

TEACHING GUIDE FOR GRADE 8

Physical Education
Fourth Quarter

REGIONAL AND NATIONAL DANCES WITH ASIAN INFLUENCE

Defining the Learning Outcome

Grade Level Standard:

The learner demonstrates understanding of how family fitness helps in sustaining an active lifestyle.

Content Standard:

- The learner demonstrates understanding of how regional and national dances promote the fitness, health and wellness in the family.

Performance Standard:

- The learner skillfully performs regional and national dances.

Learning Competencies

At the end of this quarter, the learner is expected to

1. trace the origin/location of folk dances by its costume/music;
2. execute rhythmic patterns of selected regional and national dances with Asian influence *Binislakan, Tiklos, Sakuting, Sua-ku-Sua and Pangalay*;
4. demonstrate mastery of basic steps in folk dancing;
5. give the meaning of the gestures and hand movements of folk dance identified;
6. interpret dance literature;
7. promote folk dancing as a physical activity for the family.

Planning for Assessment

Assessment Plan		
Product/ Performance Task:	To assess the competencies	Assess the

<p>Proficient performance of regional and national dances with Asian influence.</p>	<p>of the learners, use formative and summative assessment tools:</p> <ol style="list-style-type: none"> 1. Use the duple, triple and quadruple meter in creating the rhythmic patterns in the performance of regional and national folk dances with Asian influence. 2. Excute mastery of basic steps in folk dancing. 3. Express the meaning of the gestures and hand movements used in folk dances. 4. Explain the role of folk dancing in promoting physical fitness and wellness of the family. 5. Interpret the dance literature correctly. 	<p>performance of the learners using the following criteria:</p> <p>Analytic Rubric for the Assessment of Learners' Performance in folk dancing:</p> <ul style="list-style-type: none"> * Performs steps with high level of mastery while creating several formations in the dance floor * Shows a great level of confidence in performing the dance steps. * Demonstrates generally acceptable characterization and proper behavior towards the dance and groupmates
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Teaching-Learning Plan

Introduction:

This module will help you guide your students in understanding and appreciating the different regional and national folk dances in the Philippines. Inform them that since we began trading with our neighboring countries during the early years, we became acquainted with their way of life and the culture and traditions they practice. The Philippines, being an archipelago, is rich with cultures and traditions that make the lives of every Filipino colorful. This is evident in the influences from our neighboring countries such as Thailand, Indonesia, Malaysia, China, Cambodia, Burma, and Japan. The process involve here is called acculturation. This influential tool had strongly affected Philippine culture, particularly our dances.

The Philippines enjoys a rich cultural heritage which includes a diverse collection of traditional dances. These dances are one of the durable strands interwoven into our life as a people that formed the fabric of our culture. Dances that reflect elements of daily Philippine life, these folk dances offer a glimpse into the history of the country. Hence, it is through dance movements that people can communicate for it has been a strong factor in the expression of one's soul and character.

It is for this reason why you need to teach regional and national dances to your students because by learning our dances they will also understand their roots. It is also in these dances that they will know better their identity as a people.

Explain the idea that the students can expected to learn from this subject by making them read for 5 minutes the introduction of the module found on page 1.

Objectives

At the end of this learning materials, the students should be able to:

- trace the origin and location of folk dances by its costume and music;
- create rhythmic patterns using the duple, triple and quadruple meter;
- demonstrate mastery of basic steps in folk dancing;
- identify the meaning of the gestures and hand movements of folk dance identified;
- interpret dance literature correctly;
- explain the role of folk dancing in promoting physical fitness and wellness of the family;
- execute selected regional and national folk dances with Asian influences.

Pre- Assessment:

Ask the students to answer honestly and individually the pre-assessment found in their module. Give them time limit and ask them to write all their answers in their activity/notebook.

Check their answers against the following answers. Please note that students' answers may vary depending on the extent of their prior knowledge about the subject.

1. Just by simply looking at the pictures would tell you right away that some of the regional and national folk dances of the country have been greatly influenced by our neighboring countries like Thailand, Indonesia, Malaysia,

China, Cambodia, Burma, and Japan. These are manifested in the use of colorful and intricately designed costumes, accessories and props like fans, headresses, janggay; and the use of musical instruments like gongs, kulintangs which are not part of Philippine culture.

- 2 – 4. Countries such as Thailand, Indonesia, Malaysia, China, Cambodia, Burma, and Japan have strongly influenced Philippine culture, especially the dance. The effect of acculturation, may have modified our indigenous dances. This is evident in the use of chopsticks which was borrowed from the Chinese now used as implements in the dances *Binislakan and Sakuting*; the use of colorful fans, beautiful costumes, and headresses among the Japanese and Chinese influenced are now used for the dance *Sua-Ku-Sua*; the use of janggay and flamboyant headresses inspired by Indonesian, Thai, and Malay culture which are now used for the dance *Pangalay*. These are just some of the evidences that of the strong influences made by our neighboring countries.
5. Yes! Looking at the performers' poses would give you the ideas of various scenarios that can actually transcend through folk dancing such as:
 - a. *Courtship* - a princess is being protected by her guards as men around her try to win her heart
 - b. *Harvesting* - peasants gather together as they prepare for their daily soil cultivation and mountain clearing, ready for planting using sticks or simply barehands.
 - c. *Merriment* - for a bountiful harvest or fiesta or to commemorate and honor an important king or ancestor who contributed to the development of a place.
6. There is a need for proper gestures and expressions in folk dancing because they play a very important role on the performance for they give life and meaning to the dance. Dancing without proper gestures and expressions is meaningless.
7. Philippine folk dances with Asian influence are *Binislakan, Pangalay, Sua-Ku-Sua, Tiklos, Singkil, Kappa malong-Malong*, and *Sakuting* among others. Yes, I can demonstrate the following foreign dance-steps that I learned from my MAPEH class last year.
 - a. Mincing step step-step-step and so on
 - b. Mazurka Slide-cut-hop
8. Some of the commonly used implements in Asian folk dances are as follows:
 - a. *Fans* - aside from its usual purpose of relieving one's self when it's hot, are used for covering one's face when it is performed for courtship dances. They are also used for flirtation in some instances. The movement of fans simulates the flow of nature's elements like water, air, fire and sometimes seashells, leaves, and flowers.

- a. *Janggay* - a metal usually brass extension material for the nails like claws which is used to drive away evil spirits and shows eloquent movements of the hands while performing. The use of janggay indicates one's social status especially when they are made of solid gold and silver.
 - b. *Sticks* - used by the dancers to produce various rhythms imitating the chopsticks used by the Chinese and Japanese.
9. Since we began trading with the nearby Asian countries in the pre-Hispanic years, we became acquainted with their ways of life, their culture and traditions. This is a process in which members of our cultural group adopted their beliefs and behaviors, and these are evidently mixed in our culture including our dances. Thus, most of our folk dances are not pure since they were influenced by the colony of Western and Asian countries. These are just some of the effects of acculturation.

Together with the learners, analyze the results of their pre-assessment to determine prior knowledge and skills are; their strengths and weaknesses which will be used as your bases for planning instructional activities.

Learning Goals and Targets

Based on the objectives of the lesson and results of the pre-assessment, let the learners define their personal goals and targets to achieve at the end of this module. Ask them to write their goals and targets in their journals.

Make sure that all the students are able to define their own goals and targets. Tell them to monitor the progress of their targets as you go on with the lesson.

Part I. What to Know

In this part of the module, the learners are provided with structured learning experiences that will assess their level of understanding, activate their prior knowledge, clarify their understanding, and require them to answer some focused questions about regional and national folk dances with Asian influence.

Reminder: Accept all answers of the students. However, take note of those areas that you need to clarify. Make sure that learners know that their products and performance shall be assessed so they can clearly set their expectations.

1. Instruct the students to answer *Written Checkup* on page 13 of their modules. After the students have answered, ask them the significance of knowing the names of the dances. This may help students create certain impressions that are innate to the cultural background just by knowing the name of the dances.

2. Let them also answer *Letter B activity* on page 14 of the module. Facilitate interactive discussion by giving follow-up questions.
3. Before they proceed to *Activity 1 on pages 15 to 16*, ask them to ponder on some focused questions such as:
 - Do you believe that the folk dances performed in your place have a mixture of foreign culture? Why do you say so?
 - Can you give examples of Philippine folk dances that have Asian influence? Justify your answer.
 - How can one's family benefit from folk dancing?
4. Ask a few students to share their ideas/opinions with the class.

Ask the students to open their modules on page 15 to 16 and read *Where Do I Belong?*. Tell them to watch the video presentation quietly and attentively. In the absence of video presentation, you may show pictures of costumes representing Luzon, Visayas, and Mindanao to the class.

Note to the Teacher: You can evaluate the students' prior knowledge on this topic by tying it up with the learning they got from their *Araling Panlipunan* class regarding the background and culture of Asian countries.

5. Ask the students to watch and analyze the video presentation/pictures. In tracing where the costumes are usually worn, let them consider the geographic location/terrain where the costumes are suited and their respective props used by the dancers and even their facial expressions.
6. Ask volunteer student to share their knowledge and insights about what they watched/saw.
7. Ask other students to share their reflections to the class.
8. Let the students perform *Activity 2, Dress Me Up* by following the given instructions on their module on page 16. Give them time limit to do the activity. They are expected to locate the origins of the folk dances.
9. Instruct the students to turn their modules on page 17 to 18 and perform the given activity, *Listening while Playing*. Provide rubrics for assessment.
10. Instruct the students to read and analyze *Activity 7, Tell Me* on page 24. Let them perform the basic steps and bodily movements that are used in the cited dances as you guide them. They may perform the basic steps in front of the class. However, if they cannot do it, provide an instructional video or a powerpoint presentation to facilitate easy grasp on part of the learners.

11. Tell the students to open their module on page 29 and perform what is being asked in *Activity 10, Watch Me* and use the following procedures in performing the given activity.
 - a. With the same grouping, let learners analyze the given situations and develop it into a story.
 - b. Give them time to conceptualize. After the given time, let them perform their story through movements. All should be done in action with no sound as in doing a pantomime. Silence should be observed. If it's not yet their turn to perform, let the groups observe carefully the presentations of other groups. Let the learners note their observations on the other groups' performances.
 - c. After the activity, allow sharing of observations. Ask these questions: which group performed best? What went well? Which group needs improvement? What went wrong? Why?
12. Tell the students to complete the table shown under activity 14, "*Fill Me In*" found on pages 53 to 54.

Be sure that before you proceed to the next part of the module, all the topics on the origin and background of the dance, basic step patterns and rhythm of the given dances are introduced and the students have clearly understood them.

Part II. PROCESS

In this part of the module, the learners are provided with various learning experiences to enable them to make sense of the information; develop, reflect, rethink, validate, and revise their understandings of the lesson through activities that will require them to process/make sense of the information; assess their skills; and ask questions that will enable students to construct their understandings and express these in their own way.

This activity will activate the learners' knowledge on locating the origins of folk dances based on the costumes worn by the dancers.

1. Instruct the students to answer *Activity 4, Let's Get Loud* on pages 18 to 19 of the module. Guide them as they answer the activity. Use the rubrics below to assess the learners' performance.

ANALYTIC RUBRIC FOR THE ASSESSMENT OF LEARNERS' PERFORMANCE IN RHYTHM

Weight	<u>Musicality</u> (Timing, Dynamics, and Mastery) 40%	<u>Degree of Difficulty</u> (Complexity and Intricacy in the use of rhythmic patterns in various meters) 40%	<u>Characterization</u> (Behavior during performance) 20%
5	MASTERFUL: Performs rhythmic composition with high level of musicality while observing proper timing, dynamics, and mastery	SKILLFUL: Creates skillful composition of complex and intricate rhythmic patterns in duple, triple, and quadruple meters.	MATURE: Demonstrates proper characterization and appropriate behavior in the performance with high level of confidence
4	STRATEGIC: Performs rhythmic composition with a certain level of musicality while observing proper timing, and mastery but with limited ability to perform with dynamics	COMPETENT: Creates a certain degree of skillful composition of complex rhythmic patterns in duple, triple, and quadruple meters.	SENSITIVE: Demonstrates proper characterization and appropriate behavior in the performance with a certain level of confidence
3	ABLE: Performs rhythmic compositions with mastery but with limited yet growing ability to perform with timing and dynamics	PRACTITIONER: Creates a commonly accepted compositions of simple rhythmic patterns in duple, triple, and quadruple meters.	AWARE: Demonstrates generally acceptable characterization and proper behavior towards the performance with a certain level of confidence
2	APPRENTICE: Performs rhythmic compositions with general mastery but could hardly adapt to varying dynamics and timing	APPRENTICE: Creates rhythmic patterns but could hardly distinguish differences among duple, triple, and quadruple meters	DECENTERING: Displays inconsistent characterization and demonstrates low level of confidence
1	NOVICE: Performs rhythmic patterns with low or no mastery, timing, and dynamics	NOVICE: cannot create any rhythmic pattern at all	EGOCENTRIC: Has little or no characterization and behaves inappropriately towards the performance

2. Guide the learners in their activity under “*Dance with Me*” on page 25. An analytic rubric for the assessment of learners’ performance is provided below for you to use.

ANALYTIC RUBRIC FOR THE ASSESSMENT OF LEARNERS’ PERFORMANCE IN FOLK DANCE

Weight	Choreography and Artistic Presentation 40%	Execution and Mastery of steps 30%	Characterization and Behavior during performance 30%
5	OUTSTANDING: Performs steps with high level of mastery while creating several formations in the dance floor	SKILLFUL: Demonstrates precise and skillful execution of the steps with high level of confidence	SOPHISTICATED: Demonstrates sophisticated characterization and appropriate behavior towards the dance and groupmates
4	DYNAMIC: Performs steps with mastery while creating sufficient formations in the dance floor	COMPETENT: Demonstrates competently the steps with confidence	EXPRESSIVE: Demonstrates an atypical level of characterization and appropriate behavior towards the dance and groupmates
3	CREATIVE: Performs steps with mastery but with limited yet growing ability to execute them while creating formations in the dance floor	PRACTITIONER: Demonstrates general level of coordination and competence in the execution of steps with limited but growing confidence	REALISTIC: Demonstrates generally acceptable characterization and proper behavior towards the dance and groupmates
2	FAIR: Performs steps with general mastery but could hardly adapt to varying formations in the dance floor	APPRENTICE: Demonstrates limited coordination and competence in the execution of steps with low level of confidence	IMPROVING: Displays inconsistent characterization and demonstrates generally acceptable behavior towards the dance and groupmates
1	STATIC: Performs steps with low or no mastery and is not capable of creating formations in the dance floor	NOVICE: Has very low or no coordination in demonstrating steps; has very low level or no confidence at all	MECHANICAL: Has little or no characterization and behaves inappropriately towards the dance and groupmates

Source: 2010 SEC Teaching Guide

- Tell your students to perform *Activity 11, Grand Tableau* found on page 30. Guide learners in doing the said activity.

Part III. REFLECT AND UNDERSTAND

Provide the learners with other learning resources and experiences for them to enrich/broaden their understanding of the lesson through additional activities (e.g., conducting research, lecture forum, symposium or inviting resource persons to discuss critical topics, etc.) and reading resources.

1. Instruct the students to open their module on page 21 and answer *activity 5 Fill-in-the-Gap*. Facilitate discussion after the given activity to determine what they felt and learned.
2. Tell the students to open their module on page 27 and read, *Activity 9, No Man is an Island*. Let them follow the following procedures:
 - a. Group learners into two. **A** for the fast learners and **B** for the slow learners. Don't let the learners know they were grouped according to their skills.
 - b. Let those in group B choose a partner from group A.
 - c. Provide each pair with a list of steps with a minimal set of combinations and directions to follow.
 - d. Let each pair help each other in interpreting correctly the list provided.
 - e. Supervise the activity. Provide guidance if needed.
 - f. Conduct a performance assessment on the activity given.
 - g. Provide feedback. Encourage giving of observations and insights.
3. Instruct the students to answer *Self-Checkon* page 32 and let them reflect about what they have learned and felt while doing the activity.
4. Ask the students to complete the *Open-Ended Statements* and *Self-Check* found on pages 55 to 56 of the module. Follow up their answers through oral discussions.

Part IV. TRANSFER

In this part, the learners are expected to demonstrate or show a completed product or performance as an output required by the lesson.

The target users in this stage will be given opportunities to establish their own understanding, through motivating activities which will lead them to answering queries relative to the performance of regional and national folk dances with Asian influence.

1. Tell the students to open their modules on pages 21- 22 and let them perform *activity 6, Dance into the Groove*. You will rate the students based on the following criteria.
 - A. Creativity

- B. Musicality
- C. Execution

2. Instruct the students to open their modules on page 30 and perform the given activity. Provide rubrics for assessment.
3. Tell the students to turn their modules on page 33 and do the *activity 13 Contemplation*. Facilitate students to make their own reflection.
4. Explain the activity on *page 54, Culminating Activity-Cultural Showcase* and use the following procedures;
 - a. Bring the class to the school gym for their culminating performance if there is any. If none, set the classroom in a manner which provides the groups enough space for their performances.
 - b. Let learners present their folk dance to the class. Costume and Make-up are highly encouraged.
 - c. Sequence the performances through drawing of lots.
 - d. Assign someone from each group to take charge of documenting their performance through video coverage or any mode they prefer to.
 - e. Guest observers may be invited to witness the activity, preferably the students' family members.
5. Explain to them how *Activity no. 17* on page 57 can be met. Entertain students' inquiries for clarifications.

SUMMATIVE TEST IN P.E. (Grade 8)

Part 1.Modified True or False

Direction: Write TRUE if the statement is correct but if it's false, change the underlined word or group of words to make the whole statement true.

- _____ 1. Tiklos refers to a group of peasants who agree to work for each other to prepare the soil for planting, or do any odd job on the farm.
- _____ 2. Binislakan is a social dance from Abra which was influenced by the Chinese.
- _____ 3. Pangalay, which is better known as the "Lemon Tree" dance originated from Jolo, Sulu.
- _____ 4. In dancing Sua-Ku-Sua, fans transform into tiny sails, face mirrors, butterflies, shields and leaves.
- _____ 5. Pangalay is the traditional "fingernail" dance of the Tausūg people of the Sulu Archipelago.

Part II. Multiple Choice

Direction: From the given choices below, write the letter of the correct answer that best describes the given statements.

6. The following dance steps are used in Pangalay dance except one. Which one does not belong to Pangalay's basic steps?
A. Shuffling step B. Slide step C. Tortillier step D. Waltz Turn
7. Among the following dance steps, which one is used in dancing Sua-ku-Sua?
A. Contra-ganza B. Mazurka C. Mincing step D. Redoba
8. "Heel-place, close" is a step pattern of what dance step?
A. Bleking B. Heel-and-toe polka C. Sagamantica D. Sangig step
9. What is the step pattern of Change step?
A. heel-place , close B. Step-close-step C. step and hop D. step and cut
10. This is the step pattern of Parallel Tortillier.
A. Pivot and turn heels, pivot B. Slide-cut-hop
C. Step and pivot close D. Step-pivot-slide

Part III. Practicum Test: (Group performance)

Interpret and execute the following dance instructions below. Focus on mastery, performance, and coordination with your group mates as your bases in obtaining a good mark. (10 points for every correct figure).

Figure I

(Partners stand 6 feet apart facing audience). The girl is at the right side of the boy.

- A. Starting with the R foot, take four walking steps (Boy moving forward, Girl moving backward). (cts.1,2,3,4). Arms in 2nd position, Sway hands in a figure of eight for every count.....1M
- B. Take three-step turn right in place (cts.1,2,3), close feet together (ct.4), arms in 2nd position but place hands on waist on the 4th count.....1M
- C. Repeat letter B. moving to the opposite side.....1M

- D. Repeat letter A moving to proper places.....1M
- E. Repeat A-E.....4M

Figure II

(Partners face each other)

- A. Starting with the R foot, take sixteen walking steps forward moving half-way clockwise. Finish in partner's place. Arms in reverse T-Position.....4M
- B. Turn about and repeat (a) moving counter clockwise with the Boy following the Girl. Reverse position of hands. Finish in proper places.....4M
- C. Take two bleking steps in place with hands on 3rd position moving R and L hands alternately on top.....2M
- D. Repeat letters B and C of figure I.....1M
- E. Repeat letter C of figure I.....1M

Part IV. Essay: (15 Pts.) In what way can folk dancing become a physical activity for family wellness?

ANSWER KEY

Part I. Modified True or False

- 1. True
- 2. Sakuting
- 3. Sua-ku-Sua
- 4. True
- 5. True

Part II. Multiple Choice

- 6. C
- 7. A
- 8. B
- 9. A
- 10.D

Part III. Practicum Test

Scores will be based on the teacher's judgment. 10 points is given for every correct figure, which means that each letter in every figure is weighted as 2 points. (Mastery, Performance, and Coordination should be used as criteria for judging the students' performance.)

Part IV. Essay (15 points). Students' answers may vary. The following criteria should be used in rating the essay.

Substance.....	50%
Relevance	30%
Clarity and Cohesion.....	20%

100%

SUMMARY/SYNTHESIS/GENERALIZATION:

Now that the students are done reading and interacting with their learning material, they are now ready to face the challenges that folk dancing may bring in terms of its origin, historical background, dance steps and step patterns, dance interpretations and performance. They have discovered that just like any other sports or games, dancing is also a physical activity that can promote lifelong fitness and wellness. It is a good source of exercise that could help develop grace and poise. It can even help in maintaining good health as it highlights health-related skills such as cardio-vascular endurance, flexibility and strength. Surely, this module has enriched their mind to explore the wonders of folk dancing.

In lesson 1, the students have learned the significance of the origins/locations of folk dances by identifying the performers' costumes and music. Here, they realized that just by merely looking at the costumes and props and listening to the music would tell them right away about the point of origin of a particular dance. They also learned the effects of acculturation brought about by the trade and settlement from our neighboring countries like China, Malaysia, Indonesia, Burma, Cambodia, Thailand and Japan.

Lesson 2 has provided activities that led them to understand rhythmic patterns of selected regional and national dances with Asian influence particularly *Binislakan*, *Tiklos*, *Sua-Ku-Sua*, *Pangalay* and *Sakuting*. They discovered that rhythm plays an important role in the performance of the dance. Feeling the beat and rhythm of the music is a motivating factor for them to perform well.

Also, lesson 3 has provided them activities that inspired them to demonstrate and master the basic steps of *Binislakan*, *Tiklos*, *Sua-Ku-Sua*, *Pangalay* and *Sakuting*. It enabled them to enhance their dancing skill and motivated them to show and share

the steps they have learned. upon studying the given dances. Thus, they realized that mastering the basic dance steps could be used in the interpretation of the dance literature to a large extent.

Moreover, lesson 4 has presented them ways and means to discover the meaning of the gestures and hand movements in the performance of a particular dance. It enabled them to use their creativity in conveying proper emotions and gestures in different situations as found in the different settings needed in the given dances.

Meanwhile, lesson 5 has provided them with insights that made them master and understand the dance literature of *Binislakan, Tiklos, Sua-Ku-Sua, Pangalay and Sakuting*. Those insights enabled them to perform the dances appropriately and gracefully. In this part, they found out that the correct interpretation of the dance depends on the mastery and accuracy of one's understanding of the elements of dance such as dance steps, step patterns and counting.

Finally, lesson 6 gave them a better perspective on the importance of folk dancing in relation to their family and community as it gave them opportunities to perform the given dances with their family members during town fiestas and school foundation days. It also gave them time to bond with their family members by watching culminating activities/cultural shows which gave them a chance to develop family solidarity as well as family wellness.

We hope that through this module, the students have become more acquainted with the significance of folk dances, and somehow they could use the knowledge they learned from this module not only during dance performances but also in maintaining a well and fit body and a sustainable life.

GLOSSARY OF TERMS

Accent of	-	emphasis on a beat, usually but not always, the first beat
		the measure
Acculturation	-	a process in which members of one cultural group adopt the beliefs and behaviors of another group
Culture	-	the totality of socially transmitted behavior patterns, arts, beliefs, institutions, and all other products of human work and thought
Dynamics	-	an interactive system or process, especially one involving competing or conflicting forces
Folk dance country	-	a form of dance developed by a group of people that reflects the traditional life of the people of a certain
		or region
Folk dancing	-	a great exercise and a fun recreational activity for people of all ages
Implements	-	a device used in the performance of a task
Improvisation	-	created extemporaneously, without planning.

Intensity accompaniment;	-	in music, the loudness and softness of an
		in fitness, the degree of vigor or the amount of effort expended during an activity
Lifelong Fitness	–	the condition of being fit and healthy throughout life.
Tempo	-	the rate of speed from fast to slow
Traditions	-	a mode of thought or behavior followed by a group people continuously from generation to generation; a custom or usage
Wellness of and ethics,	-	a way of life purposely designed to enjoy the highest level of health and well-being possible, including nutrition, weight control, avoiding substance abuse, being physically fit leading an active life, controlling stress, developing good relationships with others, living with high values and and attending to spirituality

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