, 2), hop on the same foot and raise the L (R) foot in front or in rear (ct.3). This may be done in any direction.

28. Step – point – Music 2/4 time. Counts 1, 2 to a measure.

(a) Step R (L) foot sideward (ct.1), point L (R) in front or obliquely left (right) forward (ct.2).

Music ¾ time. Count 1, 2, 3, to a measure.

(b) Step R (L) foot sideward (cts. 1, 2), point L (R) in front or obliquely left forward (right) (ct.3). This step may be done in all direction.

29. Step-swing – Music 2/4 time. Count 1, 2, to a measure.

(a) Step R (L) foot sideward (ct.1), swing the L (R) foot across the R (L) in front (ct.2). This may be executed in any direction.

Music $\frac{3}{4}$ time. Count 1, 2, 3 to a measure.

(b) Step R (L) foot sideward (ct.1), swing the L (R) foot across the R (L) in front (cts. 2,3).

(c) Step R (L) foot sideward (ct.1, 2), swing the L (R) foot across the R (L) in front (ct.3).

30. Step-Swing-Hop – Music $\frac{6}{8}$ time. Count 1, 2 to a measure.

(a) Step R (L) foot sideward (ct.1), swing the L (R) foot across the R (L) in front and hop on the R (L) at the same time (ct.2). The $\frac{6}{8}$ time is used in the Tarantella dance. This may be done in any direction.

Music $\frac{3}{4}$ time. Count 1, 2, 3 to a measure.

(b) Step R (L) foot sideward (ct.1), swing the L (R) in front or across the R (L) in front (ct.2), hop on R (L) (ct.3). This may be done in any direction.

31. Step-Brush-Swing-Hop – Music $\frac{3}{4}$ time. Count 1, 2, 3 to a measure.

Step R (L) foot sideward (ct.1), brush L (R) forward and swing it across the R (L) in front (ct.2), hop on R (L) (ct.3). This may be executed in any direction.

32. Touch Step – Music $\frac{2}{4}$ time. Count 1,2 to a measure.

(a) Point R (L) foot in front (ct.1), step R (L) close to L (R) foot (ct.2).

(b) Hop on L (R) and point R (L) in front (ct.1) , with a spring reverse the position of the feet (ct.2). This is taking the step in one count.

Music $\frac{3}{4}$ time. Count 1, 2, 3, to a measure.

(c) Point R (L) foot in front (cts. 1, 2), step R (L) close to L (R)(ct.3).

(d) Point R (L) foot in front (ct.1), step R (L) close to L (R) (cts. 2, 3).

33. Waltz Series – Music $\frac{3}{4}$ time. Count 1, 2, 3 to a measure.

(a) Ballroom Waltz (1m)

Step R (L) foot forward (ct.1), slide L (R) foot diagonally forward left (right) passing through first position (ct.2) , step R (L) close to L (R) in third in rear or in first position (ct.3) . This may be done in any direction.

(b) Box (or square) Waltz (2m)

Boy : Step L forward (ct.1), step R sideward (ct.2), step L close to R (ct.3).

Step R backward (ct.1), step R sideward (ct.2), step L close to R (ct.3)

Girl: Step R backward (ct.1), step L sideward (ct.2) , step R close to L (ct.3) .

Step L forward (ct.1), step L sideward (ct.2) , step R close to L (ct.3).

(c) Cross Waltz (1m)

Step R (L) across L (R) in front and raise slightly the L (R) foot across in rear (ct.1) , step L (R) close to R (L) in third in rear (ct.2) , step R (L) forward (ct.3) . There is a slight bending of the knees on ct.1. Step on the ball of the rear foot on ct.2. The step is usually done in forward or sideward direction.

5. AKAMZUR

--	--	--	--	--	--	--

6. SSCHAE

--	--	--	--	--	--

7. EAPL

--	--	--	--

8. ICNGINM

--	--	--	--	--	--	--

9. OLAPG

--	--	--	--	--

10. ZTWLA

--	--	--	--	--

This learning resource is designed to help students to perform and interpret selected foreign dance by incorporating the elements of dance. It is also the foundational concepts with concrete vocabulary that helps students develop their skills and understand dance as an artistic practice. This module examines possible ways to look at and examines foreign folkdance.

As a dance enthusiast, you can teach a dance if you are able to interpret. In a dance interpretation you have to know how to infer, read between the lines and understand. These are the following important parts of the dance in interpreting a dance (dance literature) :

***Nature and Background**

- Origin (place, people)
- Type (festival, war ,victory, courtship, harvest)

***Attire/costume**

- Based on the Origin/nature of the Dance

***Music Dancers**

- (Time Signature/Rhythm)
- All boys
- All girls
- Pairs

***Formation**

- prescribed by the nature of the dance/others are open

***Figures**

- Dance Terms used (step patterns)
- Dance steps used
- Measures (dance step, line, figure)
- Directions (R, L, FW, BW, OFWR, OFWL, SW, Clockwise, counterclockwise)

Activity 3: I WILL DANCE!

Instruction: Using the elements of dance interpret and perform the La Petite Ukrainienne.

What are the things you need to know in learning the dance;

1. Do warm-up exercises before learning the dance.
2. Wear appropriate attire
 - Female – White shirt, short skirt and apron
3. Listen to music
4. Read and interpret the provided dance literature given in your lesson.

La Petite Ukrainienne

The Ukraine, sometimes called “Little Russia” is situated in the southern part of Russia. The peasant population is very fond of dancing and this little dance gives a simplified version of the way they do it when fair or festivals draw them together in merry-making. This is a solo or group dance for girls only.

I

Music A.

(a) Step R foot sideward (ct.1), brush L heel obliquely forward right (ct.2). Place the L heel forcibly across the R foot in front (ct.3), hold this position for 5 more counts (cts.4-8). On counts 1,2, the L hand is on waist, R arm in 5th position. On the next 6 counts, place hands on waist, while at the same time shrugging the shoulders upward twice (cts.5-8).
 4M

(b) Repeat (a) three more times to L,R,L. Reverse the position on the arms.
 12M

Note: The shrugging of the shoulders is a Russian idea of coquetting. A characteristic touch may be added by bending the supporting knee very slightly between the shrugs and straightening it when shrugging.

II

Music B.

(a) Bend the trunk slightly forward, arms sideward palms are down. Execute shuffling steps forward. Lift the face forward while doing the steps.

2M

(b) Step R foot sideward (ct.1), brush L heel obliquely forward right (ct.2). L hand on waist, R arms in 5th position.

..... 1M

(c) Repeat (b) starting with the L foot. Reverse the position of arms.

1M

(d) Repeat (a), moving backward.

2M

(e) Repeat (b) and (c)

2M

(f) Repeat all (a-e).

8M

III

Music A.

(a) Step on the R heel sideward (ct.1), cut R foot with the L sideward (ct.2). Repeat three more times (cts.3-8). R hand on waist, L arm in 5th position, trunk slightly bent to left. A Russian flavor should be added by bending the L supporting knee just before stepping on the R heel. Look toward the right.

..... 4M

(b) Repeat step and brush heel as in figure II (b), three times (R,LR), arms as above, (cts.1-6). Two stamps in place, (L,R), hands on waist (cts.7-8).

4M

(c) Repeat all to left, starting with the L foot. Reverse the position of arms.

8M

IV

Music B.

(a) Jump in place, turning heels out and toes in (ct.1), jump again reversing the position of the feet (toes out, heels together), (ct.2). Repeat the same (cts.3-4). Hands on waist..... 2M

(b) Pivot turn right. R arm in 5th, L hand on waist. Look over the L shoulder (cta.5-8). 2M

(c) Repeat all three more times turning to right always. Make the last turn only for 3 cts., then make a Russian bow by closing L foot to R, bending the trunk downward, and bringing the R hand down in front nearly to the floor, with palm turned forward, finger tips pointing downward. Hold the bow for a while.
..... 12M

5. Video the dance and submit it through;

A. Online (facebook, messenger, email)
--

B. Teacher will schedule visit to check the output.

RUBRICS

	10	8	7	5
Neatness	Excellent neat output	Very satisfactory neat output	Satisfactorily neat output	Poor neat output
Timeliness	Finish the output on the given	Finish the output 1 minute after the time given	Finish the output 2 minutes after the time given	Finish the output late.
Interpretation	Excellent interpreted correctly with feelings and emotions	Very satisfactory interpreted correctly with feelings and emotion	Satisfactory interpreted correctly with feelings and emotions	Needs improvement for interpretation.
Performance	Perform excellently with proper staging, stage presence and full confidence	Perform very satisfactorily with proper staging, stage presence and confidence	Perform satisfactorily with stage presence and confidence	Perform with less stage presence and confidence

Processing Questions:

1. What are the advantages in learning the dance steps and dance terms in interpreting the dance?
2. What skills can you develop in a dance interpretation?
3. How will you introduce the dance to a person who is not into dance?

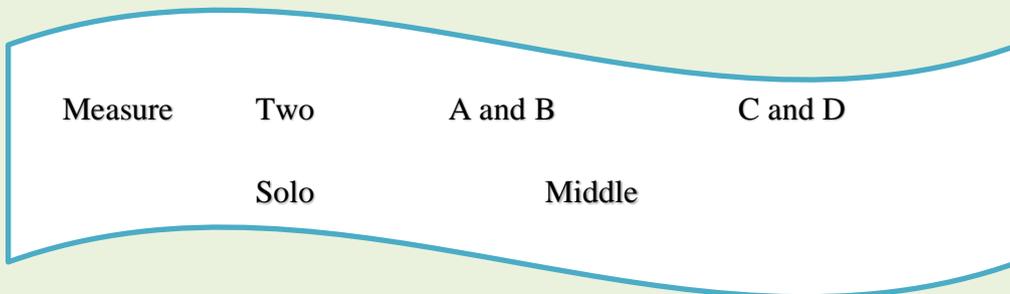
Activity 4: Make me feel complete!

Direction: (Complete the Sentence): Use a word from the word bank to complete each sentence.

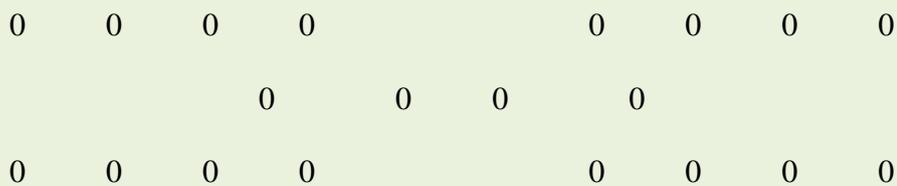
La Petite Ukrainienne



The Ukraine, sometimes called 1. _____ is situated in the southern part of Russia. The 2. _____ population is very fond of dancing and this little dance gives a simplified version of the way they do it when fairs or 3. _____ draw them together in 4. _____. This is a solo or group dance for girls only.



Music is divided into 5. _____ parts : 6. _____ and 7. _____
 Count one, two, to a 8. _____.
 Formation. If danced 9. _____ the dancer stands at the 10. _____ of room or stage. If presented as a group dance any group maybe used as below.



NOTES TO THE USER

In this part, the students will show their creativeness and innovativeness in making costumes from the interpreted dance.

Direction: Create a costume use in the interpreted dance using any available materials or recyclable materials. Submit this after 1 week.

CRITERIA	20 POINTS	15 POINTS	10 POINTS	5 POINTS	0 POINTS
Creativity	Work exceptionally unique, detailed and interesting. Explores several different options and takes many creative risks.	Work generally unique, detailed and interesting. Explores several different options and takes some creative risks.	Work somewhat unique, detailed and interesting. Shows some developing ideas but without a true sense of originality.	Work occasionally unique, detailed and interesting. Shows minimal risks taken. Similar to examples shown.	Work not unique, detailed and interesting and shows no original ideas or risks taken.
Use of Elements and Principles	Exceptional understanding and application of the elements of art and principles of design.	Good understanding and application of the elements of art and principles of design.	Basic understanding and application of the elements of art and principles of design.	Minimal understanding or application of the elements of the art or principles of design.	No understanding or application of the elements of art or principles of design.
Craftmanship	Work done with exceptional care and attentions to detail and neatness.	Work done with good care and attention to detail and neatness.	Work done with basic care and attention to detail and neatness.	Work done with minimal care and attention to detail or neatness.	Work done with no care and attention to detail or neatness.
Understanding, Achievement & Completion	Exceptional understanding of project requirements . Assignment followed, and work is all complete	Good understanding of project requirements . Assignment followed and work is mostly complete	Basic understanding of project requirements . Assignment followed and work is somewhat complete	Minimal understanding of project requirements . Assignment generally followed, but work is incomplete	Lack understanding of project requirements . Assignment generally followed, and work is incomplete

	and consistent.	and consistent.	and consistent.	and inconsistent.	and inconsistent.
Effort and Participation	Work shows exceptional effort, planning and pride. Participated in all class discussions.	Work shows good effort, planning and pride. Participated in most class discussions.	Work shows basic effort, planning and pride. Participated in some class discussions.	Work shows minimal effort, planning and pride. Participated in few class discussions.	Work shows a lack of effort, planning and pride. No participation in class discussions.

Assessment:

Directions: Read carefully and encircle the correct answer.

- To bring down the foot forcibly and noisily on the floor.
a. Change step b. Panadyak c. Stamp d. Hop
- Promenade: _____ cts. (halfway), _____ (complete circle)
a. 7&14 b. 16&32 c. 8&16 d. All of the above
- A spring one foot , landing on the same foot in place or in any direction.
a. Jump b. Stamp c. Gallop d. Hop
- Other term for Spin.
a. Whirl b. Tap c. Pivot d. Shuffling
- The following dance terms is in 2/4 time signature EXCEPT.
a. Chasse b. Grapevine c. Minuet d. Bleking Steps
- Polka has 5 series. Which of the following polka that preceded by a hop.
a. Cross Polka b. Russian Polka c. Heel and Toe Polka d. Polka (Old)
- In a dance literature, M stands for _____.
a. Measure b. Miles c. Movement d. Meter
- The foot not bearing the weight of the body.
a. Free Foot b. Changing foot c. Inside foot d. All of the above
- A spring from one foot landing on the other foot.
a. Inside foot b. Leap c. Swing-hop d. Step-brush-swing-hop
- Set is a dance or unit formation. In square dance formation a set is composed of _____ pairs standing on the sides of a hallow square facing the center.
a. 8 b. 2 c. 4 d. 6

REFLECTION:

- What is your reflection on the foreign folkdance you had interpreted to your culture as a Filipino?

REFERENCES

www.scribd.com

www.rusmoose.com

www.slideshare.net

en.m.wikipedia.org

basilioeduc.wordpress.com

<https://www.lalsace.fr/haut-rhin/2010/03/14/la-culture-ukrainienne-en-ballet>

APPENDICES