

# PASSOC



Philippine Arts & Social Studies in the Ontario Curriculum

## GRADE 6-8 DANCE



A collaboration between:



Canada



York Centre for  
Asian Research

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# ACKNOWLEDGEMENTS

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*Out of our deep respect for Indigenous peoples in Canada, we acknowledge that much of our work takes place upon traditional territories. The territories include the Wendat, the Anishinabek Nation, the Haudenosaunee Confederacy, and the Mississaugas of the New Credit First Nations. We also recognize the contributions and enduring presence of all First Nations, Métis, and Inuit people in Ontario and the rest of Canada.*

# WHAT IS THE PASSOC PROJECT?



**Delve into the balikbayan experience, hop onto a jeepney, and try your hand at the Tinikling. These aspects of Philippine culture and Filipino diasporic experience are at the heart of the PASSOC Project!**

The PASSOC (Philippine Arts and Social Studies in the Ontario Curriculum) Project is a collaboration between the Toronto Catholic District School Board (TCDSB) and York University. Based on provincial learning expectations, the curriculum content affirms Filipino experiences and identities, and seeks to ‘mainstream’ the Philippines as a topic of study and discussion in Canadian schools. The PASSOC curriculum packs cover three subject/grade areas: Grade 6 Social Studies, Grade 6-8 Dance, and Grade 8 Geography.

Filipinos are the fourth largest visible minority group in Canada and the Philippines is the number one source of immigrants to Canada today. In spite of Filipinos’ contributions and growing presence, there is little representation of their cultural, economic, and social contributions to Canada in textbooks and official curricula.

The PASSOC Project aims to highlight the experiences, culture, and knowledge that emerge from the Philippines and from Filipinos in the diaspora. Through inquiry-based, arts-based learning strategies, students of all backgrounds can engage with the learning resources as a way to foster inclusivity and appreciation. At the same time, it offers a culturally-relevant education to Filipino students who so rarely see themselves in mainstream historical narratives and representations.

A major goal of the PASSOC Project is to affirm the lived experiences of Filipinos in school and to promote inclusion and diversity in education. Centering on Filipino experiences and identities, the learning that emerges from this will have far-reaching implications for the greater student population through cross-cultural exchange, the building of empathy and the promotion of global citizenship.

**Tara na!**

# The PASSOC Project covers three Philippine folk dances that emerge from particular regions of the Philippines.

## 1. Tinkling: Leyte

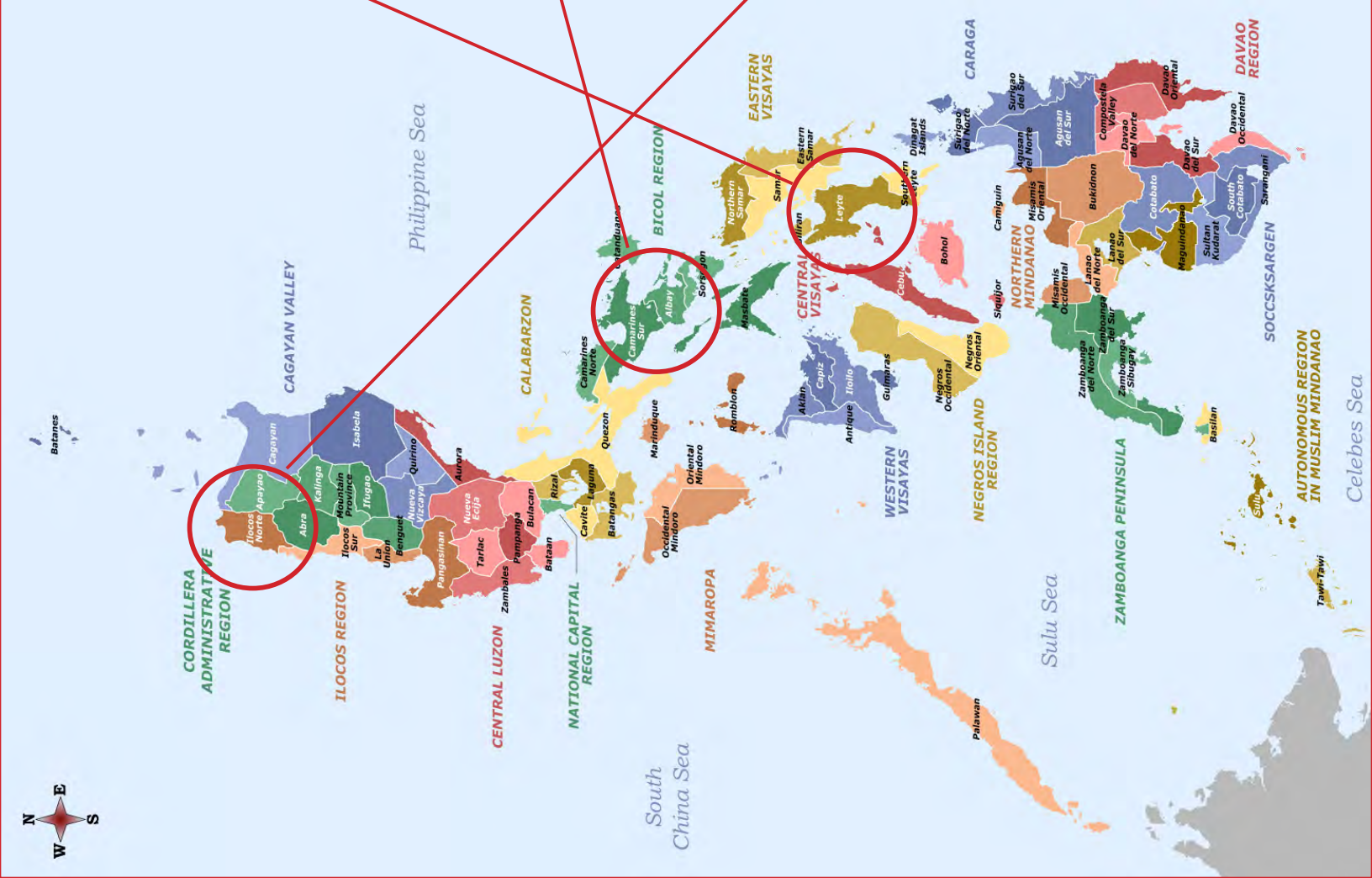
Considered to be the “national” dance of the Philippines, tinkling is a dance imitating the movement of the long-necked “tikling” birds as they hop from one bamboo to the next. While it is a dance of mimicry, it is also a playful dance between men and women challenging their rhythm, agility, and quickness amidst clapping bamboos.

## 2. Cariñosa: Bicol

Cariñosa is a courtship dance Filipinos learned and adapted during the Spanish Colonial Period. The use of fans and handkerchiefs in this affectionate dance does not only signify shyness and proper manners but also skills in manipulating props in time with music.

## 3. Binatbatan: Ilocos Norte

An occupational dance, binatbatan is typically performed by children who recall the work needed in segregating seeds from fibres in cotton pods using the sticks called “batbat”. It is also a dance performed during annual festivities that celebrate the success of weavers in turning harvested cottons into beautiful fabrics.



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# LESSON 1

# Appreciating Philippine Folk Dances: The Cariñosa, Binatbatan, and Tinikling





**LESSON TITLE:** Appreciating Philippine Folk Dances: The *Cariñosa*, *Binatbatan*, and *Tinikling*

**GRADE/SUBJECT:** Grade 6 Dance

**AUTHORS:** Patrick Alcedo, Christella Duplessis, and Merle Gonsalvez

### Activity Overview

In every culture, dance is a cherished art form that expresses the values, history, and traditions of a people. In this introductory lesson, you will guide your students through an exploration of Philippine folk dance, specifically three types: the *cariñosa*, *binatbatan*, and *tinikling*. Through a presentation, students will gain knowledge of the historical and cultural significance of each of the three Philippine folk dances. In a group activity, they will learn how to appreciate these three dances by using the Critical Analysis Process, applying the elements of dance and appropriate dance vocabulary. This lesson will build up their understanding of dance as an important cultural expression before they begin learning these dances in the creative process in the 3 lessons that follow.

### Overall Expectation(s):

A2. Reflecting, Responding, and Analyzing: apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of dance pieces and experiences

### Specific Expectation(s):

A2.1 Construct personal interpretations of dance pieces that depict stories, issues, and themes, and explain their interpretations, using dance terminology

### Catholic Graduate Expectation(s):

**CGE3e** -A Reflective and Creative Thinker-adopts a holistic approach to life by integrating learning from various subject areas and experience;

**CGE5a** - A Collaborative Contributor - works effectively as an interdependent team member.

### Evidence of Learning (Assessment and Evaluation Plan):

- Prior Knowledge Required - folk dance, dance terminology
- Types of formative assessment - descriptive feedback, rubric (to be used to record observations of learning while students are in their groups)

### Teaching/Learning Strategies

#### Introduction/Motivation [5 mins]

Ask the class: Why do you think every culture around the world has dances that are important to them? Draw out themes such as creating community, expressing culture, emotions, values, and history from the answers given by the class. Have students name the traditional dances from their respective cultures.

**Direct Instruction [15 mins]**

Use the PowerPoint presentation “Appreciating Philippine Folk Dances” found here on the PASSOC website: <https://passocblog.wordpress.com/appreciating-philippine-folk-dances-the-carinosa-binatbatan-and-tinikling/> or on SlideShare here: <https://www.slideshare.net/PASSOC/appreciating-philippine-folk-dances>  
Familiarize yourself with the content before presenting it to the class, especially the Critical Analysis Process and the elements of dance. For additional information on this content, see Teaching Notes below. Ensure that you have speakers as the embedded videos contain music.

**Critical Analysis Process [20 mins]**

Divide the class into six groups (2 groups per dance). Assign each group to one of the three folk dances. They will engage in a guided viewing activity and apply the Critical Analysis Process. Using the guide “Critical Analysis Process for Dance” (BLM.DAN6.2.1a&b), students in their groups will work through the questions. If you have class tablets, consider providing one per class so that they may review the dance as their own pace. Alternatively, you may provide them with the video link and they may watch them on their own devices.

**Video links:**

Cariñosa: <https://www.youtube.com/watch?v=Sy18EXrueu0>  
Binatbatan: <https://www.youtube.com/watch?v=fNJ9WuHwaFk>  
Tinikling: [https://www.youtube.com/watch?v=\\_nisbR3D5vQ](https://www.youtube.com/watch?v=_nisbR3D5vQ)

After reviewing the dance videos, each group will assign a recorder who will write down the group’s responses on the handout. Circulate and encourage all members of the group to participate in the answering the questions.

**Group Presentations [20 mins]**

Each group will present their findings to the class. Have each member present one of the 6 steps of the Critical Analysis Process. Ask follow-up and clarification questions to ensure that students have an understanding of the process, the elements of dance, and dance vocabulary. You may evaluate the groups as they are presenting using the “Critical Analysis Process for Dance: Evaluation Rubric” (BLM.DAN6.2.1c)  
As an additional challenge, 2 students from each group may attempt to demonstrate their dance for the class.

**Differentiated Instruction and Accommodations/Special Needs:**

- Allow for differentiation by tailoring the activities to suit the needs of your students.
- Give more think time to special needs-students for viewing independently or using headsets.
- Allow students to communicate their responses using different means if too shy to participate orally
- ELLs, especially if Filipino, can be allowed to share their knowledge in their own language
- Use technology to translate. For example, Dragon Naturally Speaking as a web-based software, as well as Google translate, may be used to help students present their ideas and make a contribution to the class discussions.
- To cater for students with IE’s be mindful of the requirements of their IEPs when assigning tasks or roles

**Learning Materials**

- PowerPoint presentation “Appreciating Philippine Folk Dances” found here: <https://passocblog.wordpress.com/appreciating-philippine-folk-dances-the-carinosa-binatbatan-and-tinikling/>
- Also found on SlideShare here: <https://www.slideshare.net/PASSOC/appreciating-philippine-folk-dances>

**Elements of 21<sup>st</sup> Century Learning**

- Use videos and digital presentations to facilitate teaching and learning
- Collaboration: working in groups to understand and apply the Critical Analysis Process

- Computer, digital projector, speakers
- “Critical Analysis Process for Dance” (BLM.DAN6.2.1a&b)
- “Critical Analysis Process for Dance: Evaluation Rubric” (BLM.DAN6.2.1c)

## Resources

Whenever possible, reach out to the following three groups, who can act as community resources:

**1. Fiesta Filipina Dance Troupe of Canada.** This organization has preserved Philippine art forms in live music, dances, costumes, and folklore. A pride of Filipinos in their cultural heritage and has built international goodwill through their performances here in Canada and international.” For more information, you may visit Fiesta Filipina Dance Troupe of Canada online here: <http://www.fiestafilipina.ca/>

**2. Folklorico Filipino Canada.** Since 1974, this cultural non-profit organization aims for the development and promotion of the Filipino identity through the performing arts by:

- Depicting Philippine culture through music, song, dance, and drama
- Training interested Filipinos of all ages in Philippine folk music, dance, and drama
- Showing the public Philippine customs, traditions, and history through folk song, dance, and drama
- Encouraging Filipinos and other Canadians to discover and develop their talents and abilities and to develop their potential in the performing arts
- For more information, you may visit Folklorico Filipino Canada online here: <http://www.folkloricofilipino.com/>

**3. Culture Philippines of Ontario.** Since 1985, Culture Philippines of Ontario is a non-profit, community-based and child-centered organization that works to preserve and share Filipino cultural heritage by providing music, dance and performing arts instruction to children in Canada. For more information, you may visit the CPO online here: <http://www.culturephilippines.org/>

## Teaching Notes

See the Ontario Curriculum, Grades 1 – 8, The Arts (2009, revised) for further information on the Critical Analysis Process (page 23), the elements of dance (page 122) and the definition of dance vocabulary in the dance glossary on (page 159 – 165).

# THE CRITICAL ANALYSIS PROCESS FOR DANCE

**When viewing a dance performance, ask yourself 2 questions:**

- a. What does this dance make me think about?
- b. How does this dance make me feel?

**1. Description:** Describe the dance you are analyzing in terms of:

- Name
- Origins
- Culture
- Dancers
- Props/Costumes

**2. Initial Reaction:**

- What is your first impression of the piece?
- What movements, costumes, and props make you think about?
- What emotions do you feel when you watch this dance?
- Can you make any personal connections to this dance?

**3. Analysis:** How did the dancers use the elements of dance. The elements of dance are:

<b>body</b>	How do the dancers use their different body parts?
<b>space</b>	How do the dancers move through the space in terms of direction and groupings?
<b>time</b>	Describe the tempo and rhythm of the dance.
<b>energy</b>	Were the movements of the dance forceful, graceful, slow or fast?
<b>relationships</b>	What is the relationship between/among the dancers, props, etc.

**4. Interpretation:**

- Is there any symbolic meaning to the piece?
- What does the work mean?
- What are the social or historical events that influence this dance?

**5. Judgment:**

- What feelings did this dance make you feel?

**6. Reflection:**

- Do you feel this dance is successful as an art form that communicates an idea or feeling? Why or why not?

Name of Dance (Circle one)	Cariñosa	Binatbatan	Tinikling
<i>Description</i>			
<i>Initial Reaction</i>			
<i>Analysis</i>			
<i>Interpretation</i>			
<i>Judgment</i>			
<i>Reflection</i>			

## THE CRITICAL ANALYSIS PROCESS FOR DANCE EVALUATION RUBRIC

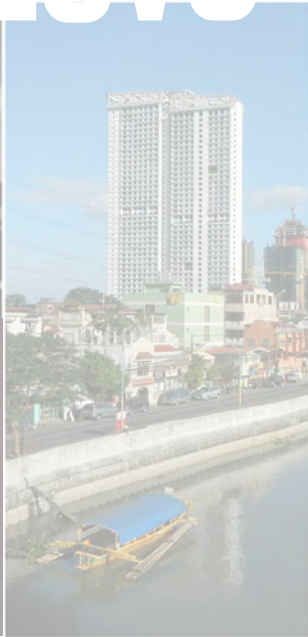
Group Members:
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	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
Group provided interpretations using the critical analysis process (A2.1)	Group applied and communicated the critical analysis process with difficulty.	Group applied and communicated the critical analysis process with a moderate level of competency.	Group applied and communicated the critical analysis process with a good level of competency.	Group applied and communicated the critical analysis process with mastery.
Use of dance terminology (body, space, time, energy, and relationship) (A2.1)	Limited use of dance terminology.	Moderate use of dance terminology.	Good use of dance terminology.	Outstanding use of dance terminology.

<b>ADDITIONAL COMMENTS:</b>
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# LESSON 2

## Cariñosa: The Dance of Love





**LESSON TITLE:** Cariñosa: The Dance of Love

**GRADE/SUBJECT:** Grade 6 Dance

**AUTHORS:** Patrick Alcedo, Christella Duplessis and Merle Gonsalvez

### Activity Overview

Representing the courting phase of a romantic relationship, the *cariñosa* (which means “affectionate one”) is a Filipino folk dance that emerges from Panay, the Visayas and the Bicol region. With historical origins dating back to the Spanish colonization era, the *cariñosa* displays the deep hispanic cultural influences in the Philippines. The first lesson will begin with the basic movements of the dance. The second lesson will incorporate the different sections of the dance. You may choose to complete some or all of the sections. Students are expected to work together as it is a partnering dance. In additions, they will have the opportunity to work with props, such as a fan and a handkerchief, in ways that resemble the coyish act of hide-and-seek. This dance exposes students not only to the cultural values associated with courtship, but also to one of the Philippines’ most beloved national dances.

### Overall Expectation(s):

**A1.** *Creating and Presenting: apply the creative process to the composition of short dance pieces, using the elements of dance to communicate feelings and ideas;*

### Specific Expectation(s):

**A1.1** *incorporate the use of props and materials into dance pieces they create*

**A1.4** *combine the elements of dance in different ways to communicate a variety of ideas*

### Catholic Graduate Expectation(s):

**CGE3e** -A Reflective and Creative Thinker-adopts a holistic approach to life by integrating learning from various subject areas and experience;

**CGE4h** - A Self-Directed, Responsible, Life-Long Learner -participates in leisure and fitness activities for a balanced and healthy lifestyle.

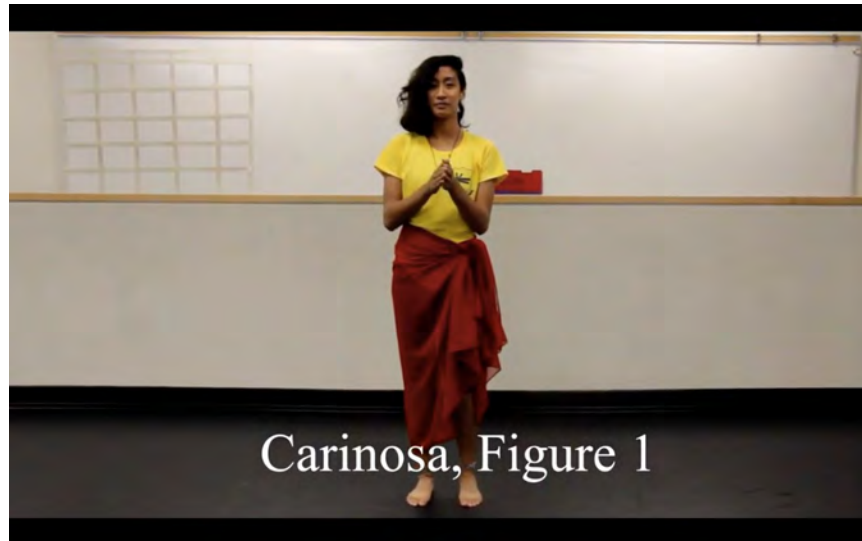
**CGE5a** - A Collaborative Contributor - works effectively as an interdependent team member.

## Evidence of Learning (Assessment and Evaluation Plan):

- Prior Knowledge Required - some dance skills (pointing, pivoting on one foot, changing direction, ball of the foot, turning)
- Formative assessment - observation notes, exit notes
- Evaluation of learning - Teacher rubric, self-assessment.

## Teaching/Learning Strategies

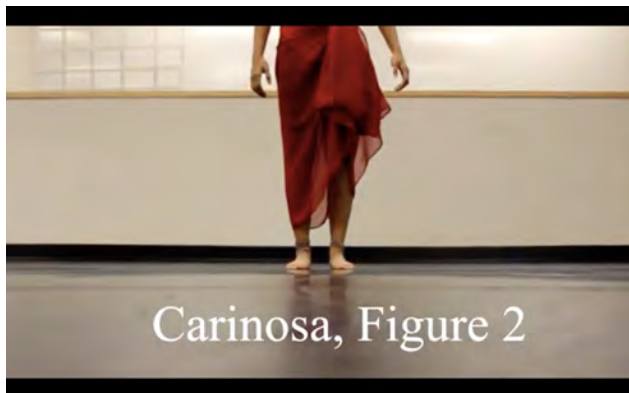
### Day 1 [30-40 mins]



#### Figure 1

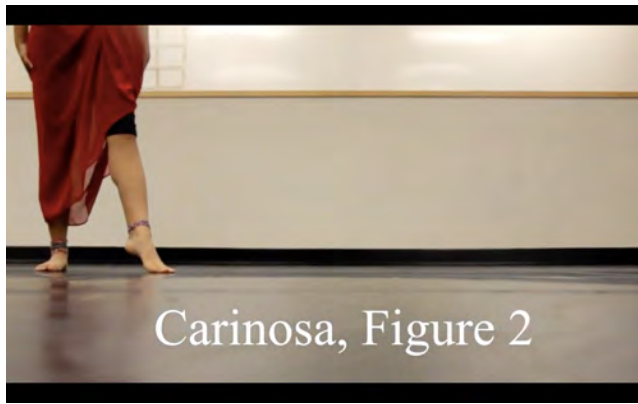
1. Have whole class learn the step together. Everyone faces the front. Start by clapping out the waltz beat (Count 1,2,3). Repeat. Once students are comfortable with clapping the beat, go to step 2. **See Carinosa Figure 1 found here on the PASSOC Project YouTube channel:**

<https://www.youtube.com/watch?v=4pdYvMERSCA&t=2s>



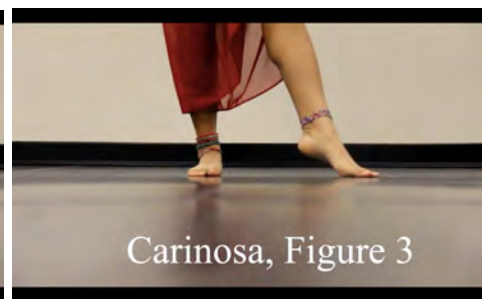
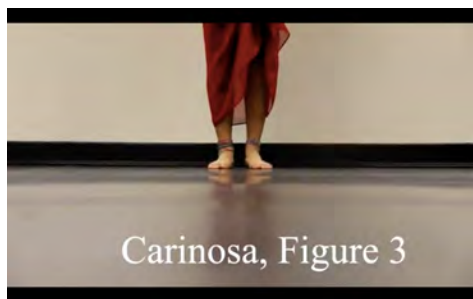
#### Figure 2

2. Start with your right foot. Walk to the right. Right foot (Count 1) left foot (Count 2), right foot (Count 3), left foot points to the left side (Count 1, hold 2, 3).



3. Then repeat same step to the left starting with the left foot that is pointed. Walk to the left. Left foot (Count 1) right foot (Count 2), left foot (Count 3), right foot points to the right side (Count 1,hold 2,3) **See Carinosa Figure 2 found here on the PASSOC Project YouTube channel:**

<https://www.youtube.com/watch?v=GpmO9VNOgpA>



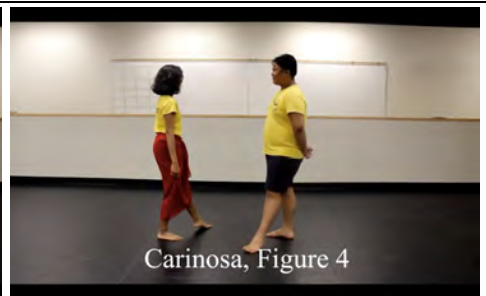
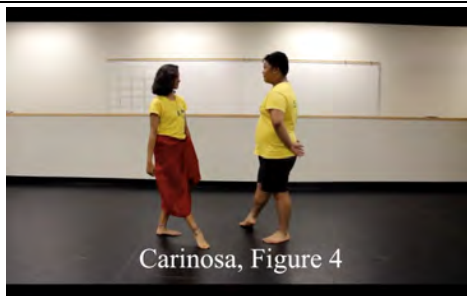
### Figure 3

4. As a whole class, learn the step together. Everyone faces the front. Walking forward with small quick shuffling steps. Right foot, (Count 1), left foot (Count 2), right foot (Count 3), left foot (Count 1, hold 2,3) point right foot forward (Count 1, hold 2) bring pointed right foot back in (Count 3), point left foot forward (Count 1, hold 2) bring pointed left foot back in (Count 3), point right foot forward (Count 1, hold 2) bring pointed right foot back in (Count 3), point left foot forward (Count 1, hold 2) bring pointed left foot back in (Count 3). Turn around to the back on the right foot and face front. **See Carinosa Figure 3 found here on the PASSOC Project YouTube channel:** <https://www.youtube.com/watch?v=PlpNhzi5N4g>

5. Provide “Exit Slip” (BLM.DAN6.5.1a) for assessment. Have students complete it immediately after the lesson.

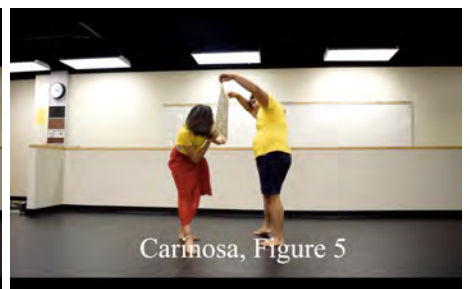
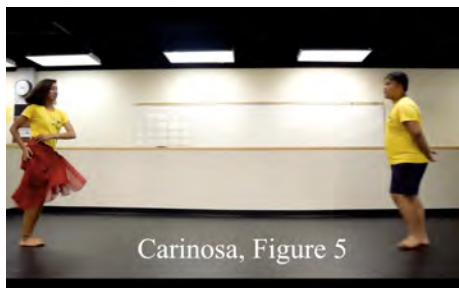
### Day 2 [40-60 min]





**Figure 4**

6. Students can practice this combination in pairs while facing each other. Females curtsey and males bow during the introduction. Both students start on the right foot, thus moving in opposite directions. Figure 2, repeat for 8 times in total. Figure 3, repeat 2 times total. **See Carinosa Figure 4 found here on the PASSOC Project YouTube channel:** <https://www.youtube.com/watch?v=c16itsxrMLU>



**Figure 5**

7. Repeat Figure 4 once. Then students repeat Figure 3 with the females using a fan. If you do not have access to fans, have students create their own out of paper. Repeat for a total of 2 times. Students repeat Figure 3 again, this time, with the males using a handkerchief or a scarf. Repeat for a total of 2 times. **See Carinosa Figure 5 found here on the PASSOC Project YouTube channel:** [https://www.youtube.com/watch?v=FkOpirG\\_ikc](https://www.youtube.com/watch?v=FkOpirG_ikc)

8. Provide “Dance Self-Assessment Rubric” (BLM.DAN6.5.2) for evaluation. Have student complete and return it.

**Differentiated Instruction and Accommodations/Special Needs:**

- Teaching the step as a whole group will give extra time and learning to those who require it.
- Students who need extra help should be partnered with students who learn fast and have extra time to help or if student has an Educational Assistant assigned to them then they would help student.
- For some students you will need to evaluate individual steps (Day 1) rather than the performance as a whole (Day 2)

**Learning Materials**

- Exit Slips
- Dance Rubric and Dance Self-Assessment Rubric

**Elements of 21<sup>st</sup> Century Learning**

- Use video demonstrations to facilitate teaching and learning through the PASSOC Project YouTube channel found here:

[https://www.youtube.com/channel/UC60fHjENDfeR\\_7vxIW\\_Ep-Q](https://www.youtube.com/channel/UC60fHjENDfeR_7vxIW_Ep-Q)

- Collaboration: working in pairs to understand and present choreography.

### Resources

- For music please see: <https://www.youtube.com/watch?v=fNJ9WuHwaFk>

### Teaching Notes

- Students who are not able to dance can be included in the dance through the use of props. Females can use the fan and scarf and males can use the scarf. Students can also improvise hand movements during the dance, such as swaying, swinging of arms, or waving.
- Ask your students if there is anyone who has experience dancing the carinosa. Ask them if they can be the teacher's assistant for the lesson and support with demonstrations.
- Seek out Filipino Folk dance troupes in your local neighbourhood. Ask parents of students for possible leads.
- For any physical activity, it is always advisable to do warm-up stretches to prevent injuries and cool down exercises after each session.
- Encourage students to bring a water bottle to stay hydrated during the lesson.
- Emphasize process and effort over performing perfectly. Keep it light and fun!

## EXIT SLIP - DAY ONE

1. What I really liked about this dance was...

2. I found these steps challenging (Circle)

Figure 1

Figure 2

Figure 3

3. Something else I need to work on is (Circle)

Keeping the beat

Coordinating steps

Remembering steps

4. I want to do more...



## EXIT SLIP - DAY TWO

1. What did you find easy about this dance?

2. What was challenging about this dance?

3. On a scale of 1-10 circle how confident you are in learning this dance.

Not Confident  
 (I need more time to practice)

Very Confident  
 (I got this!)

1    2    3    4    5    6    7    8    9    10

Name: \_\_\_\_\_

# Dance Self-Assessment Rubric

Criteria	Level 1	Level 2	Level 3	Level 4
<b>Understanding of the dance</b>	I had trouble remembering the steps and was not very confident in my performance. I really don't know what any of the steps are called.	I can remember most of the steps. I know the name of some of the steps.	I can perform and remember the steps well. I know what each step is called.	I can perform all the steps really well and with confidence. I know what the steps are called and I can describe them.
<b>Understanding of the music</b>	I could not count the beats properly.	I could count the beats out loud only but was off beat a few times.	I could count the beats in my head but was off beat a few times.	I counted the beats in my head and rarely went off beat.
<b>Focus</b>	I was distracting my group members often.	I paid attention most of the time.	I paid attention well and focused by group at times.	I was always focused and helped my group members when they needed help.
<b>Performance</b>	I didn't try at all when performing.	I tried really hard while performing but made several mistakes.	I tried really hard while performing and rarely made mistakes.	I rocked the performance and made no mistakes!

Notes from your teacher:

# LESSON 3

## Binatbatan: Playful Beats





**LESSON TITLE:** Binatbatan: Playful Beats

**GRADE/SUBJECT:** GRADE 6 Dance

**AUTHORS:** Patrick Alcedo, Christella Duplessis, and Merle Gonsalvez

### Activity Overview

The three dances in this curriculum (binatbatan, cariñosa, and the tinikling) have been chosen because they include the fundamental steps in Filipino folk dance. In this lesson, students will learn the binatbatan, a dance that emerges from the northwestern region of Ilocos, the Philippines. The playful movements of this dance were created specifically for children and represent the actions of cotton farmers as they separate the seeds from the fibers using sticks. The first lesson will begin with the basic movements of the dance. The second lesson will incorporate the different sections of the dance. You may choose to complete some or all of the sections. Students are expected to work together as it is a partnering dance as well as work with props, such as sticks.

### Overall Expectation(s):

- *A1. Creating and Presenting: apply the creative process to the composition of short dance pieces, using the elements of dance to communicate feelings and ideas;*

### Specific Expectation(s):

- *A1.1 incorporate the use of props and materials into dance pieces they create*
- *A1.4 combine the elements of dance in different ways to communicate a variety of ideas*

### Catholic Graduate Expectation(s):

**CGE3e** -A Reflective and Creative Thinker-adopts a holistic approach to life by integrating learning from various subject areas and experience;

**CGE4h** - A Self-Directed, Responsible, Life-Long Learner -participates in leisure and fitness activities for a balanced and healthy lifestyle.

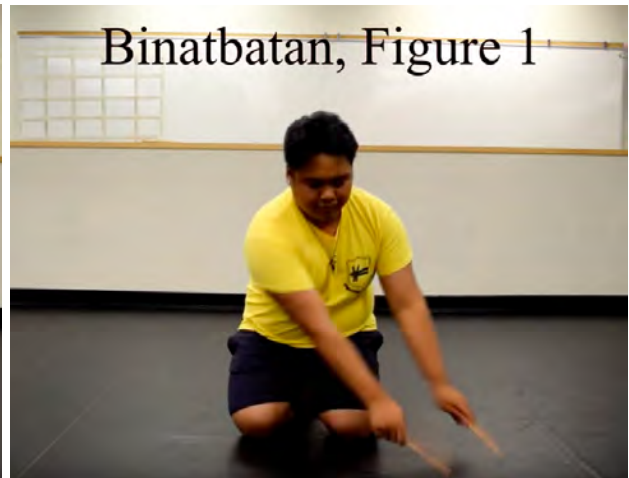
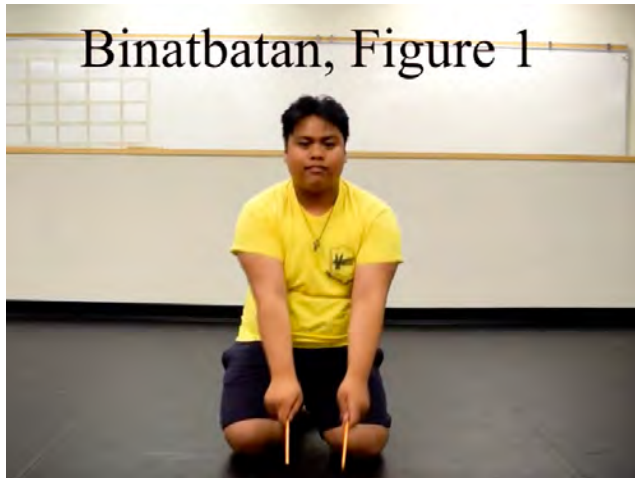
**CGE5a** - A Collaborative Contributor - works effectively as an interdependent team member.

## Evidence of Learning (Assessment and Evaluation Plan):

- Prior Knowledge Required - some dance skills (travelling in a circle, pivoting on one foot, changing direction quickly, ball of the foot, turning)
- Formative assessment - observation notes, exit notes
- Evaluation of learning - Teacher rubric, self-assessment.

## Teaching/Learning Strategies

Day 1 [30-40 mins]



**Figure 1**

1. As a whole class, practice the beating of the sticks. This can be done on the floor or at desks. If sitting on the floor, sit with your legs folded under you on your knees. If sticks are not available, use unsharpened pencils. Hold the sticks out in front of you. Hit both sticks together on the floor to the right side (Count 1), to the centre (Count 2), to the left side (Count 3). On Count 4, bring sticks back to the right side. Repeat 6 more times very quickly and hold on the 8th time with sticks striking the middle and body leaning back away from them. **See binatbatan Figure 1 found here on the PASSOC Project YouTube channel:**

<https://www.youtube.com/watch?v=rLv3Ef4djkp&feature=youtu.be>



**Figure 2**

2. As a whole class practice the beating of the sticks. This can be done on the floor or at desks. If sitting on the floor, sit with your legs folded under you on your knees. If sticks are not available, use unsharpened pencils. Hold the sticks out in front of you. Cross the sticks hitting them on the floor in front (Count 1). Then, uncross your hands and hit the sticks at 10 and 2 o'clock (Count 2). Hit the sticks again at 8 and 4 o'clock (Count 3). Repeat 6 more times very quickly and hold on the 8th time with sticks striking the middle and body leaning back away from them. **See binatbatan Figure 2 found here on the PASSOC Project YouTube channel:**

<https://www.youtube.com/watch?v=MBkTSTnQvoc>



**Figure 3**

3. Standing up, beat the sticks together up high 4 times quickly, alternating the sides of the sticks that you are beating. Repeat with sticks down low. Feet alternate quickly, step on the flat right foot, up on the ball of the left foot, back onto the flat right foot (Count 1,2,3). Repeat 7 more times. Continue the step in a circle clockwise 8 times. **See binatbatan Figure 3 found here on the PASSOC Project YouTube channel:** <https://www.youtube.com/watch?v=R4y6mVeXFH0>

4. Provide “Exit Slip” (BLM.DAN6.5.1a) for assessment. Have students complete it immediately after the lesson.

**Day 2 [40-60 mins]**



**Figure 4**

5. Stand facing front in pairs. Hold sticks out to the side. Females curtsy on introduction and males bow. Turn to face each other and sit on your knees. Complete Figure 1 step 4 times total. Complete Figure 2 step 4 times total. Complete figure 3 step. Continue Figure 3 step but with the male following the female in a circle for a count of 8 then switch and have the female follow the male in a circle for a count of 8. Finish facing the front. **See binatbatan Figure 4 found here on the PASSOC Project YouTube channel:** <https://www.youtube.com/watch?v=4DBZtcivByo>

6. Use the “Dance Rubric” (BLM.DAN6.5.2) to evaluate students’ performance. Also provide the “Dance Self-Assessment Rubric” (BLM.DAN6.5.2) for students’ self-evaluation. Have student complete and return it.

**Differentiated Instruction and Accommodations/Special Needs:**

- Teaching the step as a whole group will give extra time and learning to those who require it.
- Students who need extra help should be partnered with students who learn fast and have extra time to help or if student has an Educational Assistant assigned to them then they would help student.
- Evaluate individual steps rather than the performance as a whole

<p><b>Learning Materials</b></p> <ul style="list-style-type: none"> <li>• Exit Slips</li> <li>• Dance Rubric and Dance Self-Assessment Rubric</li> <li>• unsharpened pencils, 2 per student</li> </ul>	<p><b>Elements of 21<sup>st</sup> Century Learning</b></p> <ul style="list-style-type: none"> <li>• Use video demonstrations to facilitate teaching and learning through the PASSOC Project YouTube channel found here: <a href="https://www.youtube.com/channel/UC60fHjE NDfeR 7vxIW Ep-Q">https://www.youtube.com/channel/UC60fHjE NDfeR 7vxIW Ep-Q</a></li> <li>• Collaboration: working in pairs to understand and present choreography</li> </ul>
<p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• For music please see: <a href="https://www.youtube.com/watch?v=fNJ9WuHwaFk">https://www.youtube.com/watch?v=fNJ9WuHwaFk</a></li> </ul>	
<p><b>Teaching Notes</b></p> <ul style="list-style-type: none"> <li>• Always break down the steps when needed into smaller steps.</li> <li>• Do not move onto the next step if students are not understanding. Take extra time to practice. You do not have to get through all the videos to assess students.</li> <li>• Ask parents/guardians to join the lesson so that you have extra support.</li> <li>• Filipino parents may have stories of their childhood to share. They may have done the dance as a child. Allow them time to share.</li> </ul>	

# Dance Rubric

Criteria	Level 1	Level 2	Level 3	Level 4
<b>Understanding of the choreography</b>	Student lacked confidence and could not remember the choreography without assistance.	Student remembered most of the steps but would watch others as they performed.	Student remembered most of the steps with confidence.	Student shined with confidence during the performance and remembered all the steps.
<b>Understanding of the music</b>	Student could not stay on beat the entire performance.	Student could stay on beat but needed to count aloud. They were off beat a few times.	Student was on beat most of the time and counted in their head.	Student was always on beat and kept their group on time.
<b>Focus</b>	Student needed several reminders to focus during lessons.	Student paid attention most of the time during lessons.	Student was focused during lessons.	Student was very focused and enthusiastic during lessons.
<b>Performance</b>	Student lacked any effort when performing and made many mistakes.	Student performed well with only a few mistakes.	Student performed really well and made only 1 mistake.	Student rocked the performance and made no mistakes!

Notes from your teacher:

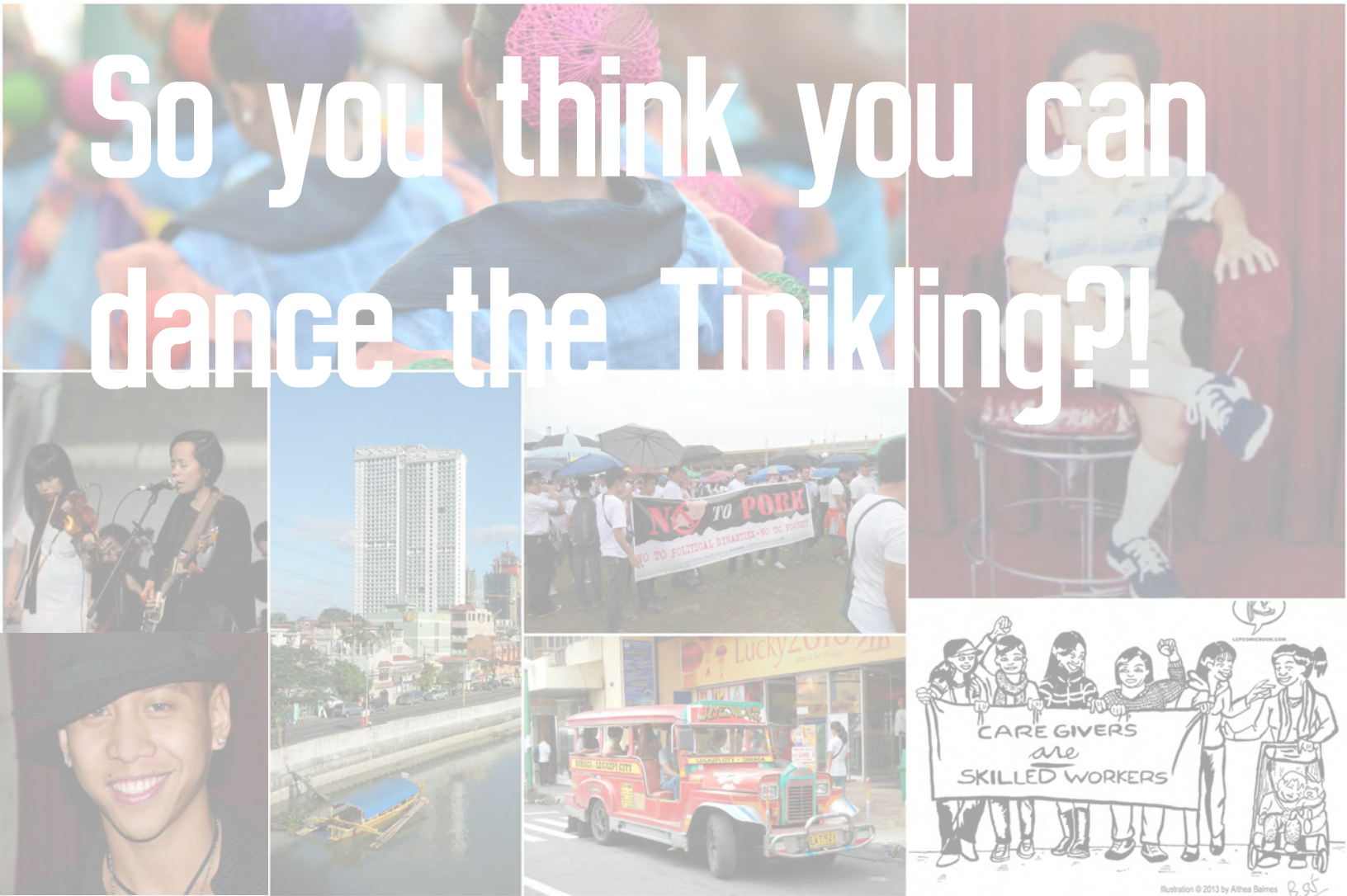
# Dance Self-Assessment Rubric

Criteria	Level 1	Level 2	Level 3	Level 4
<b>Understanding of the dance</b>	I had trouble remembering the steps and was not very confident in my performance. I really don't know what any of the steps are called.	I can remember most of the steps. I know the name of some of the steps.	I can perform and remember the steps well. I know what each step is called.	I can perform all the steps really well and with confidence. I know what the steps are called and I can describe them.
<b>Understanding of the music</b>	I could not count the beats properly.	I could count the beats out loud only but was off beat a few times.	I could count the beats in my head but was off beat a few times.	I counted the beats in my head and rarely went off beat.
<b>Focus</b>	I was distracting my group members often.	I paid attention most of the time.	I paid attention well and focused by group at times.	I was always focused and helped my group members when they needed help.
<b>Performance</b>	I didn't try at all when performing.	I tried really hard while performing but made several mistakes.	I tried really hard while performing and rarely made mistakes.	I rocked the performance and made no mistakes!

Notes from your teacher:

# LESSON 4

So you think you can  
dance the Tinikling?!





**LESSON TITLE:** So You Think You Can Dance the *Tinikling*?!

**GRADE/SUBJECT:** Grade 6 Dance

**AUTHORS:** Christella Duplessis & Merle Gonsalvez

### Activity Overview

Arguably the most well-known of the the traditional Filipino folk dances, the *tinikling* is the most difficult of the three dances (binatbatan, carinosa, and the tinikling) in this curriculum. The tinikling comes from the central region of Leyte, in the Visayas (the central region of the Philippines) and emerged during the Spanish colonial period. The steps of this dance are derived from imitating the swift and graceful movements of the tikling bird as it evades the farmer’s bamboo traps. The first lesson will begin with the basic movements of the dance. The second lesson will incorporate the props, namely the bamboo poles/sticks. Finally, the third lesson will combine all of the movements together. Feel free to complete all sections or parts of them as you see fit. Like the tikling bird that must sidestep the tapping bamboo poles, students are expected to work very carefully with the props and to value teamwork and collaborative learning in this fun and exciting lesson.

### Overall Expectation(s):

- *A1. Creating and Presenting: apply the creative process to the composition of short dance pieces, using the elements of dance to communicate feelings and ideas;*

### Specific Expectation(s):

- *A1.1 incorporate the use of props and materials into dance pieces they create*
- *A1.4 combine the elements of dance in different ways to communicate a variety of ideas*

### Catholic Graduate Expectation(s):

**CGE3e** -A Reflective and Creative Thinker-adopts a holistic approach to life by integrating learning from various subject areas and experience;

**CGE4h** - A Self-Directed, Responsible, Life-Long Learner -participates in leisure and fitness activities for a balanced and healthy lifestyle.

**CGE5a** - A Collaborative Contributor - works effectively as an interdependent team member.

## Evidence of Learning (Assessment and Evaluation Plan):

- Prior knowledge required of some basic dance skills (hopping, running, pivoting on one foot, changing direction, ball of the foot, heel of the foot)
- Formative assessment: observation notes & exit notes
- Evaluation of learning: Teacher rubric and self-assessment

## Teaching/Learning Strategies

### Day 1



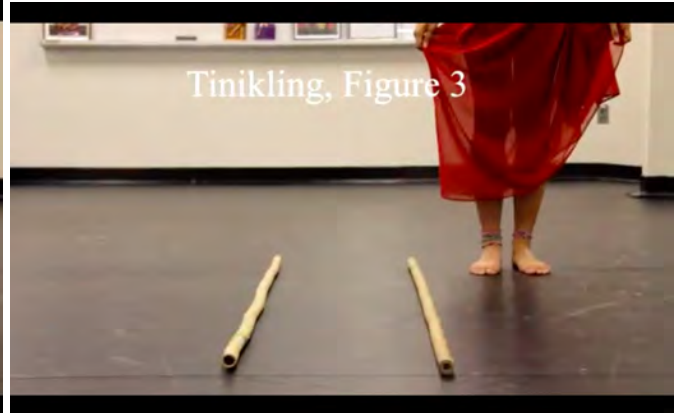
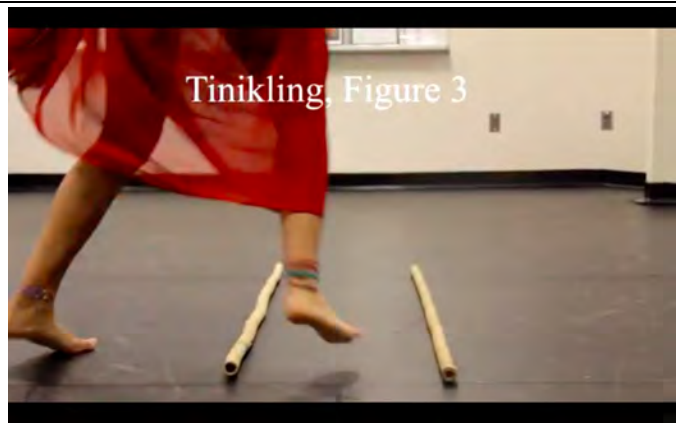
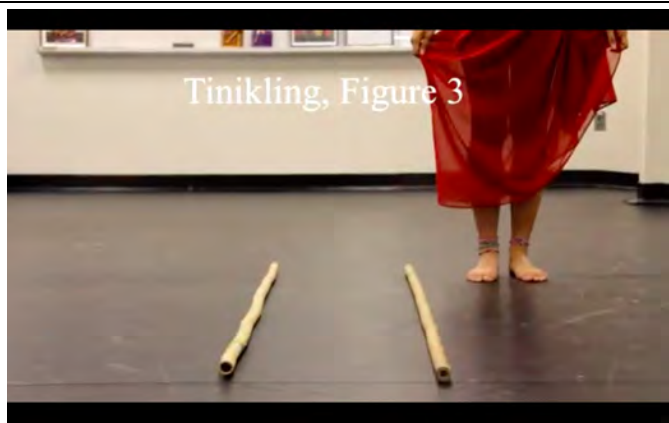
### Figure 1 [5 mins]

1. Try the step with the whole group first before separating them into groups. Teacher will explain the first step (the dip) and how it is used to test their rhythm (count is 1,2,3, waltz rhythm) try clapping it out with students. Students stand facing you and they touch the ball of their foot to the side (count 1,2) then bend the same leg at the knee so the foot is not touching the floor and hold in the air (count 3) REPEAT 7 more times and try on the other side. **See Tinikling Figure 1 found here on the PASSOC Project YouTube channel:** <https://www.youtube.com/watch?v=F33qJkUBjSE>



### Figure 2 [20 mins]

2. Have students try the step as a whole group first. Facing forward the right foot steps to the right, left foot steps to the right, then right foot again. (Count 1,2,3) Keep left foot in the air and repeat to the left. (Count 1,2,3) Students who can do the step can replace the step with a hop. **See Tinikling Figure 2 found here on the PASSOC Project YouTube channel:** [https://www.youtube.com/watch?v=kU\\_kKcPSysM](https://www.youtube.com/watch?v=kU_kKcPSysM)



**Figure 3 [25 mins]**

3. Try the step with the whole group first. Facing forward students do one Figure 2 to the right (Count 1,2,3) then with the left foot still raised they travel forward stepping left, right, left. (Count 1,2,3) On the last left step they make a half turn towards the right and now everyone is facing back. They repeat to the back with a Figure 2 to the right (Count 1,2,3) and travelling forward stepping left right left while turning to the right on the last step again to face forward. (Count 1,2,3) **See Tinikling Figure 3 found here on the PASSOC Project YouTube channel: <https://www.youtube.com/watch?v=mooWH63WXUw>**

4. Try the step with the sticks on the ground and females facing males, however, males are now on the opposite side of the sticks. Females and males both begin with their left foot. One Figure 2 travelling to the other side of the sticks then the forward step in the direction of your partner but you will pass them. Remember to turn on the last step to face the other way and repeat.

5. Provide “Exit Slip” (BLM.DAN6.5.1a) for assessment. Have students complete it immediately after the lesson.

**Day 2**



**Figure 4 [40 min]**

1. As a whole group practice the rhythm used to move the sticks. Have students seated in a chair or on the floor. Clap hands twice on your lap (Count 1,2) and clap hands once together. (Count 3) REPEAT. See **Tinikling Figure 4** found here on the **PASSOC Project YouTube channel**:

<https://www.youtube.com/watch?v=KQ5MfvXUc-c>

2. Place students in groups of 4 again: 2 females and 2 males, if possible. Each group should have two bamboo poles. Have each pair (male and female, if possible) practice using the poles. Pick up poles at the ends and holding them on top and not underneath or their hands will hit the floor. Clap poles twice on the floor. (Count 1, 2 with the poles parallel to each other). Then clap poles together (Count 3) REPEAT

3. Switch partners so that other pair can practice clapping pole rhythm.



#### Figure 5

4. In their groups of 4, one pair will clap sticks and one pair will dance. Have students practice Figure 1 while other students clap the sticks. Begin by slowing down the rhythm and as students become more comfortable with the movements, they may increase their speed. Ensure safety by constantly monitoring pole/stick use and emphasize proper form. Dancers may continue with Figure 2. Pole/stick clappers should only speed up when the dancers are comfortable and have asked them to. Switch roles of dancers and pole/stick clappers. REPEAT. See **Tinikling Figure 5** found here on the **PASSOC Project YouTube channel**:

<https://www.youtube.com/watch?v=gFD6mE2aibo>

6. Provide "Exit Slip" (BLM.DAN6.5.1a) for assessment. Have students complete it immediately after the lesson.



**Figure 6**

1. Begin with one pair clapping the sticks and one pair dancing.
2. Male and female dancers face each other but not too close. They begin on opposite sides of the poles. Female start with right foot and males start with left foot. Start with the Figure 1 (Count 1,2,3) 4 times total.
3. Repeat Figure 2 eight times in total.
4. Figure 2 with 8 times total. **See Tinikling Figure 6 found here on the PASSOC Project YouTube channel: <https://www.youtube.com/watch?v=nl3IKvGR68s>.** The very end of this video will show Figure 3 with sticks.
5. Switch to allow other pair to dance.
6. Allow students to get comfortable with this combination then allow them time to create their own combination of the three steps. Encourage them to add one additional step of their own if time permits.
7. Provide “Dance Self-Assessment Rubric” (BLM.DAN6.5.2) for evaluation. Have student complete and return it.

**Differentiated Instruction and Accommodations/Special Needs:**

- Teaching the step as a whole group will give extra time and learning to those who require it.
- Students who need extra help should be partnered with students who learn fast and have extra time to help or if student has an Educational Assistant assigned to them then they may help student.
- Evaluate individual steps rather than the performance as a whole.

**Learning Materials**

- If you are unable to secure bamboo poles, you may use bamboo sticks as an alternative, which may be purchased at your local discount store or gardening centre
- Exit Slips (BLM.DAN6.5.1a)

**Elements of 21<sup>st</sup> Century Learning**

- intrapersonal competencies: teamwork and partner work
- Use video demonstrations to facilitate teaching and learning through the PASSOC Project YouTube channel found here:

<ul style="list-style-type: none"><li>• Dance Rubric and Dance Self-Assessment Rubric (BLM.DAN6.5.2)</li></ul>	<p><a href="https://www.youtube.com/channel/UC60fHjENDfeR_7vxlW_Ep-Q/videos">https://www.youtube.com/channel/UC60fHjENDfeR_7vxlW_Ep-Q/videos</a></p>
<b>Resources</b> <ul style="list-style-type: none"><li>• For music, please visit: <a href="https://www.youtube.com/watch?v=_nisbR3D5vQ">https://www.youtube.com/watch?v=_nisbR3D5vQ</a></li></ul>	
<b>Teaching Notes</b> <ul style="list-style-type: none"><li>• Ask your students if there is anyone who has experience dancing the tinikling. Ask them if they can be the teacher’s assistant for the lesson and support with demonstrations.</li><li>• Seek out Filipino Folk dance troupes in your local neighbourhood. Ask parents of students for possible leads.</li><li>• For any physical activity, it is always advisable to do warm-up stretches to prevent injuries and cool down exercises after each session.</li><li>• Encourage students to bring a water bottle to stay hydrated during the lesson.</li><li>• Emphasize process and effort over performing perfectly. Keep it light and fun!</li></ul>	

## EXIT SLIP - DAY ONE

1. What I really liked about this dance was...

2. I found these steps challenging (Circle)

Figure 1

Figure 2

Figure 3

3. Something else I need to work on is (Circle)

Keeping the beat

Coordinating steps

Remembering steps

4. I want to do more...



## EXIT SLIP - DAY TWO

1. What did you find easy about this dance?

2. What was challenging about this dance?

3. On a scale of 1-10 circle how confident you are in learning this dance.

Not Confident  
(I need more time to practice)

Very Confident  
(I got this!)

1    2    3    4    5    6    7    8    9    10

Name: \_\_\_\_\_

Name: \_\_\_\_\_

# Dance Rubric

Criteria	Level 1	Level 2	Level 3	Level 4
<b>Understanding of the choreography</b>	Student lacked confidence and could not remember the choreography without assistance.	Student remembered most of the steps but would watch others as they performed.	Student remembered most of the steps with confidence.	Student shined with confidence during the performance and remembered all the steps.
<b>Understanding of the music</b>	Student could not stay on beat the entire performance.	Student could stay on beat but needed to count aloud. They were off beat a few times.	Student was on beat most of the time and counted in their head.	Student was always on beat and kept their group on time.
<b>Focus</b>	Student needed several reminders to focus during lessons.	Student paid attention most of the time during lessons.	Student was focused during lessons.	Student was very focused and enthusiastic during lessons.
<b>Performance</b>	Student lacked any effort when performing and made many mistakes.	Student performed well with only a few mistakes.	Student performed really well and made only 1 mistake.	Student rocked the performance and made no mistakes!

Notes from your teacher:

# Dance Self-Assessment Rubric

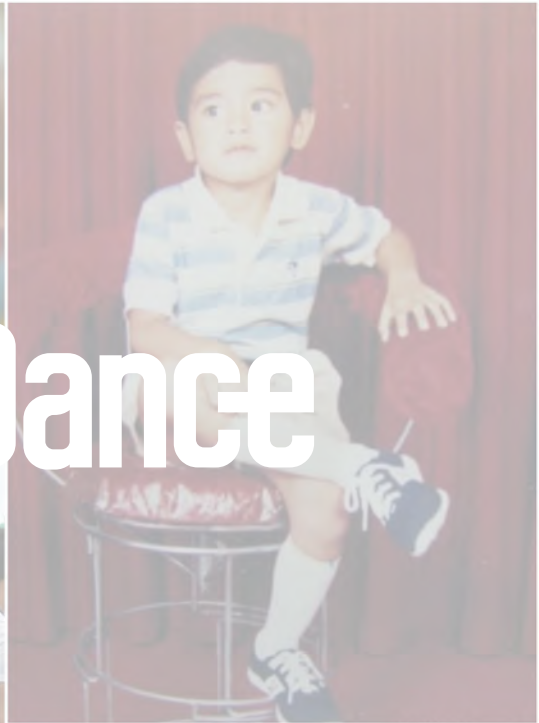
Criteria	Level 1	Level 2	Level 3	Level 4
<b>Understanding of the dance</b>	I had trouble remembering the steps and was not very confident in my performance. I really don't know what any of the steps are called.	I can remember most of the steps. I know the name of some of the steps.	I can perform and remember the steps well. I know what each step is called.	I can perform all the steps really well and with confidence. I know what the steps are called and I can describe them.
<b>Understanding of the music</b>	I could not count the beats properly.	I could count the beats out loud only but was off beat a few times.	I could count the beats in my head but was off beat a few times.	I counted the beats in my head and rarely went off beat.
<b>Focus</b>	I was distracting my group members often.	I paid attention most of the time.	I paid attention well and focused by group at times.	I was always focused and helped my group members when they needed help.
<b>Performance</b>	I didn't try at all when performing.	I tried really hard while performing but made several mistakes.	I tried really hard while performing and rarely made mistakes.	I rocked the performance and made no mistakes!

Notes from your teacher:

# LESSON 5

## Future Folk: Philippine Folk Dance

## Fusion





**LESSON TITLE:** Future Folk: Philippine Folk Dance Fusion

**GRADE/SUBJECT:** Grade 6 Dance

**AUTHOR:** Marissa Largo

### Activity Overview

In this lesson, students will learn about some of the ways Filipinos in the Canada are reinventing Philippine folk dance. This lesson combines the Critical Analysis and the Creative Processes so that students can try their hand at creating new dance pieces informed by folk traditions, as well as contemporary and pop culture. Inspired by Filipino Canadian dance troupe *Hataw*, students will choreograph a “future folk” piece, using movements from one of the three folk dances learned in this curriculum (*cariñosa*, *binatbatan*, or *tinikling*) and fusing it with pop music, contemporary regalia, props, or modern forms of dance.

### Overall Expectation(s):

A1. Creating and Presenting: apply the creative process to the composition of short dance pieces, using the elements of dance to communicate feelings and ideas;

A2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of dance ideas and experiences;

A3. Exploring Forms and Cultural Contexts: demonstrate an understanding of a variety of dance forms, traditions, and styles from the past and present, and their sociocultural and historical contexts.

### Specific Expectation(s):

A1.1 incorporate the use of props and materials into dance pieces they create

A1.4 combine the elements of dance in different ways to communicate a variety of ideas

A2.2 analyse, using dance vocabulary, how the elements of dance are used in their own and others’ dance pieces and explain how they help communicate messages and ideas;

A3.2 identify and describe ways in which pop culture and the media influence our awareness, understanding, and appreciation of dance (e.g., by making us aware of different kinds of dance and diverse uses of dance in society; by providing male role models in dance and helping us view dance as a way to have a healthy, active lifestyle)

### Catholic Graduate Expectation(s):

CGE2c - presents information and ideas clearly and honestly and with sensitivity to others;

CGE2e -uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

CGE3b -creates, adapts, evaluates new ideas in light of the common good;

### Evidence of Learning (Assessment and Evaluation Plan):

- Prior Knowledge Required of the concept of “folk dance” and knowledge of the three dances addressed in this curriculum: cariñosa, binatbatan, and tinikling
- Formative assessment: Check for understanding during the Critical Analysis Process in-class
- Summative evaluation: Teacher evaluation of “Future Folk” concept and performance

### Teaching/Learning Strategies

#### Day 1

#### Introduction/Motivation [20 mins]

Filipinos folk dancers have migrated all around the world and are influenced by many cultural factors. Since art forms, like folk dance, are expressions of our lives, some Filipino dancers are hybridizing, or in other words, fusing folk with other contemporary and pop cultural art forms. Hataw is one Filipino Canadian collective that is fusing diverse styles of contemporary dance with elements of folk.

1. Show the CBC interview of Filipino-Canadian dance troupe Hataw [3:41 mins]:

<http://www.cbc.ca/arts/exhibitionists/watch-stunning-filipino-canadian-dance-troupe-hataw-perform-in-a-waterfall-1.3275463>.

After watching the interview with co-founders Jodinand Aguillon and Crista Aguinaldo ask the following questions:

- What makes Hataw different from traditional folk dance troupes?
- Folk dances are popular dances created and performed by ordinary people as part of a cultural tradition. Do you think Hataw’s work can still be considered “folk dance”? Why or why not?
- How do you feel about Hataw’s work?

2. Show Datu’s 2015 music video “Suns” featuring Hataw [3:54 mins]

<https://www.youtube.com/watch?v=Y9GWQIFqSul>

3. Show Datu’s 2016 music video “World Gong Crazy” featuring Cebuano rapper Han Han and Hataw [3:42 mins]: <https://www.youtube.com/watch?v=h613Jrtd5EE>

4. Choose one of the previous two Datu videos and go through the Critical Analysis Process. You may do this as a class exercise or in small groups using the “Critical Analysis Process for Dance” (BLM.DAN6.2.1a&b). Give oral feedback and check for understanding when responses are presented to the class.

5. **Now, present the challenge to the class:** Much like Hataw, you will create a contemporary version of one of the three Philippine Folk dances learned in this class. You may decide to assign the dances to each of the groups or you may allow them to choose their preference.

#### Group Work [40 mins]

Divide class into groups of about 5 students. In their groups they will decide with of the three Philippine folk dances they would like to hybridize. Students will keep in mind that dance is an art form that expressing something of their reality. How can they incorporate their present culture into an existing folk dance? Encourage students to “think outside the box”, but also ensure that the dance reflects aspects of their everyday reality.

**Some ideas include:**

- **Substituting props:** Instead of fans and handkerchiefs in the carinosa, students may choose iPhones or laptops as tools used in modern-day courtship.
- **Substituting music:** There are many examples of the tinikling employing hip hop music. What is a style of music that you connect with and speaks to your identity as a young person in Canada?
- **Changing gender roles:** Do traditional gendered pairings and regalia in dances such as the cariñosa account for those who express their gender differently from the norm?

**Homework:** Students will gather materials (music, costumes, props, etc.) needed to do their mashup performance live in front of the class.

**Day 2**

**Presentation [60 mins]**

Each group will have a maximum total of 8 minutes to perform and explain their Future Folk dance to the class. Their dance and explanation each should be no more than 4 minutes long.

Use the “Future Folk: Philippine Folk Dance Fusion EVALUATION RUBRIC” (BLM.DAN6.5.1c) for evaluation. Focus on their understanding of the concept of fusing folk with pop and contemporary cultural forms rather than the technical aspects of the performance.

**Differentiated Instruction and Accommodations/Special Needs:**

- Allow for differentiation by tailoring the activities to suit the needs of your students.
- Give more think time to special needs-students for viewing independently or using headsets.
- Allow students to communicate their responses using different means if too shy to participate orally
- ELLs, especially if Filipino, can be allowed to share their knowledge in their own language
- Use technology to translate. For example, Dragon Naturally Speaking as a web-based software, as well as Google translate, may be used to help students present their ideas and make a contribution to the class discussions.
  
- To cater for students with IEPs be mindful of the requirements of their IEPs when assigning tasks or roles

**Learning Materials**

- Digital projector, computer, internet access, and speaker to view video links
- “Critical Analysis Process for Dance” (BLM.DAN6.5.1a&b).
- “Future Folk: Philippine Folk Dance Fusion EVALUATION RUBRIC” (BLM.DAN6.5.1c)

**Elements of 21<sup>st</sup> Century Learning**

- Use video links to facilitate teaching and learning
- Collaboration: working in groups to apply the Critical Analysis Process and the Creative Process to create a “Future Folk” piece

**Resources**

- HATAW Performing Arts is a toronto-based collective that unites dancers, singers, musicians, multi-disciplinary artists, and community dancers from Filipino folk dance troupes across North America. Inspired by their Filipino-Canadian experience, HATAW fusing diverse styles of contemporary dance with elements of folk. Learn more about Hataw here: <https://www.facebook.com/hatawto/>

- Datu is an electronic-tribal music duo based in Toronto committed to challenging “traditional cultural notions through their music and embolden the Filipinx community.” Learn more about Datu here: [www.facebook.com/DATU.TORONTO](http://www.facebook.com/DATU.TORONTO)
- A Cebuano, Filipina Canadian Toronto-based poet and rapper, Han Han, creates work that addresses her immigrant experience. Listen to more of her work here: <https://hanhan.bandcamp.com/>
- Taking place annually in Toronto in August, Kultura Filipino Arts Festival is Canada's only multidisciplinary Filipino arts festival that includes visual art, theatre, film, dance, music, a Philippine culinary competition, and a marketplace of Filipino artists and entrepreneurs. Learn more here: <http://www.kultura.ca/>
- Based in downtown Toronto, Kapisanan Philippine Centre for Arts & Culture is a safe space for Filipino Canadian youth, both second generation and newcomers, where they may creativity to explore identity and in the process foster pride and self-confidence. Learn more about the organization and their youth programming here: <http://www.kapisanancentre.com/>

### Teaching Notes

See the Ontario Curriculum, Grades 1 – 8, The Arts (2009, revised) for further information on the Critical Analysis Process (page 23), the elements of dance (page 122) and the definition of dance vocabulary in the dance glossary on (page 159 – 165).

# THE CRITICAL ANALYSIS PROCESS FOR DANCE

**When viewing a dance performance, ask yourself 2 questions:**

- a. What does this dance make me think about?
- b. How does this dance make me feel?

**1. Description:** Describe the dance you are analyzing in terms of:

- Name
- Origins
- Culture
- Dancers
- Props/Costumes

**2. Initial Reaction:**

- What is your first impression of the piece?
- What movements, costumes, and props make you think about?
- What emotions do you feel when you watch this dance?
- Can you make any personal connections to this dance?

**3. Analysis:** How did the dancers use the elements of dance. The elements of dance are:

<b>body</b>	How do the dancers use their different body parts?
<b>space</b>	How do the dancers move through the space in terms of direction and groupings?
<b>time</b>	Describe the tempo and rhythm of the dance.
<b>energy</b>	Were the movements of the dance forceful, graceful, slow or fast?
<b>relationships</b>	What is the relationship between/among the dancers, props, etc.

**4. Interpretation:**

- Is there any symbolic meaning to the piece?
- What does the work mean?
- What are the social or historical events that influence this dance?

**5. Judgment:**

- What feelings did this dance make you feel?

**6. Reflection:**

- Do you feel this dance is successful as an art form that communicates an idea or feeling? Why or why not?

Name of Dance (Circle one)	Datu, featuring Hataw
<i>Description</i>	
<i>Initial Reaction</i>	
<i>Analysis</i>	
<i>Interpretation</i>	
<i>Judgement</i>	
<i>Reflection</i>	

# FUTURE FOLK: PHILIPPINE FOLK DANCE FUSION

## EVALUATION RUBRIC

Group Members:

	<b>LEVEL 1</b>	<b>LEVEL 2</b>	<b>LEVEL 3</b>	<b>LEVEL 4</b>
Group fused elements of pop and contemporary culture with folk dance to express present experience (A3.2)	Group had difficulty fusing elements of pop and contemporary culture with folk dance to express present experience	Group fused elements of pop and contemporary culture with folk dance to express present experience with a moderate level of competency	Group fused elements of pop and contemporary culture with folk dance to express present experience with a good level of competency	Group fused elements of pop and contemporary culture with folk dance to express present experience with mastery.
Group incorporated the use of props and materials into their fusion dance piece (A1.1)	Limited Incorporate the use of props and materials into their fusion dance piece	Moderate Incorporate the use of props and materials into their fusion dance piece	Good Incorporate the use of props and materials into their fusion dance piece	Outstanding Incorporate the use of props and materials into their fusion dance piece
Group combined the elements of dance in different ways to communicate a variety of ideas (A1.4)	Group combined the elements of dance in different ways to communicate a variety of ideas with limited proficiency	Group combined the elements of dance in different ways to communicate a variety of ideas with moderate proficiency	Group combined the elements of dance in different ways to communicate a variety of ideas with a good level of proficiency	Group combined the elements of dance in different ways to communicate a variety of ideas an excellent level of proficiency
Group used dance vocabulary to explain how their dance communicates their present experience (A2.2)	Group used dance vocabulary in a limited way to explain how their dance communicates their present experience	Group used dance vocabulary in a moderate way to explain how their dance communicates their present experience	Group used dance vocabulary with a good level of competency to explain how their dance communicates their present experience	Group used dance vocabulary with an excellent level of competency to explain how their dance communicates their present experience

**ADDITIONAL COMMENTS:**

VISIT

# PASSOC

Philippine Arts & Social Studies in the Ontario Curriculum



<https://passocproject.com>



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