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The Use of the Mardicas Duel Dance in the Development and Validation of Instructional Learning Package for Junior High School

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**THE USE OF THE MARDICAS DUEL DANCE IN THE DEVELOPMENT AND
VALIDATION OF INSTRUCTIONAL LEARNING PACKAGE FOR JUNIOR HIGH
SCHOOL**

**A
Thesis
Presented to
The Institute of Physical Education, Health, Recreation, Dance and Sports and College of
Graduate Studies and Teacher Education Research
Philippine Normal University
Manila**

**In Partial Fulfillment
of the Requirements for the Degree of
MASTER OF ARTS IN EDUCATION
with Specialization in Physical Education**

CHEREYNA R. GUANTIA

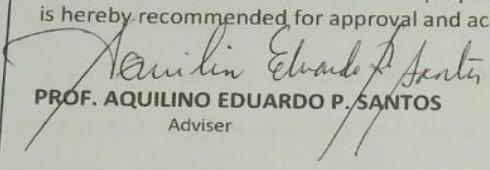
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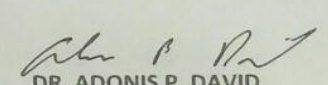


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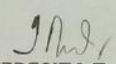
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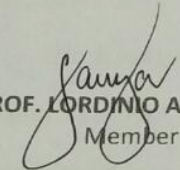
In partial fulfillment of the requirements for the degree of Master of Arts in Education with Specialization in Physical Education, this thesis entitled **THE USE OF THE MARDICAS DUEL DANCE IN THE DEVELOPMENT AND VALIDATION OF INSTRUCTIONAL LEARNING PACKAGE FOR JUNIOR HIGH SCHOOL** has been prepared and submitted by **MRS. CHEREYNA R. GUANTIA**, is hereby recommended for approval and acceptance.

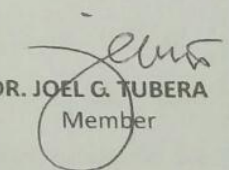

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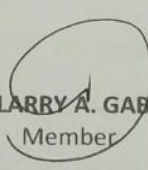

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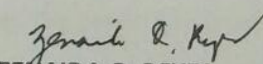

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Above all, the **Almighty God**, for giving the researcher the knowledge, wisdom, courage, strength and guidance to accomplish this material.

To all of you, this study is lovingly dedicated.

DEDICATION

The researcher would like to dedicate and offer this piece of work to her husband **GUILLERMO HERMOSO GUANTIA** for his unconditional love and unwavering support even in times of hardships, confusions and challenges.

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C.R.G.

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Title: THE USE OF THE MARDICAS DUEL DANCE IN
THE DEVELOPMENT AND VALIDATION OF
INSTRUCTIONAL LEARNING PACKAGE FOR JUNIOR
HIGH SCHOOL

Key Concept: Instructional Learning Package for Junior High School

Degree: Master of Arts in Education

Specialization: Physical Education

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ABSTRACT

The main objective of this study was to develop and validate an instructional learning package for Junior High School based on the Mardicas Duel Dance in Ternate, Cavite in terms of its nature and background and dance movement. The study employed the descriptive and developmental method. The procedures included identification, and description of the components of instructional learning package, interpretation of the dance movements of Mardicas Duel Dance and the development and validation of the instructional learning package.

The researcher found out that Mardicas Duel Dance pointed out a clear evidence of cultural sophistication and heritage of the Ternatenos, and characteristics of the Filipinos as seen on its nature and background. Since then on, the gallantry, the readiness in defending the community, religiosity and sense of humor of the Filipinos are explicitly rendered through this dance. Mardicas Duel Dance has its own dance movement that made it unique and distinct. The interpreted dance movements clearly showed deep feeling of patriotism and bravery of the Filipinos. The developed instructional learning package served its purpose as an educational tool and a method of cultural construction since it was grounded on the Grade 9 competencies in the K-12 Curriculum. The format, contents, coverage and activities of the instructional learning package were valid, effective and useful as evaluated.

It is concluded that the Mardicas Duel Dance as localized in the unit lesson would help in its preservation. Its significance would be known and the dance rituals would remain intact and authentic. Junior High School students would confidently perform rhythmical movement patterns because of guided and clear instruction when it comes to the dance components. Instructional activities in the learning package would contribute in achieving health, wellness and fitness because it was synchronized with the principles underlying the new K-12 Curriculum in Physical Education.

The researcher recommended that the differentiated activities in the instructional learning package may be adopted and modified by the teachers. The interpreted dance may be used by the interested choreographers and dancers during festival dancing. Similar studies on the development and validation of local and indigenous dances may be conducted. The

Mardicas Duel Dance may be presented in celebrations, and other public performances for wider dissemination.

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CHAPTER 1

THE PROBLEM AND ITS SETTING

Introduction

Dance is an essential part of the people's cultural heritage, a means of communication, and a reflection of humanity throughout the ages. Krauss and Chapman (1981) defined dance as an art performed by human beings individually or by group with a primary purpose of expressing inner feelings and emotions wherein the body serves as the instrument and movement as the medium. All events are celebrated with dance season changes, birth, reaching puberty, initiation, marriage, and death that often offer a holistic value system, where dance, song, work, play, and religion are interwoven.

In the Philippines, dances of imitation and occupation, of love and warfare are so numerous. These dances indicate the overflowing drive of the Filipinos to express themselves. For this reason, understanding Philippine dances leads to an understanding of Philippine culture. Hence, preserving and promoting our traditional war dances are at utmost importance. On this note, distinct traditional dances must be immortalized in the form of documentation and validation. A crucial way to accomplish this goal is to integrate the promulgation of these dances in the school curriculum as instructional material that aids in the learning process.

One of the significant war dances in the province of Cavite is the *Mardicas War Dance* performed particularly in Ternate. Dances that depict mock battle or imitation of war are commonly known as war dance or combat dance. In a more sensitive and appropriate way, war

dance is eventually coined as duel dance since the term *war* seems to bear a negative connotation.

According to Nigoza (2007), *Mardicas Duel Dance* has become a customary and a traditional presentation in Ternate especially during the *Karakol* on the feast day of patron, Santo Niño, celebrated every sixth of January. It commemorates the gallantry of the Mardicas protecting the Holy Child from the Moro pirates. *The Mardicas Duel Dance's* colorful ancestry contributes to the rich cultural heritage of Filipinos as it can be traced way back during the Spanish colonization in the Philippines.

However, the cultural function of a dance is not always fairly and justly understood. People often consider the war dance solely within the context of an exotic, esoteric, religious, or secular ritual- a thing of beauty that lasts only a few hours, a performance meant to prettify an occasion, or an excuse for an extravaganza to raise funds (Nigoza, 2007). Moreso, the rituals seemingly are nearly imperiled. Only a group of some local residents knows the basic and essentials of the war dance, and it is only performed during fiestas or celebration of their patron saint. Furthermore, fiestas and celebrations show that the foremost dance movements have been improvised out of what is convenient to the participants not with their archetypes losing their real significance and purpose. Apparently, there is a compelling need for the preservation of the *Mardicas Duel Dance* to be acknowledged and recognized as a dance itself, having identifiable characters of its own not only in Ternate but in the entire Philippines. The youths and the community must see it within the context of its rich cultural origin and significance.

Hence, the researcher was prompted to identify and describe the existing war/duel dance rituals to provide a clear picture of the vitality and sophistication of the *Mardicas Duel Dance* of Ternate, Cavite. The researcher intended to impress that this dance is not only an exotic, religious or secular ritual meant to prettify an occasion, but to show that it is an expression of the Ternate culture that deserves appreciation not only among Ternateños and Caviteños but among all Filipinos.

The Department of Education's new K to 12 Curriculum (K-12 Curriculum Guide, 2012) mandates that in learning physical education, one of its five strands, rhythms and dance, entails the promotion of the appreciation of the Philippine folk dance, indigenous and traditional dance as contributory activities to achieve fitness, health and wellness. Hence, a traditional or indigenous dance should be incorporated in the curriculum. To strengthen the links between preservation of the known indigenous *Mardicas Duel Dance* and the facilitation of the Physical Education Curriculum in terms of its learning strand, Rhythms and Dance, one critical way is through localization. Taylor (2004) related the relevance of localization for the students' involvement in the learning process. By making learning in school relevant and meaningful to the students' everyday lives and needs, the interaction between the learner and school would become a more active and enriching experience. Thesia (2012) expounded that this localization must be associated with the natural environment, social environment, as well as the cultural and environmental needs of the region.

The use of *Mardicas Duel Dance* in the development and validation of the instructional learning package would facilitate this purpose. The developed and validated instructional

learning package of the *Mardicas Duel Dance* would be used by the teachers in promulgating the colorful cultural nature and background of the dance; thus helping in its preservation. Further, the identified and described *Mardicas Duel Dance* as used in the instructional learning package, would contribute both as an educational tool that serves as a guide for teachers in making the teaching and learning process successful and a method of cultural construction for the students and the whole community. With the instructional learning package, the learners not only are able to perform skillfully an indigenous dance as physical activity but would also imbibe cultural heritage and awareness to them.

Conceptual Framework

Mrs. Francisca Reyes Aquino, National Artist for Dance, pioneered the identification of traditional dances. Aquino (1975) amplified dance research through the distinct contribution of her research studies on Philippine Folk Dance. Through her writings in books, she nationalized and propagated folk dance by making these available to the teachers in the field and by training leaders for dissemination of these dances and preservation of their authenticity throughout the Philippines. Aquino recorded and collected authentic Philippine dances from all regions of the country (Torralba, 1996). Aquino's compendium of folk dances included a brief historical background, instructions on formation, introduction and intermission of dance movements, beat of music, illustrations and description of costumes and equipment, and notation and arrangement of these dances. According to Aquino, the factors that influence folk dances are customs and

traditions, climatic environment and economic conditions. Obusan (1999) explicated that the Filipino dance tradition is made up of thousands of different pieces and ideally, all should be recorded and kept authentic using actual movement patterns, costumes, and music, even as the dance go onstage.

The ideas of Aquino (1975) selectively supported the description and identification of this study. The components of *Mardicas Duel Dance* of Ternate, Cavite such as its historical background, costume, equipment or implements, music and dance movements were considered in describing and identifying the war dance. In the historical background, the origin of *Mardicas Duel Dance* was deeply looked into which would evidently depict the customs and traditions of the town and its people. The costumes, implements, dance movements and music were given elaborate and full attention as one way to rectify the authenticity of the dance.

One approach underlay the K-12 Curriculum was the *Understanding by Design*. This approach works unsurprisingly well in physical education since it puts emphasis on students engaging in authentic, performance-based tasks and the nature of physical education is hands-on, active, and engaged. By setting goals, posing engaging questions, and providing real opportunities to show learning and growth, the physical education teachers make students aware of health, wellness, and fitness and what these mean to their lives. (<http://www.ascd.org/ascd/>)

The study was aligned on the K to 12 Curriculum in Physical Education with the ultimate goal of achieving lifelong fitness. This curriculum shall contribute to the development of fitness, health and wellness and shall promote the development of a participative and active body among school-aged students as provided in the program's rich and challenging experiences. One tenet

that anchored this curriculum was the *Move to Learn, Learn to Move*. *Move to Learn* is the context of physical activity as the means of learning, while *Learn to Move* embodies the learning of skills, and techniques and the acquisition of understanding that are requisites to participation in a variety of physical activities that include exercise, games, sports, dance and recreation (K-12 Curriculum Guide, 2012). Another considerable influence in this study was the *Integrated Movement Approach*. This approach emphasizes the identification of movement potential which is used as means for transfer of learning and in understanding the human activity. This enables the learners to relate movement context to the development of motor skills and other combined use in a variety of activities and apply the concepts to their performance in a variety of physical education activities in school and in the community (K-12 Curriculum Guide, 2012). To facilitate the development of an active lifestyle, one of the learning strands in Physical Education is the *Rhythms and Dance*. This includes understanding and performance of rhythmical movement patterns, promotion of the appreciation of Philippine folk dance, indigenous and traditional dance and other dance forms, and the proficiency in performing a diversity of dances as contributory activities to achieve fitness, health and wellness.

As mentioned in the K to 12 Curriculum, localization or the use of the available resources in a certain locality is highly advised to have an easy understanding of the competencies and community awareness as well. Republic Act No.10533 or the Enhance Basic Education Act of 2013 states that the curriculum shall be contextualized and global and shall be flexible enough to enable and allow schools to localize, indigenize, and enhance based on their respective educational and social contexts. The approval of these materials shall be developed by the regional and division unit in accordance with national policies and standards.

Taylor (2004) defined localization as freedom for schools or local education authorities to adapt the curriculum to local conditions and relating the content of the curriculum and the processes of teaching and learning to the local environment. He stressed out that taking into account the cultural and socio-economic realities of local populations when designing educational content is critical in engaging the students in the learning process. He further connected desirable educational outcomes with meaningful engagement in the learning process achieved through localization.

Miller (1995) noted that by making learning in school relevant and meaningful to the learners' everyday lives and needs, the interaction between the child and school will become a more active and enriching experience, rather than a passive, tiring, of alienating experience for the child. The ultimate goal in localization has been for teachers to become owners of the curricula and more enthusiastic about its implementation. (Cowley and Williamson, 1998)

In using the localized instructional materials, the teacher becomes a facilitator leading the students to work as individual, partner and group for more integration and interaction. Using localized instructional materials would also enhance students' learning and mastery on the subject.

On these notes, the identification of the dances by Mrs. Francisca Reyes Aquino and the application of concepts based on the K to 12 Curriculum provided this study with the lens for identifying and describing the *Mardicas Duel Dance*. The information that was generated from the identification and description of the *Mardicas Duel Dance* served as basis for the design of the instructional learning package. The conceptual framework of the study is summarized in Figure 1

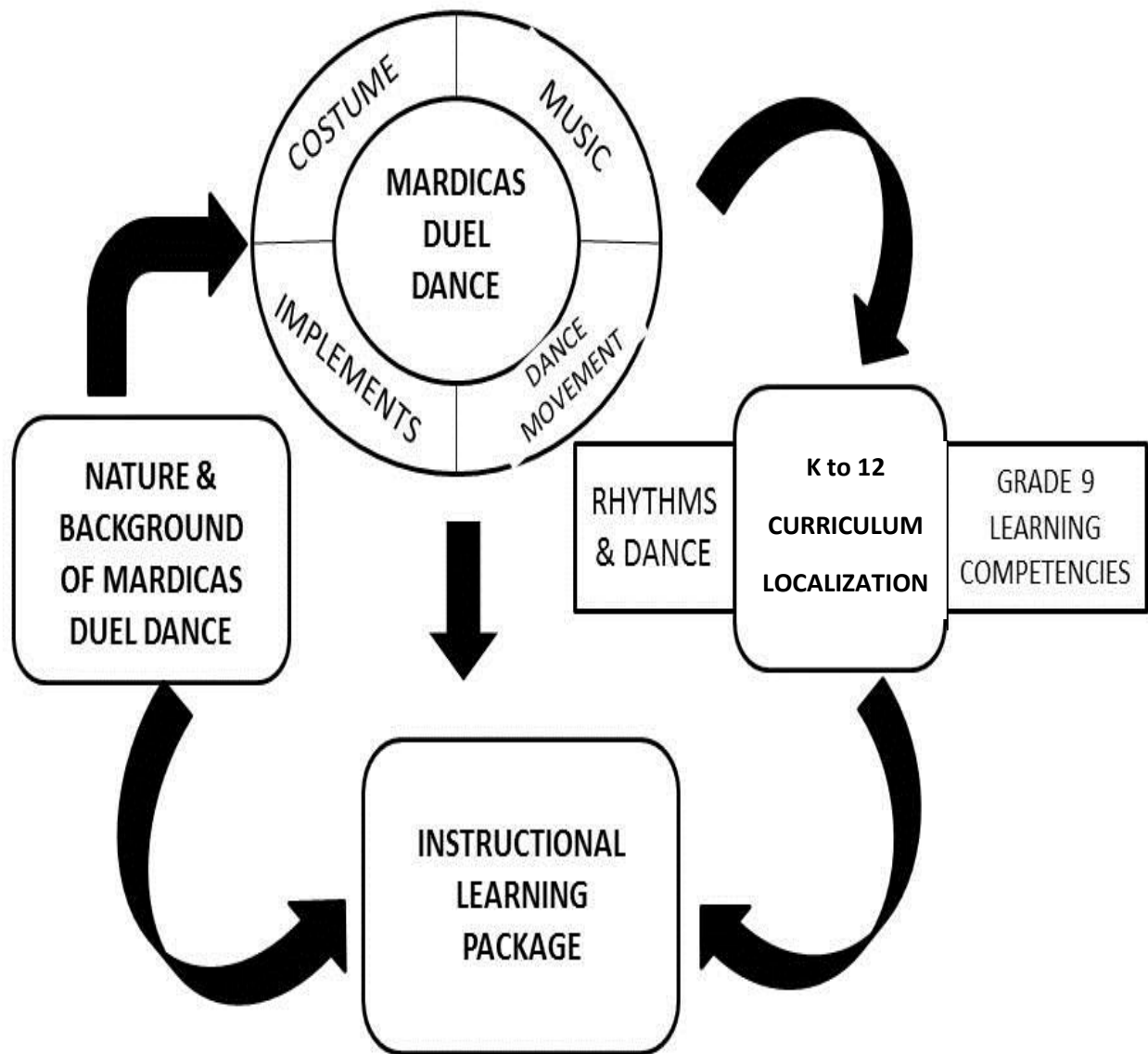


Figure 1. Conceptual Framework of the Study

The concept model in Figure 1 shows that the use *Mardicas Duel Dance* in the instructional learning package was aligned with the Department of Education's new K-12 Curriculum in which prerequisite on its implementation is the use of localization or the use of available resources in a certain locality to have an easy understanding of the competencies and community awareness as well. As structured in the Republic Act No. 10533 on the Enhanced Basic Education Act of 2013, the production and development of locally produced teaching and learning materials shall be encouraged. That is why, in the curriculum of Physical Education, one of its learning strands, the Rhythms and Dance, entails the promotion of the appreciation of the Philippine folk dance, indigenous and traditional dance as contributory activities to achieve fitness, health and wellness. Hence, a local or indigenous dance should be incorporated in the curriculum.

To strengthen the links between preservation of this known indigenous dance and the facilitation of the K to 12 Curriculum in Physical Education in terms of its learning strand, one key factor is through localization. According to Thesia (2012), localization must be associated with the natural environment, social environment, as well as the cultural and environmental needs of the region. Moreso, RA No. 10533 reminds that to contextualize, teachers must use authentic materials, and anchor teaching on the context of learners' lives. The localized curriculum is based on the local needs and relevance to the learners to allow flexibility and creativity in the lessons; teachers must build on what resources the school has.

Mardicas Duel Dance is an existing local dance in Ternate, Cavite. This dance would provide relevance and meaning to the learners especially since this is an authentic dance practiced through the passage of time. The teaching of this dance anchors on the context of

learners' lives as many of them would instantly relate with the dance components such as costume, equipment or implements, music and dance movement. These dance components are the identifiable inputs, parts or elements that are put together to complete a larger whole. In the Mardicas Duel Dance, each part performs a distinctive and necessary function to fully understand what this dance is about, which in turn, will yield information significant to fully understand social and cultural heritage of the locality.

Byron (1999) mentioned that a common factor behind the localization of segments of national school curricula is the desire to preserve culture. There has been a preoccupation with developing curricula fostering respect for, and preservation of, cultural traditions and indigenous values and ways of life. The nature and background of the Mardicas Duel Dance include critical information about the historical events, cultural and social attributes of the people, place, and things. This knowledge would help in imbibing cultural heritage and inculcating indigenous values and ways of life among the young learners; thus fostering respect and preservation of culture. Moreover, the ultimate goal of Physical Education Curriculum is lifelong fitness through the interplay of health, wellness and physical fitness. One avenue to facilitate this goal is through the Rhythms and Dance learning strand of the K-12 Curriculum in Physical Education which comprises the promotion and appreciation of Philippine folk dance, indigenous and traditional dances. *Mardicas Duel Dance* as indigenous dance fit ideally with this program. Through the process of localization, the goals of preservation and appreciation of the dance would materialize at the same time the development of health, wellness and fitness would facilitate.

Further, the contents of the package were based on the *UbD Framework* which underpins the principle of K to 12 Curriculum in Physical Education. This framework offers three-stage

background design process for curriculum planning wherein the key concept is alignment. The content and understanding must be what is assessed and taught. Content standards, performance standards, learning competencies, and assessment in the instructional package were in line with the physical education curriculum under the K-12 Basic Education Program for Junior High School. Under the learning competencies were the pre-assessment, readings, instructional activities and summative assessment in which all were patterned with this curriculum.

Tomlinson and Masuhara (2004) propounded the theory of learning and teaching. They explained that materials are key elements to both the learner and the teacher to fully complete the teaching and learning process. They outlined a flexible text-driven framework which is designed to help teachers to develop principled and effective materials very quickly. They termed it “materials evaluation” that serves as the activity measuring the value of learning materials by judging the effect of the material on the users. Edge (1993) stated that materials should exist to support the learning and teaching process, material should suit to the people’s need as well as to the process involved. Littlejohn and Windeatt (1989) explored the characteristics of the materials. They contended that the teaching materials have implicit curriculum such as role and relationship of teacher and student, attitudes toward knowledge, gender and society related values, etc. These materials have a supporting philosophy for instruction, method approach for both language and cultural knowledge.

The use of instructional learning package is an ideal way to facilitate this purpose. Instructional Learning Package is an especially designed tool which contains instructions to learners and teachers that make the learning easy and meaningful. It appeals to five senses. It

entails technologically assisted objects, printed and non-printed, objects that are life-like produced locally as program instruction and instruction package.

In the Instructional Learning Package, there were explicit role and relationship of teacher and student, attitudes and values, content, practice and use of content, techniques of presentation and modes of teaching. The grade 9 competencies in the K-12 Curriculum in Physical Education consisted of content standard, performance standard and learning competencies with which the Instructional Learning Package was patterned. The value of the package was based on the effect of the material on the users.

Research Objectives

The primary objective of the study was to identify and describe the *Mardicas Duel Dance* in Ternate, Cavite and to develop and validate an instructional learning package for Junior High School. Specifically, it sought to achieve the following objectives:

1. Identify and describe the nature and background of the *Mardicas Duel Dance* of Ternate, Cavite in terms of the following components:
 - a. dance movements
 - b. music
 - c. costume
 - d. implements

2. Interpret the dance movement of the *Mardicas Duel Dance* in Ternate, Cavite based on the following :
 - a. body (arm, feet, body/trunk, head)
 - b. rhythm (dynamics, rhythmic pattern)
 - c. movement space (direction, level, range, pattern/design, form)
 - d. effort
 - e. relationship
3. Develop and validate an instructional learning package for Junior High School.

Significance of the Study

The identified and described *Mardicas Duel Dance* would generate knowledge of the Ternate tradition of bravery and religiosity. This study would enrich the people's mind on the festive customs and traditions of the place by emphasizing the authenticity and validity of the dance through its rituals, music, costumes, dance implements, and characteristics of movements which in turn, would identify the purpose and significance of the dance in the Ternate culture.

The knowledge would be transferred through the instructional learning dance package that would serve as an educational tool and a method of cultural construction for the youths. The dance package was incorporated as part of the Physical Education K-12 Curriculum in Junior High School. In the course of implementation, the learners not only would understand and perform the local and indigenous Philippine dance but more importantly, would nurture and

refine the learners' artistic expression and cultural literacy, and would celebrate their heritage while entailing pride in their own cultural identity.

Further, this study would provide a good reference material for presentations in celebrations, festivals, and other public performances. With the learning package, participants of the duel dance would deliver clear-cut standards of the dance as to its components and qualities achieving sophistication and authenticity of the *Mardicas Duel Dance*.

Scope and Delimitation

This study was delimited to the Mardicas Duel Dance in Ternate, Cavite. The identification and description were an effort to preserve and promote the historical and cultural heritage of Cavite.

The participants of the study were the performers of Mardicas Duel Dance in Ternate, Cavite. They were mostly students and teachers and had been dance practitioners of the duel dance for a considerable length of time.

The instructional learning package was designed only for Junior High School in the schools division of Ternate, Cavite.

Definition of Terms

The following terms were defined and described as they were used in the study.

Duel Dance or War Dance is a dance imitating an actual battle or hunting performed as training in preparation for actual warfare or for spiritual blessings. It may be performed by men or women with or without weapon.(The term “war dance” was changed into duel dance for its negative connotation. The term “duel dance” appears linguistically friendly.)

Implements are equipment and materials used in the ritual to give more excitement and color to it.

Instructional Learning Package is a especially designed tool which contains instructions to learners and teachers. It contains content, practice and use of content, techniques of presentation and modes of teaching.

Instructional Materials are any materials_ printed or digitized, used by a teacher to enhance teaching learning processes.

Localization is the use of available materials in a certain locality.

Mardicas is also known as men from the sea or free people, were the first inhabitants of Ternate, Cavite who originated from Ternate in the islands of Moluccas, Indonesia.

Mardicas War Dance is a traditional presentation in Ternate depicting the bravery of the Ternateños in conquering their enemies which is celebrated during the Santa Cruz de Mayo and during the Karakol on the feast day of the patron, Santo Niño every sixth of January.

Mardicas Festival is a one week celebration in Ternate, Cavite during Foundation Day and town fiesta that ends until January 6, which consists of different activities including the procession of the Santo Niño and highlighting a competition depicting the war dance.

Movement Space refers to the space through which the dancer's body moves (general or personal space, level, size, direction, pathway, focus).

Pirates are marauding men who in this context were the opponents of Mardicas men who tried to steal the Santo Niño.

Validation means making sure if the information collected is accurate and complete.

CHAPTER 2

REVIEW OF RELATED LITERATURE

Instructional Learning Package

Instructional materials make learning easy and meaningful. They help educators to teach easily and the students learn with no stress. They appeal to five senses. These entail technologically assisted objects, printed and non-printed, objects that are life-like that are locally produced as program instruction and instruction package. Tomlinson and Masuhara (2004) propounded the theory of learning and teaching in the context of language. Materials are key elements to both the learner and the teacher to fully complete the process. They outlined a flexible text-driven framework which is designed to help teachers to develop principled and effective materials very quickly. They termed it “materials evaluation” that serves as the activity measuring the value of learning materials by judging the effect of the material on the users. For instance, it measures the validity or flexibility of the materials, their appeal to the learners, their learning value, delivery and assessment. Edge (1993) stated that materials should exist to support the learning and teaching process, material should suit to the people’s need as well as to the process involved. Littlejohn and Windeatt (1989) explored the characteristics of the materials. They contended that the teaching materials have implicit curriculum such as role and relationship of teacher and student, attitudes toward-knowledge, gender and society related values, etc. These materials have a supporting philosophy for instruction, method approach for both language and cultural knowledge.

Teachers should provide the learners with materials and activities such as the information of concepts that are satisfying and meaningful to facilitate their acquisition of skills, abilities that are applicable across school subject areas and are relevant to their development as citizens (Salomon, 2000).

Yanos (2006) cited that instructional aids are used in a class for motivating the learners, deepening comprehension, providing opportunities for varied interests, accommodating learning experiences, reinforcing participation and modifying attitudes. Steps in writing the instructional materials include deciding on the content, selecting the major concepts, selecting the generalization, giving additional related ideas, preparing a teaching unit using the concept and generalization basis, listing down the activities that will eventually lead the learners to come up with the exposed generalization and related idea with the supervision of the teacher, and preparing a post-test to evaluate the knowledge, attitudes and skills.

Several studies gave light to the understanding of instructional learning package used as the principle underlying this study. Salandanan (2000) showed the effectiveness of instructional materials when the needs and abilities of the students are carefully considered in planning the learning activity, the students do not feel boredom in doing easy activities nor hardened in doing too complicated procedures. Students' progress is commensurate with their abilities, fosters high level of retention in learning unlike in a class-direction instruction.

Camba (2000) made the study on the development of learning modules in health education for grade 4 pupils which consists of instructional materials in modular form. In her

study, she considered the individual differences of the learners, their potentials in making wise decisions and the students' interaction in learning.

Balbio (1996) also made a study on the development and implementation of recreation program for the faculty and staff of Elizabeth Seton School. She found out that the recreation program with various activities was enjoyed by the faculty and staff.

The study of Parohinog (2012) on the development and validation of games in teaching basic locomotor movement skills for grades 1-3 pupils showed the process on how to develop an instructional material for games that can be used by the teachers and pupils.

Chang (1997) developed and evaluated activities of fundamental skills in basketball for intellectually disabled individuals which are intended to develop and prepare athletes for the special Olympic Games.

Torres (2005) developed and validated manual for supplementary activities for physical fitness that are intended to enhance and promote fitness for the benefits of high school students. He also encouraged the teachers to design and develop manuals for supplementary activities in Physical Fitness that may be of great help to grow professionally and achieve fitness in a maximum desired results.

Diana (1996) developed a training manual on rhythmic sportive gymnastics that served as a valuable assistance to the "Rhythmic Sportive Gymnastics" in the Philippines and aimed to help the teachers, coaches/trainers in developing a student-gymnast in their respective school.

Evangelista (1998) also developed and tested a prototype manual for developmental gymnastics. The aim of her study was to illuminate the interest and confidence of pre-school and elementary school teachers in teaching and coaching gymnastics.

Likewise, Servilleja (2002) developed and validated a prototype manual on teaching track events cling to the same procedures of producing an instructional manual, validation stage and subsequent revisions.

The study of Dela Cruz (2002), *Development and Validation of a Training Program for the Enhancement of the Competitive Ability of Female Table Tennis Players*, aimed to provide a reference for teachers in teaching table tennis and help coaches/trainers in establishing the game guided by the correct strategies and techniques in teaching the important skills of the game.

Fernandez (2003) developed a teaching manual for football beginners which can be of great help to teachers, coaches/trainers in developing potential soccer athletes.

Tseng (2002) developed and validated physical exercises for mentally retarded children. His study aimed to help improve the physical fitness status of children with special needs.

Taleño (2002) developed learning modules in health education. Her paper consisted of instructional materials, which were in modular form designed and developed for teaching health education. The learning modules had been developed within a conceptual framework that took into consideration the individual differences of the learners, their potentials in making good choices, wise decisions, and the pupils' interaction and individual involvement in learning. Based on the findings, the modules were effective in facilitating individualized instruction. The

prepared Science kit contained evaluation materials, which are efficient and varied in curricular and statistical standards.

David (1998) conducted a study in programmed instruction. It was on the development of a programmed text in a unit on living things for grade five pupils.

She likewise found out that these materials were very effective to grade five pupils.

Dance

Cass (1993) stated that dance, a multi-medium channel of communication which kinetically and usually transmits information through time and space, is able to reach deeply to the profundity of human perception and emotion. Margareth Doubler as cited by Cass (1993) said that dance is for the fulfillment of personality which serves for individual growth. Dance activates the imagination and defies the intellect, develops appreciation of beauty and enriches the emotion. Cass further cited that dance has been an integral part of culture through its social values contributing to recreational life, entertaining and honoring the gods, serving to train for war by promoting endurance, skill and grace. Primitive dance was practical and fundamental to worship and societal structure; dances could be wishes for fertility of the soil, for victory in battle, for return for health or for luck at the hunt. In many societies, dancing has evolved as a representation of the good life, a prayer for prosperity or a celebration of the blessings of life.

Presently, there are many types of dances that serve various functions. Dances such as ballet, jazz, modern, tap, pop and social dance, among others, may function as social pastime,

theatrical entertainment, therapy or physical education. Also, folk or ethnic dances may be performed as part of rituals and ceremonies occurring at times of importance in one's life. Ethnic dances are of various forms and styles depending on the cultural background of the country.

Philippine Folk Dances

Manuel (1996) prologized in *Philippine Folk Dances* that the dance, particularly the Philippine folk dance, easily becomes an effective medium of the schools in transmitting the values of society, developing insightful and critical thinking skills and fostering creativity to future generations because folk dancing in the curriculum evidently forms the mental, emotional and physical values. Mentally, the student learns knowledge of the past, customary beliefs, tradition and artistic knowledge. Love and appreciation of beauty, morality, patriotism, cultural heritage and proper decorum, are may be developed through lessons in folk dancing. Evidently, dancing abounds in psychomotor aspects. To the teacher, dancing gives opportunities in developing creativity and critical thinking skills.

In the Philippines, our cultural heritage is rich in both indigenous and Spanish-influenced culture and of other neighboring Southeast Asian countries as shown in our folklore, folk arts, folk music and most specifically our Philippine folk dances. Philippine dance is generally composed of folklore- the dances of the people. They can be spirit-propitiated dances; can be imitation of animal life or activities like hunting, fishing, and planting, as well as mock-war dances; can be for socializing and celebrating and can be dances which are inherited from colonial masters. For instance, in our spirit-inspired dances, the human spirit communicates with

the divine as in *Buklog* of the *Subanon*, or a swing and an altar as in the *Pagdiwata* of the *Tagbanwa*. The people of the Cordilleras or *Marawi* perform their choreography enactment of combat to ensure victory in war. Similarly, the *Sinulog* or *Ati-Atihan* in honor of the Santo Niño is performed to seek a religious blessing or cure or seek a husband or child when we join the *Pandanggo* in Obando.

Tinggal (1998) mentioned numerous tribal dances of courtship, love and war. In Sulu, for example, they imitate the rooster and hen in the *pansak* among the *Badjao*, and the butterflies in *kabah-kabah* in *Tawi-Tawi*. Decorative fans are choreographic ornaments suggesting wind, wings and waves in the dances *pang-apir* (fan-dance), *sua-sua* (orange-dance) and the *daling-daling* (from the English word darling); the last two are accompanied by descriptive singing aside from the gongs and bamboo xylophone (*gabbang*). In contrast to the Christian wedding dance *escala* (where the woman crawls between a man's legs), in *igal ha agung* the woman teases a man to roll, crawl and kneel at her bidding. In a *Yakan pangkawin* (wedding), where elaborate preparation and ceremony are done in ornate make-up, ceremonial flirtation with a *pis* (kerchief) and partaking of food between bride and groom is capped by a final *pindulas* dance for the couple. The various tribes north to south in the archipelago are no different in imitating the rooster and hen, as in the *talek min-manok bale* of the *Negritos*. Courtship dances of many tribes are bird-like especially with the outstretched arms and flapping hands, the swooping blankets that are essential properties to indicate choice or acceptance: the *tadek* of the *Tingguian*, the *talip* of the *Ifugao*, the *takik* of the *Ibaloi*, the *salip* of the *Kalinga*, the *palakis* of the *Bontoc*-all in the Cordilleras, and the *kadal* of the *T'boli*, with a *malong* or tubular skirt serving like the treasured blanket in the north. He further enumerates various courtship dances which rivalry is

enacted. The pangayaw of the Talaingod, the sayaw sa bulawi of the Tiruray and the pangaliyag of the Manobo have two suitors fighting over a woman. A deadly combat between suitors is the climax of the Matigsalug dance pagdamgo (dream); a woman raises a baby girl into maidenhood and favors one between rivals. In contrast, in the Talaanding dance pigagawan the women fight over one man.

Briones' study (2010) on moro-moro performances in the Philippines exemplified that the Spaniards themselves introduced European-derived stories about the encounter between the Christians and the Moslems, known as the *komedya* or *moro-moro* theatrical play. It always has the mock fight where the respective combatants are wonderfully dressed in their identities, sometimes riding dummy horses. The dance *palo-palo* uses canes between caped combatants. These canes are transformed into emptied coconut shells that the dancers put on their bodies and hands in the percussive dance *maglalatik* or *magbabao*. Supposedly, it is about the Christians and Moslems constant battle over the coconut residue or "latik". It is celebrated to commemorate the farmer patron saint, San Isidro Labrador.

Apparently, these dances of imitation and occupation, of love and warfare are so numerous in the islands. These are clear indications that the traditional dances of the Filipinos are mirrors of their overflowing drive to express themselves in such immediate and non-verbal medium as the dance. With its diversity and multiplicity of forms and functions, the dance, indeed, can but complete a true understanding of Philippine culture. It is, therefore, important that these traditional dances, including war dance, be preserved and promoted.

In consonance with this, Torralba (1996) stressed out that folk dance among other type of dance, promotes deeper expression of the Filipino values. It is through the authentic Philippine folk dances that the Filipino people have portrayed traditions both locally and nationally. Further, the joys and sorrows as well as their ideals and aspirations in life have been reflected through folk dancing. Thus, Mrs. Francisca Reyes Aquino, as mentioned by Torralba, spent considerable time and effort in disseminating these dances and preserving their authenticity. Simultaneous with this task, Aquino tried to correct whatever she thought was a violation of authenticity which she termed “corruption of dance”. Aquino was always against “destroying” the dance by “corrupting” its unique steps, tempo, interpretation, and gracefulness of movement, most of which are distinctly and uniquely Filipino and characteristic of our dances.

Ramon Obusan (1999) emphasized that our traditional dance is to be found in all regions and cultural groups in the Philippines, deserves to be studied and protected from the dangers which threaten it. The Filipino dance tradition is made up of thousands of different pieces, and ideally, all should be recorded.

Several artists like National Artist Francisca Reyes Aquino, Ligaya Fernando Amilbangsa and Sally Datoc well analyzed and demonstrated intensive and comparative focus on some Philippine dances. Dance groups and local agencies have, likewise, exerted so much effort in promoting and preserving our traditional dances. However, despite this concerting drive, there are still undocumented war dances that exist here in the Philippines.

War Dance

Dance is the integral part of the opposing types of man's spiritual life and cultural forms. Earliest forms of dance in most cultures dealt with ritual concerning their Gods, as well as their everyday life. It was an indispensable part of culture through its social values contributing to recreational life, entertaining and honouring the gods. Thus, all events were celebrated with dance – season changes, birth, marriage, initiation, death, victory in battle, fertility and human survival. From thence originates the ritualistic war dances of certain tribes.

War dances are prevalent in tribes throughout the world. In some places, war dances are closely associated with hunting in which sympathetic magic is employed, that is, the acting out of the desired kill with one warrior portraying the hunted animal or enemy and others the triumphant victors. Indians, for instance, have said that if they dance correctly, they then, do not need to take great hunting precautions; the animal will allow itself to be killed. (De Mille, 1963)

War dances are performed for the purpose of displaying strength and summoning courage. It also serves as training in preparation for actual warfare. The French Revolutionary Carmagnole raging through the streets of Paris was just such a dance of triumph. The citizens smeared their faces with blood of the victims and dressed up in grizzly relics and tokens. This was practiced for the purpose of instilling courage to stalk their enemies. In Java, two great warriors performed at each other face to face in terrible mortal duet (De Mille, 1963). Sachs (1937) cited that the Spartans weapon dance called *pyrrhiche* literally means dressed in red. As early as five years of age, young Greek boys are trained to fight using their weapon dance technique. As they perform the weapon dance, the warriors use artistic movement, rhythm and

musical accompaniment. It is undoubtedly that Socrates uttered the best dancer is the best warrior.

In the middle ages, mass fighting was occasionally preceded by singing while the war-horses pawed up the earth and the soldiers creaked and strained in their harness and balanced their huge iron spears and battle axes (De Mille, 1963). Tariman (1980) emphasized that war dance, as an ancient religious practice, was executed usually before battle without weapons. The Tupi Indians of Brazil moved in a circle dance to take for themselves the spirit of strength that they may conquer their enemies. In New Zealand, the dancers form a double row or several rows in which they swing their spears, thrust against invisible opponents and duck their heads. These movements have been rehearsed so carefully that they are executed simultaneously by all. The magnificent weapon dances of Fiji Islands are presented after months of practice under special dance masters where six hundred painted and decorated dancers move forward in parade formation singing and stamping their feet to display stamina and courage. Likewise, Borneo and Sumatra have wealth of hand-to-hand fight dancers against visible and invisible foes. Capoeira or the Dance of War, originated perhaps in Angola as a martial art but known in Brazil notoriously. This combative dance becomes a dance ritual as a disguise to its true purpose when the subjugated people accompanied it with music. To make it look more like a dance, they added *ginga* or swing step to cover up the fight training so it would appear like a dance. Because of its unpredictable style of combat, Capoeira turned out to be a symbol of freedom and liberation for the enslaved Brazilian people. (www.barbarycoast.org)

War dances may be carried out for spiritual blessings to protect themselves and their territories, for revenge or victory.

These war dances may be performed by men or women but it has been a discernment of some tribes that only men perform the war dances and the women, when permitted to attend at all, merely serve as cheering section. Sachs (1937) stated that, it is chiefly men who do all the important dances of war and of the hunt. Steinberg (1980) mentioned that certain tribes in North America and Madagascar West Africa, particular tribe allow the women to act in place behalf of men, when the men are not present because they hunt or they fight. The women dance around the burning fire and keep it burning. They believe that the power which they produce unceasingly day and night in the dance travels telemagically to aid in the war and to protect the lives of the men. Further, he related that the women of Normandy in the middle of the eighteenth century would dance around the Holy Menhir in order to bring about a safe return of their husbands from the sea.

On the other hand, Browning (1970) indicated that the tribe in Palau Islands, women alone perform the weapon dance. The women start the performance by rushing toward each other, waving their spears as if in the battle, and then abruptly switching to an erotic, hip-swinging dance.

The role can be equalled to the aspirations of success in endeavors like war and harvest. That is why war dance predictably was endeavored by men. These rituals have been executed to diffuse aggression and boost the warriors' spirit before going to the battle. This also rallied support from the observers by strengthening the belief that the opposing troop was an evil to be

conquered. It is seemingly an archaic notion but presently in the United States, war dance is still highly popular the so-called professional wrestling wherein the wrestler depicts the images of a known hero and an evil counterpart. These conflicts are seen played in the ring; thus reinforcing social values which are present in war dances.(www.barbarycoast.org).

War Dance in the Philippines

Every tribal warrior society worldwide has its own versions of war dances. The Philippines, because of its many islands and its culture of having gallant warriors has war dance in abundance. Mostly, these dances display martial arts techniques for religious and practical purposes. With their combative nature, war dances aimed to invoke the deity's protection during a fight and to uplift the fighting spirit of a warrior. Percussion instruments were often used to perform the war dances.

War dances in the islands of the Philippines have apparently evolved overtime. Prior to Muslim and Christian occupation, the dances of the Philippines emulated the movements of animals and the rituals of war were aggressive. Men danced with weapons clashing against one another before heading out to battle. However, this all changed when the natives were tamed by their colonizers to avoid an overthrow of power. The Muslim dances still allowed for weaponry, but the dances were calm and there were elegant displays of controlled movement and majesty. The Christians likely disarmed their dancers as exemplified by a dance known as the *maglalatik*. *Maglalatik* is a four part war dance telling a story between a battle between the Muslims and the Christians (completely removing the native people from their own story). Instead of being armed

with sticks, the dancers wear a harness of coconut shells on their hands, chest, back, hips and thighs. The dancers are split into opposing tribes that battle each other by slapping the coconuts on themselves and other dancers. The first half of the dance depicts the preparation and the battle itself. The second half depicts the reconciliation and baptism of the Muslims who technically won the battle (www.barbarycoast.org).

Dr. Larry Gabao elaborated the different martial dances as published in the National Commission for Culture and the Arts (2011). These martial dances pertain to war, combat, or duel movements common to dances for men. In the context of Philippine dance, these dances symbolize manhood. It can mean community acceptance in the council of warriors as practiced in the *Mangayaw* of the Bontoc-an ethnic group in the Cordillera Region of Northern Luzon. The combat dances of the Bontoc, Ifugao and the Kalinga in the Cordillera Region commonly represent the distinct bravery of their people. *Kayaw* is headhunting expedition of the Kalinga performed in the ritual called *Idaw*. The Ifugao *Monhim-ong* ritual is a dance-like activity after a violent death of a member of a community. The Kalinga also celebrate victory through dancing. They perform the *Takiling* after a successful headhunting expedition of the *Mingao* or the crowned heroes. Another northern tribal group, the Bontocs also depict their people's unique character through dancing. The Bontoc's *Pattong* exhibits a mock combat dance where performers brandish head axes and spears together with the clashing of shields. A bigger crowd dancing the *Balangbang* also shows a duel or combat of two warriors who later joins them.

Gabao further explained that the most common among Philippine martial dances exhibit the use of equipment or hand props with varied weapons such as head axe, spear, bow, arrow,

shields, bolo, kris and knives. In today's dancing, these weapons are considered already part of the dance as hand or body properties are. The proximity of Philippine shore to the Malay Peninsula accounts for Malay influences in the martial dances particularly, those found in the islands of Jolo, Sulu, the southernmost tip of the archipelago. *Langka*, the term use to mean dance, has many types: *Langka-Silat*, *Langka-Pansak*, *Langka-Lima* and *Langka-Budyang*. *Langka Silat* is a dance simulation of a fight in graceful and flowing arm movement. Also, of the *Langka* tradition is the *Langka-Pansak*- a variation of slow-paced movements punctuated by a momentary pause at the end of every stance sometimes emphasized by the use of pis (over-sized handkerchief). *Langka-Lima*, on the other hand, provides a combat variation featuring five defense positions. There is also the *Langka-Budyang*, the only martial dance variation performed by women in graceful leaps and kicks characterized by feminine arm thrusts and the use of a fan. Down south, the Maguindanao displays an intricate gesture and combat movement in a dance called *Sagayan-silat*. The Manobo of Agusan del Sur and del Norte pride themselves in the dance called *Binanog*. Here, the warrior mimics a combat movement trying to fight the *Banog* (big eagle) in defense of a troubled hen and her chicks ending a heroic display of killing the banog. The Mandaya performs the *Saat* using *kasan* (spear) with the beating of gimbali (drum) and agong (big gong). The Subanon of Zamboanga del Norte performs a combat-like gesture movement in a dance called *Sohten*, a generic name for all male dances of the Subanon.

Gabao (2011) summed up that Filipino bravery and distinguished cultural tradition are apparently shown in war dances. It is signified by the readiness of warriors to protect the community and avenge the loss of their family member that is why martial dances turn as a mirror of expression.

Mallari (2009) expounded the various war dances among the mountain tribes of Northern and Muslim south of the Philippines associated with headhunting although no longer practiced. The Bontoc tribe's *patpong* was to inculcate courage and strength for the warrior before going to head hunting. Moreover, in Mangayaw, another Bontoc ritual prior to head hunting, there were new warriors gathered before the council. The Ifugaos of the north performed "*monhim-ong*", a dance ritual to mark a rabid death of a fellow tribesman. In Agusan del Sur and Agusan del Norte, the Manobo tribe practices their war dance, *binanog* that imitates the movement of an eagle fighting off a hen and her chicks. The Tausug tribe in Sulu has its version of war dance, the *burung-talo*. *Burung-talo* is an acrobatic dance which displays tough facial expressions mimicking eagle and cat fight.

Tinggal (1998) elaborated a number of war dances in the Philippine tribes. Honest-to-goodness war dances survive among the north most and southernmost tribes. Combatants brandish head axes, spears and shields in *patpong* of Bontoc. To the beating of gangsa gongs, mungers or victorious headhunters of the Kalinga dance the *takiling* to receive the honored feather-headdresses (*lawi*) The Negrito of the lowlands enact the *aya-aya* with bolos, bows and arrows, and attack a pretending captive tied to a tree. In the south, the Mandaya display their *kasan* (spear) or *kampilan* (scimitar) to the beating of the *guimbal* (drum) and *agong* (gong) in their dance *saut*. Swords and shields are also wielded about in the *sayaw kailawan* of the Tiruray of Cotabato. Among the Muslim Tausug and Samal, they practice the martial art of the *kuntao* in various danced versions. The sea-faring Badjao dance with their *sangkil* (spear) and fish-shaped *taming* (shield) in the dance with *magsangkil*. *Sagayan*, the famous combat dance of Maranao and the Maguidanao, depicts the warrior Prince Bantugan in the epic *Darangan* preparing with

prayer and incantation, and the performance of the dance with the *kampilan* or *kris* (varieties of Scimitars) and a shield.

These dances of warfare indicate the overflowing drive of the Filipinos to express themselves in such immediate and non-verbal medium as the dance. With its diversity and multiplicity of forms and functions, these dances, indeed, can but complete a true understanding of Philippine culture.

The study of Rivera (2002) documented the *Tumahik* war dance of Basilan as performed by Yakans themselves. Rivera identified the purpose and significance of the dance in the Yakan culture, described the dance in terms of its distinguishing movement qualities and style, illustrated and described the implements, costumes, accessories, and musical instruments used in the dance, as well as, notated the basic musical rhythm and steps used for instructional purposes. Tumahik war dance was originally performed purposely as a form of physical training to Yakan males to keep their body fit to be able to protect their families. This is also performed during Lami-lamihan of Lamitan, Basilan to commemorate the victory of the Yakans against the invading ruler, pirates, and marauders. The arm movements and steps, the choice of sequence of steps for instructional purposes is made according to a storyline wherein the performer looks for his opponent, invites him for a fight, teases him, prepares for an attack, and finally, kills him after which he exits the stage.

The studies of Obusan (1999) identified several headhunting and war dances in the Philippines. The *Sohten* of Zamboanga is performed by a male Subanon dancer with a shield held on his left hand and a dried palm leaves shaken by his right hand. The Tagem of Northern

highlands of Quirino and Nueva Viscaya provinces is a post-headhunt dance that revolves around a head or several cut heads. The Kalinga's *Kayaw* is a headhunt dance wherein they watch for an *idaw* bird and consult advice from a *mumbaki* or shaman regarding the sign of the omen. If the omen is good, then this will lead them into a mock war dance. The *Matigsalug*'s combative dance, *Kalasag*, uses implements such as shield and spear. The bird-like movements are characterized by outspread arms, hops, skips and vibratory hand movements. The Negritos brace their spirits in combat in their war dance, the *Sumbali*. The dancers chant and sing in unison in reply to a song by the war chief. While doing this, the dancers move about with their spears, bows and arrows. The *Mandayas*, on the other hand, require expert manipulation of weapon in their war dances. Hence, the *Sampak*, a *Mandayan* war dance requires a male dancer a special skill in the use of spear, sword and shield. The *Sa-ut*, a Manobo tribe war dance, represents an encounter between two tribes, and features the use of shields and savage looks while dancing around in a circle.

Aquino (1996) documented several Philippine folk dances. Among these dances, the most famous war dance, *Maglalatik* was documented and notated. This is a fight dance between Christians and Moslems over the coconut residue or *latik*. Another war dance documented by Aquino (1996) was the *Sagayan*. Aquino noted that the *Sagayan* war dance was derived from the *Maranaw* epic. It is a one-man dance depicting Prince Bantugan, the hero of the *Darangan*. According to the legend, Prince Bantugan came to Bagumbayan to offer his help to the princess of the place to ward off the invading warriors from Kadaraan. While he was conversing with the princess of Bagumbayan, his ladylove, he was making artistic gestures with his *kampilan* and shield as if he was actually fighting in the field.

Amilbangsa's (1983) research on traditional dances found in Sulu and Tawi-tawi classified the dances into three forms or styles. *Langka* style is used by male performer to demonstrate a mock combat. The word 'Langka' is affixed to the name of a traditional martial art form to suggest a playful or frolicsome imitation. Martial dances are used as a kind of training or rehearsal for actual combat. Examples of these martial dances found in Sulu and Tawi-tawi are as follows, *Langka-Lima* is a martial dance variation that features five defense stances using *barung* and *kalis* (bladed weapons) to highly dramatize the gestures and maneuvers. The *Langka-Paneak* is also a martial dance version of a slow march highlighted by abrupt end pause of each defense posture. The performer wields the *pis* (head kerchief) to emphasize the arm movements and gestures. Another example is *Langka-Silat*, which may be performed as a solo or with two or three characters. The *Langka-Sayaw* is an exciting war dance of the Sama from Sibutu, Tawi-Tawi. The pair of dancers uses a *taming* (shield) and a *budjak* (lance), which they lay out on the ground. The Samal-Tausug self defense dance is the *Langka-Kuntaw* which uses forceful and accurate movements of the arms with kicks, jumps and deep bends.

Aguilar, (1993) documented the martial dance, *kuntaw*, she notated the basic steps, movement postures, quality and style used in Kuntaw dance based on the research from present practitioners of the art. The work included a video recording, still photos, a notation of musical rhythm of this dance, an audio recording in cassette tape and a description and illustration of the costume used.

Aside from published and unpublished studies made, existing festivals feature documented and undocumented war dances being performed by Filipinos. These festivals are

usually entrenched with religiosity and folklore that luxuriate hospitality of Filipinos. The Filipinos celebrate a number of festivals where war dances are performed.

One of these is the *Sumbali* Festival of bayumbong, Nueva Viscaya, a weeklong festival in August celebrating Sto. Domingo de Guzman, the Patron Saint of Bayumbong. Sumbali is a war dance of the Negritos in which the dancers are sooted black, wearing G-strings and wigs in imitation of the Aetas (Department of Tourism-Pulang Lupa and Art Guild Files).

The *Palburong* and *Pasungay* Festivals are celebrated in the month of January at San Joaquin, Iloilo City to commemorate the arrival of Datus in Borneo on shores of the Philippines which lead to the Panay Islands' barter. The townsfolk wear their traditional attire when participating during the parade as a way to relieve the past that features the bullfight of 28 carabaos along the hillsides of San Joaquin. The festival highlights the ancient war dance of the Malays, *dipanay* or *sayaw*. (Scorpio Travel and Tours, Inc., 2001).

Another is the *Sagayan*, the Maguindanao and Maranao war dance which portrays dramatically the steps of Prince Bantugan, their hero who wore his armaments and won the fight (Mercurio, 2007). According to Cruz (2006), *Sagayan* is also performed by fierce warriors before any occasion to drive away evil spirits (*tunong*) and welcome the omen. The warriors wear a three tiered skirts, brightly colored topper and headgear embellished with all the imaginable colors of twine trimmings formed into flowers, balls, sunbursts and a headgear made of yellow tassel that put around the face and uses a sword (*kampilan*) made of wood or metal and a shield accented with shell noisemakers painted with curlicues, rounds, twirls and mirrors. The dance

movement includes leaping, turning, jumping, kicking and the rolling movements of a warrior ready to defend his master in battle.

On the Documentation and Interpretation of the Dance

Mrs. Francisca Reyes Aquino, National Artist for Dance in 1973, with the encouragement and support of Dr. Jorge Bacobo, President of the University of the Philippines in 1926, pioneered the documentation of traditional dances. According to Cariaga as mentioned by Aquino (1996) pointed out that a movement to revive the old Filipino songs and dances was initiated by Bocobo, who authorized Aquino to travel the different provinces of Luzon and the Visayas for the purpose of collecting native folk song and dances. She is the first Filipino woman to be sent to US to specialize in Physical Education. Aquino made the distinct contribution in the field of Physical Education by her research studies on Philippine Folk Dance, writing them in book form to nationalize and propagate them by making these available to the teachers in the field and by training leaders for dissemination of these dances throughout the Philippines.

Further, Torralba (1996) vented that Aquino devoted four and a half decades of the most fruitful years of her life to the recording and collecting of authentic Philippine dances from all regions of the country. She also spent considerable time and effort in disseminating these dances and preserving their authenticity. She was largely responsible for the nationwide recognition and acceptance of the folk dance as the premier division of our cultural heritage in the field of art. She struggled for the preservation of the authenticity of our folk dances by always trying to correct whatever she thought was a violation of authenticity. She then founded and established

the Sunday dance clinic where she taught newly collected folk dances and corrected wrong execution of the dance steps and movements as well as other violations of authenticity which she termed “corruption of the dance”. She was always against “destroying” the dance by “corrupting” its unique steps, tempo, interpretation, and gracefulness of movement, most of which are distinctly and uniquely Filipino and characteristic of our dances.

To Aquino as listed by Cariaga (2014) the factors that influence folk dances are customs and traditions, climatic environment and economic conditions. In customs and traditions, the Filipinos, especially the women of the past, were shy, sensitive, modest slow, and reserved. These traits are found in many of our dances. In courtship dances, girls do not accept their favored suitors readily or immediately. They always say “No” while their feelings really mean “Yes”. The shaking of hands in “Pandang-Pandang ” is very different from the way we greet each other at present. It was the custom in the old days for the women to offer only two fingers (the second and the third) when they shook hands. In general, the Filipino dances, are performed with very little or no bodily contact at all. In the old days the male partners were provided with handkerchiefs to be used in case there was holding of hands in the dance. They were not allowed to touch their partners with bare hands. In almost all our dances, the partners stand apart from each other. Climatic environment as a factor has a great influence upon the nature of the dances of any nation. Certain dances from the cold regions have vigorous, passionate, and energetic steps. They abound by skips, jumps, leaps, hops, springs, turns, and running steps. The movements are suitable to the climatic conditions. In tropical climate dances are generally slow, languorous and energetic. Tropical countries like ours generally have slow, languorous, weird, and dreamy dances. In the Philippines most dances belong to the slow and moderate type,

although we have some fast and energetic ones like the “tinikling”, the “sakuting,” the “maglalatik,” and the war dances of the non-Christian. Speedy and vigorous dances are too strenuous and fatiguing in our climatic conditions. Economic conditions as a factor set out that in places where money is easy to secure and living conditions are good, the dances are usually gay and lively. In places where life is easy, the dances are gay and frolicsome. On the other hand, where life is hard, dances are slow, sad, and even mournful.

Synthesis

These literature and studies guided the researcher in identifying and describing the Mardicas War Dance in Ternate, Cavite. It had commenced on the researcher that war dances have their rich and colourful ancestry depicting vitality and sophistication in every culture all throughout the world. War dances are characterized as preparation for fighting as with the Spartans’ weapon dance, *pyrriche*, Scottish Sword Dance, and New Zealand’s and Fiji Island’s fight dances; as seeking for spiritual blessings as in Palau Islands’ culture and in Normandy; and as a symbol of manhood as seen in the numerous martial dances in the Philippines.

It was with this knowledge that the researcher realized certain aspects important in documentation and analysis of particular war dance in her chosen locality. The different foreign literature presented the objectives, participants, tools and instruments and movements of weapon of war dance throughout the world as key components of the war dance. These aspects were taken into consideration in her study.

These, indeed, showed great significance to the present research to have an in-depth understanding of the nature and historical development of the researcher's featured ethnic war dance in her locality to contribute meaning and identity among the local people especially the youths.

Likewise, these literature and related studies, provided sufficient insights on topics such as men and women alike have participated in the war dance; combative instruments like swords, bolos, spears, and battle axes have been used in the dance; some have executed it without weapons; and, warriors who perform the dance use artistic movement, rhythm and musical accompaniment. These insights provided background with the participants of the study, their movement patterns, costumes and music used in the study.

The works of Gabao (2011) and Tinggal (1998) moved the researcher to examine some existing rituals in a particular town to make them established as a known cultural war dance worldwide.

The description of Maglalatik Dance (www.barbarycoast.org) resembled much the Mardicas War Dance by way of its combative nature. It is also a mock battle of the Mardicas natives of Ternate, Cavite to protect the country against the attacks of the marauding Moro pirates who frequently raided the Philippine waters. From its gallant fighting to its cultural and social evolution of purpose, the researcher found it a necessity to document and validate the dance as part of the local cultural heritage worth celebrating.

Another noteworthy emphasis was extracted from how war dances have been remolded to professional wrestling in the United States. The social values of the audience reinforced in the

enactments of conflicts in the ring likewise were intended to be portrayed in war dances. Mardicas War Dance has been performed before an audience reinforcing social functions. The researcher purported to awaken the social awareness of the youths whenever the dance is presented.

The studies of Rivera (2002), Obusan (1999), Aquino (1996), Amilbangsa (1983), and Aguilar (1993) encouraged the researcher to identify and describe a war dance. Their methodology and data gathering procedure were proven useful with the present study since it was descriptive in nature. Their studies also yielded an instructional learning package which was also the end goal of the present study.

With Aquino's zeal in preserving the authenticity of the folk dances, as reiterated by Torralba (1996), along with the irrefutable significance of folkdances as emphasized by Manuel, the researcher was inspired to identify and describe one folk dance, the Mardicas War Dance of Ternate, Cavite, and, in turn, develop an instructional learning package as a means to protect and validate its authenticity, and to rectify its execution. The researcher was one with them in restoring the original steps, tempo, interpretation and gracefulness of movement as these mirror the distinct and unique characteristics of our dances.

The studies of Salandanan (2000), Camba (2000), Parohinog (2012), Torres (2005), Diana (1996), Evangelista (1998), Servilleja (2002), Dela Cruz (2002), Fernandez (2003) Tseng (2002) Balbio (1996), and Chang (1997) implicated the effectiveness of using instructional learning materials as aids in the learning process; thus paving the way to the researcher to develop and validate an instructional learning package. The study of Salandanan (2006)

particularly was similar with the present study in terms of considering the needs and abilities of the students in preparing instructional package for them. This was also in line with the present curriculum in integrating indigenous dance wherein learning becomes more meaningful. Taleño's study (2000) conformed with the present study in terms of its alignment with K-12 curricular framework. Both studies aimed to develop students' potential in making good choices, wise decisions and involvement in learning which is part of the framework of K-12; that is, to equip the learner to become self-regulated and self-directed because he knows what he ought to do and actually does it.

The studies of Camba (2000), Balbio (1996), Parohinog (2012), Chang (1997), and Torres (2005) enlightened the researcher on the process of making a package which is meaningful, enjoyable and beneficial for both the students and teachers.

Moreover, the studies of Diana (1996), Evangelista (1998), Servilleja (2002), Dela Cruz (2002), Fernandez (2003) and Tseng (2002) gave the researcher sufficient background on the content of the learning package. Moreover, these studies helped her in making the package interesting to the students and also provided clear reference since their procedures of producing a manual, their validation stage and subsequent revisions were the same processes this present study had undergone.

Rivera's study (2002) inspired and encouraged the researcher to document a war dance in her chosen locality since it is almost forgotten and neglected at present for some reasons. Likewise, both studies featured a war dance; the methodology used by Rivera was of great help to the present study.

The research of Aguilar (1993) was of great importance with the present study for it intended to document, notate and pattern the descriptive nature of Mardicas Duel Dance in Ternate, Cavite. The researcher assimilated the methodology used in Aguilar's research with this study.

The studies of David (1998) and Taleño (2002) though different in terms of discipline validated the necessity of using instructional materials. These proved that instructional materials-modules or programmed texts, for instance, contribute immensely to understanding, allow different interest, encourage participation and change attitudes and feelings across disciplines.

The works of Tomlinson and Masuhara (2004), Edge (2003) and Littlejohn and Windeatt (1989) on materials development, though designed for language learning, can also be applied to all contexts. They mentioned about materials evaluation which consists of measuring validity, potential learning value, delivery and assessment. All of which were the objectives of this study. This study supported their concepts of providing effective instructional materials for learning to take place.

The different designed tools containing instructions for both the learners and teachers, and explicitly the content and its practice and use, teaching modes and presentation techniques were developed for the purpose of helping the teachers and learners to make the learning process easy to attain. The instructional learning package developed contained competencies based on the K-12 Curriculum in Physical Education for grade 9, learning activity and strategy or methods to be used in a class for motivating the students, encouraging participation and providing learning experiences.

The related studies reviewed on the development and validation of instructional manuals provided the researcher a necessary background on how to develop and validate an instructional learning package.

The above-mentioned studies tackled the different documented war dances in the Philippines and the developed and validated instructional manuals. What was unique and important in the present study is that, the researcher documented and interpreted the existing war dance in Ternate, Cavite which is nearly in state of oblivion and made an instructional learning package aligned with the grade 9 competencies in the K to 12 Curriculum in Physical Education. The developed and validated instructional learning package was believed to be of great help to the teachers and learners particularly in Ternate, Cavite since localization of indigenous dance was incorporated. The dance would be preserved and promulgated among the youths at the same time there would be an authentic instructional material conforming with the present curriculum at hand.

The researcher was very much sure that there is no existing study similar to what she did, the localized instructional learning package based on the *Mardicas Duel Dance* in Ternate, Cavite.

CHAPTER 3

RESEARCH METHOD

Research Design

The researcher used the descriptive method and the developmental method of study. The primary goals in the use of descriptive method are to elaborate the nature emerging situation and venture the causes of such situation (Travers, 1978). Gay (1976) stated that descriptive research involves data collection to verify hypotheses or to give answers to the questions that concern the status of the study. A descriptive research identifies and relates the nature of things the way they are and goes beyond what is and only it can measure existing information. Detailed data are gathered through the use of questionnaire, and interview-structured and unstructured. Other form can also include observation, direct participation, and video recording.

According to Fraenkel and Wallen (2003), descriptive method is connected with knowing what the situations are and the events taken from the viewpoint involved. With these, the gathering of vital information is accommodated.

On the other hand, developmental research involves the production of knowledge based upon situation-specific problem solving. Richey (1994) defined developmental research as the systematic study of designing, developing and evaluating instructional programs, processes and products that must meet the criteria of internal consistency and effectiveness. She further stressed out that the focus of this research involves situations in which the product development process

used in a particular situation is described and analyzed and the final product is evaluated. Developmental researchers employ a variety of techniques and tools that meet their requirements. A basic premise of this is that the design-development-evaluation process itself can be viewed as a form of inquiry. Often required is expertise in statistical analysis, measurement theory, and methods of establishing internal and external validity.

Research Participants

The participants of the study were the actual performers of the War Dance of Mardicas Festival of Ternate, Cavite. They were composed of government employees, students, teachers, and some dance practitioners. Their age ranged from 12-70 years old. Most of them were students and practitioners of the dance. They consisted of nine (9) males and fifteen (15) females. They were mostly descendants of the original Mardicas families and many have been practitioners of the war dance for a decade or so. The researcher was allowed by the following key informants in disclosing their real names.

Evangelino Z. Nigoza, is 70 years old and single. He is the director of Ternate West Point College, a Ternate Historian and is presently residing at Poblacion 1-A Ternate, Cavite. He has been performing the "Mardicas Duel Dance" for 50 years. He has provided for the researcher the history of Ternate, its custom and tradition. He lent his book containing all the information about Ternate and the Mardicas Duel Dance. He is one of the living descendants of the Mardicas family in Ternate, Cavite.

Herminia P. Pirante, born on Dec. 15, 1940, is 75 years old and married. She is also one of the living descendants of the Mardicas family. She has been a performer of Mardicas duel dance for 45 years and presently residing at H. Ventura Street Ternate, Cavite. She mentioned that the Mardicas duel dance is seemingly imperiled because only a group of local residents knows the basic and the significance of the dance and the dance movements have been improvised out of what is convenient to the participants and the costume varies into different colors.

Mariel Lindo, born on January 10, 1946, is 70 years old and married. She has been a choreographer and dance practitioner for 40 years. She is presently residing at H. Ventura Street Ternate, Cavite. She provided the researcher the picture of the costume and the implements used in the Mardicas duel dance. She is also one of the living descendants of the Mardicas family.

Elvira P. Asuncion is 62 years old and married. She is presently residing at San Jose Ternate, Cavite. She is the information officer of Cavite West Point College. She has been a dance practitioner for 10 years. She provided the researcher the information about the significance of the Mardicas duel dance and also mentioned that the duel dance was performed not only during the feast of Sto. Niño but also performed in every occasion.

Julius Nigoza is 56 years old, married, and cousin of the Ternate historian, Evangelino Z. Nigoza. He is presently residing at Poblacion 1-A Ternate, Cavite. He has been a dance practitioner for 10 years. He is also one of the living descendants of the Mardicas family in Ternate, Cavite.

Beverly P. Alcantara, born on May 25, 1970, is 46 years old and married. She is the daughter of Herminia P. Pirante. She is presently residing at 008 H. Ventura Street Ternate, Cavite. She said that she started dancing the Mardicas duel dance at age 16 through the assistance of her mother and became a trainer for 13 years. She also mentioned that due to lack of money, her dancers wear any available costume during performances that is quite different from the original one. She helped the researcher in documenting the Mardicas Duel Dance and assisted her in the observation of the dancers during performances and dance rehearsals.

Gracezel Balido is 36 years old, born on July 2, 1980 and married. She is currently teaching in Ternate West National High School and is presently residing at Brgy. Sapang I Ternate, Cavite. She has been performing the Mardicas Duel Dance for 10 years. She described the movements of Mardicas Duel Dance to the researcher.

Ma. Elisa C. Lozano is 36 years old and married. She is also a teacher in Ternate West National High School and is presently residing at Maragondon, Cavite. She has been a dance practitioner for 10 years and a trainer of the duel dance during festival competition.

Rojan Cabaña is 20 years old, single and is presently residing at Poblacion 2 Ternate, Cavite. He is a 10th grade student in Ternate National High School. He has been performing the duel dance for 7 years.

Bryan Casajeros is 17 years old, single and presently residing at H. Ventura Street Ternate, Cavite. He is studying in Cavite State University-Naic. He has been a Mardicas Duel Dancer for 7 years.

John Borg C. Gomba 16, Raz Venturina 15, Charish E. Nieva 15, Aubrey Mae Q. Pirante 15, Cristine Joy Casajeros 12, Fhremilyn Ognaya¹⁴, and Anne Kristine Vallada 13 were all dancers of the Mardicas Duel Dance under the supervision of Mrs. Beverly P. Alcantara, as their trainer. They are all presently residing at H. Ventura Street Ternate, Cavite and currently studying at Ternate National High School. They have performed the duel dance for 2 years now. They showed the dance figure by figure to the researcher.

Research Locale

The colorful ancestry of Ternate, Cavite can be traced way back during the Spanish colonization of the Philippines. According to Nigoza (2007), the Mardicas, known as “men of the sea” or “free people” were originally Malays from Ternate in the Mollucas Archipelago, Indonesia. About 200 of these Mardicas natives left Ternate, Indonesia and accompanied the Spanish soldiers who evacuated the place and transferred to Manila in 1663. In Manila, they established themselves in Bagumbayan or what is now Ermita. In time, they became so many in the established barrio Bagumbayan, so the Spanish authorities decided to separate the Tagalogs from the Mardicas. Some families of the Mardicas argued to be sent to a place near the sea in order to defend the natives from Moro pirates. So after a lapse of about a century, about fourteen families of these Mardicas were again transferred to the “Bahra de Maragondon” or what is now the town of Ternate in the province of Cavite.

Before, Ternate was founded by the Mardicas, it is said that the locality on which the town has been built was swampy covered with dense mangrove that provided a place of resting for Maragondon natives going out to fish in Manila Bay.

The Mardicas noted for their bravery, and under the Spanish governor-general rule were requested to protect the country against the attacks of the marauding Moro pirates who frequently raided the Philippine waters. In return for their services, suitable places near the sea were given to them for permanent homes. In order that they could watch the frequent attacks of the Moro pirates in the vicinity, they built a watch tower on hilltop called “Mira”. The Mardicas chose a place for their homes near Maragondon River, which they called Galala a name of a tree present in the place similar to the tree they had in Mollucas.

Since then, they made Galala a barrio of their own. They built houses, nipa huts, and a small chapel for their patron, the Santo Niño, which they brought with them when they settled in the place. Years passed and the name Galala was changed to Bahra and finally to Ternate in memory of their far away town in Mollucas.

The Mardicas, the first inhabitants of Ternate, were very religious. They were sea-lovers and were unafraid of the dashing waves. Also, their being peaceful was not a question because they treated each other as a family. So, the government of Spain acknowledged their outstanding bravery by assigning them to fight against the Moro pirates that ravaged the sea and in hindering the rebellions of the Filipino. One great fight that happened in Ternate occurred when the Moro pirates tried to steal the Holy image of Sto. Niño. It was because they knew of the many miracles attributed to the Santo Niño. Moro buccaneers thought that to help them in their invasion and attacks against the opponents, they needed the image. However, the Mardicas fought gallantly against the pirates and risked their lives because of their great veneration to the Holy Child. From that time on, a dance originated from its history aptly called “Mardicas”.

Nowadays, Ternate is an upland town situated at the south westernmost tip of Cavite province. It is a quaint fishing and farming town. But this is no ordinary town, as it is frequented by linguists, polyglots, and Hispanists because of the townsfolk language, Chabacano. Ternate belongs to a fourth class municipality of Cavite. Ternate has 17,179 total inhabitants in 3,541 families. It has 10 politically subdivided barangays namely Poblacion I, Poblacion II, Bucana, Poblacion III, San Jose, San Juan I, Sapang I, Poblacion I A, San Juan II and Sapang II.

Tourism booms in Ternate because of the presence of some scenic spots such as Mt. Pico de Loro, Puerto Azul, Caylabne Bay Resort, Cavite de Boracay and the famous Kaybiang Tunnel.

Research Tools

The researcher utilized the following instruments/tools:

Questionnaires. The respondents of the study completed a set of questions by writing, or more commonly by marking an answer sheet. Biographical data were elicited through the questionnaires.

Interview Schedules. A set of questions was answered by the participants of the study administered orally by the researcher. Any questions that are obscure were clarified and answers that are particularly revealing or important were expanded through interview schedules. The answer to the questions was written in black and white.

Observation Guide. A time-and-motion log was performed by the researcher as her observation guide. A time and motion log is the observation and detailed recording over a given period of time of the activities of one or more individuals (Fraenkael and Wallen, 2003). The researcher

made use of this instrument to make a very detailed observation with the dance practitioners in their practices and performances of the dance movements to identify the reasons underlying a particular problem or difficulty they may have.

The observation guide that the researcher used included the lists of the things needed in observing the components of the Mardicas War dance specifically the dance itself. The researcher considered the following guide such as: planning and scheduling on how to get connected with the reliable respondents; when and how the dance started; how the dance being executed; the number of the participants; the dance figures; and the costume and implements used. The researcher personally went to the place where dance practitioners reside; and detailed by detailed the researcher took down notes in every conversation in a one-on-one interview with the dance practitioners. From then on, the researcher gathered information needed in her study.



Figure 2. Map of Cavite

The Map of Cavite shows the location of Ternate, Cavite where the study took place. The neighbouring municipalities wherein the dance would possibly be viewed or performed are shown in the map. Ternate, Cavite is found between the municipalities of Naic and Maragondon. It has a total area of 59.93 km² (23.14 sq mi). Ternate belongs to a fourth class municipality with 17,179 total inhabitants in 3,541 families. It has 10 politically subdivided barangays namely Poblacion I, Poblacion II, Bucana, Poblacion III, San Jose, San Juan I, Sapang I, Poblacion I A, San Juan II and Sapang II.

Research Procedure

The study was focused on the development and validation of instructional learning package for Junior High School based on the *Mardicas Duel Dance* in Ternate, Cavite. To attain the objectives, this study followed three stages.

The three stages were undertaken following the procedure below.

Stage I – Identification and Description of the Component of Instructional Learning Package based on the Mardicas Duel Dance in Ternate, Cavite

The components or contents of the instructional learning package were based on the K-12 grade 9 competencies and taken from the identified and described components of the *Mardicas Duel Dance* in Ternate, Cavite.

Stage II- Interpretation of the dance movements of the Mardicas Duel Dance

The dance movements of the *Mardicas Duel Dance* were interpreted based on the dance study of Mrs. Francisca Reyes Aquino through the different elements of dance such as body, rhythm, effort, relationships and movement space.

Stage III–Development and Validation of the Instructional Learning Package for Junior High School

The researcher developed the instructional learning package by interpreting the dance movements in the *Mardicas Duel Dance* based on the elements of dance like the body, rhythm, effort, relationship and movement space to point out evidence of culture, tradition and norms of

the populace of Ternate, Cavite. The content was anchored on the K-12 rhythms and dance strands and grade 9 learning competencies; with content standard and performance standard; provide learning activity and strategies or methods. Inquiries about the actual performers of the *Mardicas Duel Dance* were done in Ternate, Cavite. Duly accomplished survey and interview forms for the actual performers were furnished and personal consultation to the leader of Mardicas Festival and group discussions were accommodated. Structured and unstructured interviews were both utilized for this purpose. The researcher conducted direct observation wherein there was a first-hand observation on how the dance was performed and executed. Observing the group practices and performances allowed the researcher to see how movements were taught and what elements were emphasized. Still and video cameras were utilized in the close-up observation to support description and analysis of the dance. The researcher directly participated and performed the dance routines of the war dance. This allowed the researcher to experience dancing as a part of a group and was given a chance to see and feel how various elements were put together to create an entire performance.

The following are the stages undertaken in the development of the Instructional Learning Package:

Initial Stage

The instructional learning package was developed from informal and formal interviews conducted with the teachers, students and dance practitioners of the Mardicas Duel Dance and through observations of the dance performance, interview conducted to the participants. All the possible information were collected from the book written by one of the descendants of the Mardicas family, articles about Mardicas Duel Dance from the archives of the Municipality of

Ternate, Cavite and other references related to developing and validating instructional learning package.

The entire contents of the instructional learning package of the Mardicas Duel Dance with specific illustration and instructions were identified, interpreted and described for better understanding of the instructional learning package. The instructional learning package included the following:

Development Stage

The generated knowledge and data gathered from the identified and described Mardicas Duel Dance were transferred through the Instructional Learning Package that may serve as an educational tool and a method of cultural construction for the youth. Whereas, the important information was arranged and the dance was transcribed based on Francisca Reyes Aquino's dance transcription and patterned in the K-12 grade 9 competencies.

The development stage of the Instructional Learning Package was done in four parts: Defining Desired Outcomes, Planning for Assessment, Teaching and Learning Plan and the Summative Assessment.

Defining Desired Outcomes

This part shows the standards and competencies intended for grade nine students to be used by the teacher as guides. The desired outcomes of grade 9 competencies in the K to 12 Curriculum served as pattern for the outcome in Instructional Learning Package. It includes the set grade level standard, content standard, performance standard and learning competencies. In the grade level standard, the student shows understanding of community fitness in sustaining and

promoting active lifestyle. On the other hand, the content standard shows the learner's understanding of the historical and cultural heritage of Ternate, Cavite and promotes community fitness. In the performance standard, the student retains active lifestyle influencing the physical activity, community participation and involves oneself in community service through dance activities that support an active lifestyle. And lastly, it included the sets of learning competencies for grade 9 in the K to 12 Curriculum.

Planning for Assessment

This part helps in evaluating product/performance, and the level of understanding and performance as a means of transferring knowledge to community awareness.

Part III: Planning for Teaching and Learning

This segment contains introductory activity to review the previous lesson/activity and to preview the succeeding lesson/activity; skill development to present the fitness concepts to be learned and the corresponding activity that will reinforce it; It also includes introduction of the module developed, the pre-assessment that identified the prior knowledge of the learners regarding the subject matter and the readings that covered the components of the Mardicas Duel Dance in Ternate, Cavite such as the nature and background, costume, music and implements/props and the dance steps or dance figures. Other activities were also included like preparatory movements before the dance proper and the complete video of Mardicas Duel Dance in a compact disc was shown. In every lesson, a short quiz and practical exam for assessment of knowledge were provided.

Summative Assessment

The last part in the instructional learning package was the summative assessment in terms of rubrics, and oral and written tests to help monitor the students' progress. Different activities in the Instructional Learning Package covered the assessment plan; such as product and performances, level of understanding and performance assessment that evaluates the students learning at the end from the whole instructional learning unit.

Validation Stage

In validating the instructional learning package, the researcher personally asked the assistance of the experts, leader of the *Mardicas*, the teachers and practitioners of the dance to validate the contents of the instructional learning package in terms of its accuracy of the content, clarity of instructions, appropriateness of the activity, movement execution, overall format and its usefulness. The descriptive rating scale was provided to validate the instructional learning package. The instrument for validation is in Appendix B.

Data Analysis

The data were analyzed and interpreted based on the results taken from the group of experts in the field of dance and practitioners of the *Mardicas Duel Dance* using the Likert Scale in which the participants used point ordinal scale to rate the degree of agreement or disagreement over a statement (Fraenkel and Wallen, 2003). Likewise, the description and interpretation of dance movement were adopted from the compilation of dances by Francisca Reyes Aquino and based on the K-12 grade 9 competencies.

The researcher analyzed the elicited data by background reading of the existing studies; gathered information from the reliable sources through interviews and survey questionnaires; and lastly, observed the participants with the use of the observation guide. The data were interpreted based on the results taken from the group of experts in the field of dance and dance practitioners of the *Mardicas Duel Dance* through the use of the research tools.

CHAPTER 4

PRESENTATION, ANALYSIS AND INTERPRETATION OF DATA

This chapter presents the results from the data analysis in order to address the specific objectives of the study.

Objective 1 Identify and describe the nature and background of *Mardicas Duel Dance* in terms of music, costume, implements and dance movement.

The nature and background of the *Mardicas Duel Dance* of Ternate, Cavite were taken based on the observations of the dance performance, interview conducted with the participants and also from one of the descendants of the Mardicas family who is still alive, Dr. Evangelino Nigoza. In his book entitled, *Bahra: The History, Legends, Customs and Traditions of Ternate*, it discusses the nature and background of the war dance. It also presents and explains the music and costume that add beauty to dance and the implements are highly described.

Components of the Mardicas Duel Dance

According to Aquino as cited by Cariaga (2014), the compendium of the folk dances should include a brief historical background, instructions on formation, introduction and intermission of dance movement, beat of music, illustrations and description of costumes and notation and arrangement of the dance. The *Mardicas Duel Dance*, likewise, included its nature and background, its music, costume, and the implements used.

On Nature and Background

Mardicas means “Men of the Sea”, “Free People”, or men who had certain privileges on account of their having adopted the Christian faith. The Mardicas were originally Malays from Ternate in the Mollucas Archipelago, Indonesia.

According to Nigoza (2007), the Mardicas were very religious people. They built houses, nipa huts, and a small chapel for their patron, the Santo Niño, which they brought with them when they settled in Ternate. They were noted for their bravery in protecting the country against the attacks of the marauding Moro pirates who frequently raided the Philippine waters. One of the great fights happened in Ternate occurred when the Moro pirates tried to steal the Santo Niño Holy Image. Moro pirates thought that to help them in their invasions and attacks against the opponents, they needed to have the Holy image. It was because they knew of the many miracles attributed to the Santo Niño. However, the Mardicas fought gallantly against the pirates and risked their lives because of their great veneration to the Holy Child. From that time on, a dance originated from its history aptly called “Mardicas”.

Mardicas Duel Dance has become a customary and a traditional presentation in Ternate, Cavite especially during the *Karakol* on the feast day of patron, Santo Niño, celebrated every sixth of January. *Karakol* in Ternate is done in a procession with the Santo Nino being held on a large motor boat with improvised altar decorated with flowers, balloons, and paper flags for the fluvial parade and then it is brought to the streets for another round of presentation.

A group of young men and women, in their shining and colorful costumes assemble in front of the church to join the *Karakol*. They dance the Mardicas to the accompaniment of the brass band.

It is during the Santa Cruz de Mayo, that the *Hermana Mayor* requests the performance of the Mardicas Duel Dance which then becomes the highlight of the Procession. The Mardicas dance movement is performed by dancers who have their assigned roles: a king, a queen, three lads, six pairs of Mardicas and at least nine pirates. The king and the queen with the three lads lined up ahead of the Mardicas. The lads stand at the middle of the pirates carrying with them the image of the Santo Niño. The seven distinct movements in the dance serve as rituals in commemorating the gallantry of the Mardicas protecting the Holy Child.

During the Karakol, the colorful Mardicas and some old women in their kimonas and tapis with fresh flowers on their heads and hands, dance to the tempo of the brass band.

Recently, *Mardicas Duel Dance* has evolved into more colorful and eventful roles for Ternateños and included in the *karakol*. It also can be performed in every special occasion celebrated in Ternate, Cavite. Spectators can now witness the dance during fiestas, Christmas, Sta. Cruzan, and other local celebrations. The number of dance performers, likewise, has become wider in scale. Anyone who desires to join may be part of the dance. The local practitioners and visitors can perform it as long as the essence of the dance is imbued and the steps are intact. Mostly, the performers are students. Some of the characters such as the king, queen and the lads in the *Mardicas Duel Dance* seen before may be different as they portray them nowadays, but the two important characters (Mardicas and Pirates) and the implements used (Sambalilo, saber, sword & knife) are still evident. The costume has been modified, too. The different colors and details depend upon the preference of the dance practitioners. Most of them wear what attire is available as long as it resembles the original one. The significance and the message of the dance in every performance that are clearly seen and delivered to the audience are rather important.

In the nature and background of the *Mardicas Duel Dance*, the Mardicas men showed gallantry in fighting the pirates to protect the Sto. Niño. It resembles the famous war dance *Maglalatik* that conveys the Moros and Christians' fight over the coconut residue or latik (Aquino, 1996). This shows that bravery is one of the distinct characters of the Filipinos.

On Costume of the Dance

As shown in Figure 1 and Figure 2, the characters that portray the Mardicas are wearing red long-sleeved shirt and pants accented with a golden lace on the edges of the shirt and pants similar to those of the Sto. Niño, who believed to be protecting them from the pirates. The Pirates wear a yellow vest with a crisscross lace paired with below-the-knee maroon pants. The prescribed costume clearly shows how religious the people are in Ternate, Cavite by adopting the clothes and hat worn by the Sto. Niño.



Figure 3. The Mardicas's Attire



Figure 4. The Pirates' Attire

The "sambalilo" or hat (in Figure 3) worn by the dancers are decorated with feathers and Christmas balls which signify the jolliness and sense of humor of the Ternateños that despite the hardship and tragedy in protecting their land from the enemies, they can still manage to smile and be positive in any ways.



Figure 5. The “Sambalilo” or Hat

The Implements Used

In Philippine martial dances, the use of hand props or other similar equipments including head axe, knives, shields, bolos, bows, and arrows, is commonly exhibited (Gabao, 2011). So as with the *Mardicas Duel Dance*, the implements used are the saber, sword and knife that show the gallantry of the Ternateños. The sword and knife are used by the Mardicas fighting the pirates in protecting the Sto. Niño while the saber is used by the pirates against the Mardicas. For safety, the implements are made of wood instead of the original-metal.



Figure 6. Mardicas' Sword and Knife



Figure 7. Pirates' Saber

On the Music

The music has its own notation since then. It consists of two parts, music A and music B. It is played by a brass band, a marching band or a military band that draws the attention of people when heard. It plays a big role in portraying the feelings or emotion present in dance that the dancers want to tell the audience in every performance. For the Ternateños, the Mardicas music aims to let the people be aware of what is happening in their place specifically the fight between the pirates and Mardicas. Every time the music is heard, Ternateños' patriotism arises. Please see attached compact disc for the music.

Objective 2 Interpret the dance movements based on the elements of dance: body, rhythm, effort, relationships and movement space.

The researcher interpreted the Mardicas dance movements based on the elements of dance such as: body, rhythm, effort, relationships and movement space. The body movement was described and interpreted through the actual performance of the Mardicas dance practitioners.

Dance Movement

Dance, a multi-medium channel of communication which kinetically and usually transmits information through time and space, is able to reach deeply to the profundity of human perception and emotion (Cass, 1993). This statement of Cass can be clearly seen through the use of the body as a medium in dancing and that the body moves in a rhythmic way to express an idea or emotion intended for the dance. Also in the study of Rivera (2002), she described the *Tumahik War Dance* in terms of its distinguishing movement qualities and style. *Mardicas Duel Dance* also has its own dance movement. Dance movement is a selected sequence of human movement that has aesthetic and symbolic value performed purposefully. The following are the interpreted data on dance movement:

Body Movement

The body is constantly moving with a slight twist, swaying to the right and left maintaining a lean back and an upright position. Majority of the arm movements are swinging, moving back and forth keeping it always angled. The head is usually in an upright position, chin-up with a slight bend following the direction of the body. The movements of the feet consist of a step swing, marching step, gallop step and a cross step. Each body movement shows struggle against the opponents to protect not only themselves from being hurt but also for the protection

of deity in battle. As mentioned in Chapter 2, war dance or martial dances show Filipino gallantry and unique cultural heritage signified by the readiness of the warriors in defending their community (Gabao, 2011).



Figure 8. Dancer's Stance



Figure 9. Duel stance

Rhythm of the Dance

The rhythm of the dance is a combination of a marching rhythm in a 2/4 time signature. The dynamics is in a light flow that is sustained all throughout the dance figure. Rhythm and dynamics are part of the music that plays an important role in expressing one's feelings or emotion. Notation is in appendix E.

Movement Space

Movement Space refers to the space through which the dancer's body moves (general or personal space, level, size, direction, pathway, focus). In some figures of the *Mardicas Duel*

Dance, the level of movement is low, wherein knees are slightly bent and in medium level where knees are normally straight when executing the movement. Since it is a fight dance, the dancer's focus is on his/her partner as an opponent while moving in space. The dancers move forward and backward as they perform the fight scene and move towards the audience and in place. The dancers follow a geometric floor pattern like moving in straight and diagonal lines. The effort exerted on the movements is combination of strong, heavy and free-flow. As to its dance relationship, the dancer is dynamically involved in the space of the performing area together with the other performers, the music and implements were very much related to the dance movement. The *Mardicas Duel Dance* is performed in the streets where the movement covers a wide range. Please see attached compact disc.

The *Mardicas Duel Dance* was transcribed figure by figure; the step patterns were analyzed and transcribed as well, where these step patterns and movements were assigned as countings to facilitate the teaching and learning of the dance.



Figure 10. Duel stance

MARDICAS DUEL DANCE

(Ternate, Cavite)

This is a war dance that depicts the Mardicas and the Pirates' fight over the Holy Image of Sto.Niño whom they believed to attribute lots of miracles.

COSTUME. Mardicas wear a red long-sleeved shirt and pants similar to those of the Sto. Niño and Pirates wear a yellow vest with a criss-cross lace paired with below- the- knee maroon pants.

IMPLEMENTS. Mardicas hold a sword and knife and Pirates hold a saber.

MUSIC is composed of two parts A & B.

COUNT one, two and one and two

FORMATION. Each partner stands opposite each other.

INTRODUCTION

All face front.

Music A.

Starting Position: Each Mardicas dancer holds a saber on the right hand resting on the right shoulder and the left hand holds the knife close to the body at waist level. Each pirate holds a sword on the right hand resting on right shoulder and left hand in closed fist at waist level. Both Mardicas and Pirates stand straight.

(a) Starting with the right foot, take 16 step swings alternately right and left moving forward.

(b) Take another 16 step swings alternately right and left facing each other maintaining an upright position with a slight leaning back of the body.

I

MUSIC B.

Partners face each other.

Starting position: Each Mardicas dancer holds a saber on the right hand and knife on the left hand in upward position swaying alternately right and left at waist level. Each pirate holds a sword on the right hand in upward position swaying alternately right and left at waist level. Both Mardicas and pirates do the same step in a standing position.

Starting with the right foot, take 16 step swings alternately right and left in place.

II

MUSIC A.

Partners face each other.

Starting Position: Each Mardicas dancer holds a saber on the right hand and knife on the left hand in lying position swaying alternately right and left at hip level. Each pirate holds a sword on the right hand in lying position swaying alternately right and left at hip level. Both Mardicas and pirates do the same step.

Starting with the right foot, take 16 step swings alternately right and left in place.

III

MUSIC A.

Partners face each other.

Starting Position: Each Mardicas dancer holds a saber on the right hand and knife on the left hand moving in circular motion while tapping the knife at waist level. Each pirate holds a sword on the right hand moving in circular motion and taps the knife at waist level. Both Mardicas and pirates do the same step in a standing position.

Take 16 marching steps in place.

IV

MUSIC B.

Partners face each other.

Throughout this figure, partners hit each other's saber and sword.

(a) Starting with the right foot, take two steps forward to center.

(b) Repeat (a) going to partner's place.

(c) Repeat (a- b) moving clockwise.

(d) Repeat figure I (16 counts).

(e) Repeat figure III (16 counts).

V

MUSIC B.

Partners face each other.

Throughout this figure, Mardicas and Pirates hit each other's saber and sword.

(a) Starting with the right foot, Mardicas take three gallop steps forward and pirates take three gallop steps backward.

(b) Repeat (a) in 16 counts.

(b) Repeat figure I going to exit

Objective 3:A. The development of instructional learning package on the *Mardicas Duel Dance* in Ternate, Cavite for Junior High School vis-a-vis the K-12 Curriculum Physical Education, rhythms and dance strand, grade 9 competencies, learning activity and strategy/methods.

The instructional learning package was developed from informal and formal interviews conducted with the teachers, students and dance practitioners of *the Mardicas Duel Dance* and through observations of the dance performance, and interview conducted with the participants. All the possible information were collected from the book written by one of the descendants of the Mardicas family, articles about Mardicas Duel Dance from the archives of the Municipality

of Ternate, Cavite and other references related to developing and validating instructional learning package.

The entire contents of the instructional learning package of the *Mardicas Duel Dance* with specific illustration and instructions were identified, interpreted and described for better understanding of the instructional learning package.

The generated knowledge and data gathered from the identified and described Mardicas Duel Dance were transferred through the Instructional Learning Package that may serve as an educational tool and a method of cultural construction for the youth. Whereas, the important information are arranged and the dance was transcribed based on Francisca Reyes Aquino's dance transcription and patterned in the K-12 grade 9 competencies.

The development stage of the Instructional Learning Package was done in four parts: Defining Desired Outcomes, Planning for Assessment, Teaching and Learning Plan and the Summative Assessment.

Defining Desired Outcomes

This part shows the standards and competencies intended for grade nine students to be used by the teacher as guides. The desired outcomes of grade 9 competencies in the K to 12 Curriculum served as pattern for the outcome in Instructional Learning Package. It includes the set grade level standard, content standard, performance standard and learning competencies. In the grade level standard, the student shows understanding of community fitness in sustaining and promoting active lifestyle. On the other hand, the content standard shows the learner's understanding of the historical and cultural heritage of Ternate, Cavite and promotes community

fitness. In the performance standard, the student retains active lifestyle influencing the physical activity, community participation and involves oneself in community service through dance activities that support an active lifestyle. And lastly, it includes the sets of learning competencies for grade 9 in the K to 12 Curriculum.

Planning for Assessment

This part helps in evaluating product/performance, and the level of understanding and performance as a means of transferring knowledge to community awareness.

Part III: Planning for Teaching and Learning

This segment contains *introductory activity* to review the previous lesson/activity and to preview the succeeding lesson/activity; *skill development* to present the fitness concepts to be learned and the corresponding activity that will reinforce it. It also includes introduction of the module developed, the pre-assessment that identified the prior knowledge of the learners regarding the subject matter and the readings that covered the components of the *Mardicas Duel Dance* in Ternate, Cavite such as the nature and background, costume, music and implements/props and the dance steps or dance figures. Other activities were also included like preparatory movements before the dance proper and the complete video of *Mardicas Duel Dance* in a compact disc was shown. In every lesson, a short quiz and practical exam for assessment of knowledge were provided.

Summative Assessment

The last part in the instructional learning package was the summative assessment in terms of rubrics, and oral and written tests to help monitor the students' progress. Different activities in the Instructional Learning Package covered the assessment plan, such as product and performances, level of understanding and performance assessment that evaluates the students' learning at the end from the whole instructional learning unit.

The Instructional Learning Package was validated by Ternate historian, K-12 Education Program Supervisor, Dance practitioners and selected Physical Education teachers. The instrument used was a modified questionnaire from the study of Diana (1996). The content of the instructional learning package was evaluated based on the accuracy of the content, clarity of instructions, appropriateness of the activity, movement execution, overall format and usefulness. For clarity of dance movements, directions and over-all performance of the *Mardicas War Dance*, the instructional learning package was tried-out by Grade 9 first section with 47 students. The objectives and content of the instructional learning package were rated accordingly by Ternate historian, Dr. Evangelino Nigoza; Dr. Rodolfo D. Cruz, MAPEH Education Program Supervisor from the Division of Cavite, Mrs. Patricia Ann R. Usaraga, OIC of Ternate West National High School, and Selected MAPEH Teachers from Ternate National High School using the modified programmed manual checklist from the study of Diana (1996), all rated the instructional learning package. The instrument for validation is in Appendix B.

PROGRAM SUPERVISOR, DANCE PRACTITIONER AND SELECTED PHYSICAL EDUCATION TEACHERS VALIDATION ON THE CONTENT OF INSTRUCTIONAL LEARNING PACKAGE. (Please see Appendix for the validation.)

ITEM	EVALUATOR		
1. Overall format of the instructional learning package	Very well-arranged	Well-arranged	Needs arrangement
	5	5	0
2. Adequacy of the contents	Very adequate	Adequate	Inadequate
	6	4	0
• Concepts			
• Procedures	7	3	0
• Body Preparations	8	2	0
3. Understandability of the contents	Very well-understood	Well-understood	Not well-understood
	5	5	0
4. Coverage of the contents	More than enough	Enough	Lacking
	9	1	0
	Very systematic	Systematic	Needs re-ordering

5. Systematic Presentation of the contents	10	0	0
6. Appropriateness of the activities	Very appropriate	Appropriate	Needs improvement
	10	0	0
7. Effectiveness and usefulness of the Instructional learning package	Very effective and very useful	Effective and useful	Not so effective and useful
	10	0	0

The table shows five (5) respondents who examined the overall format of the learning package as very well-arranged and the other five who said it was well-arranged. This means that the Instructional Learning Package has a good arrangement in terms of format and content.

On the adequacy of the contents, it includes concepts, procedures and body preparations. It is shown that majority of the evaluators, 6 out of 10 assessed the concepts of the Instructional Learning Package as very adequate while four (4) experts rated it adequate. The procedures of the Instructional Learning Package were assessed as very adequate by the 7 evaluators, and only 3 said it was adequate. Out of the 10 respondents 8 indicated that the body preparation was very

adequate. From these assessments it was indicated that the contents of the Instructional Learning Package was adequate to provide the teachers and learners the knowledge they need.

Moreover, as can be glanced in the table, all evaluators assessed that the contents of the Instructional Learning Package were easy to understand not only by the teachers but also by the learners.

Among the ten (10) evaluators, nine (9) assessed the coverage of the contents as more than enough and one said the coverage was enough. This means that the Instructional Learning Package has covered the competencies needed in teaching the *Mardicas War Dance*.

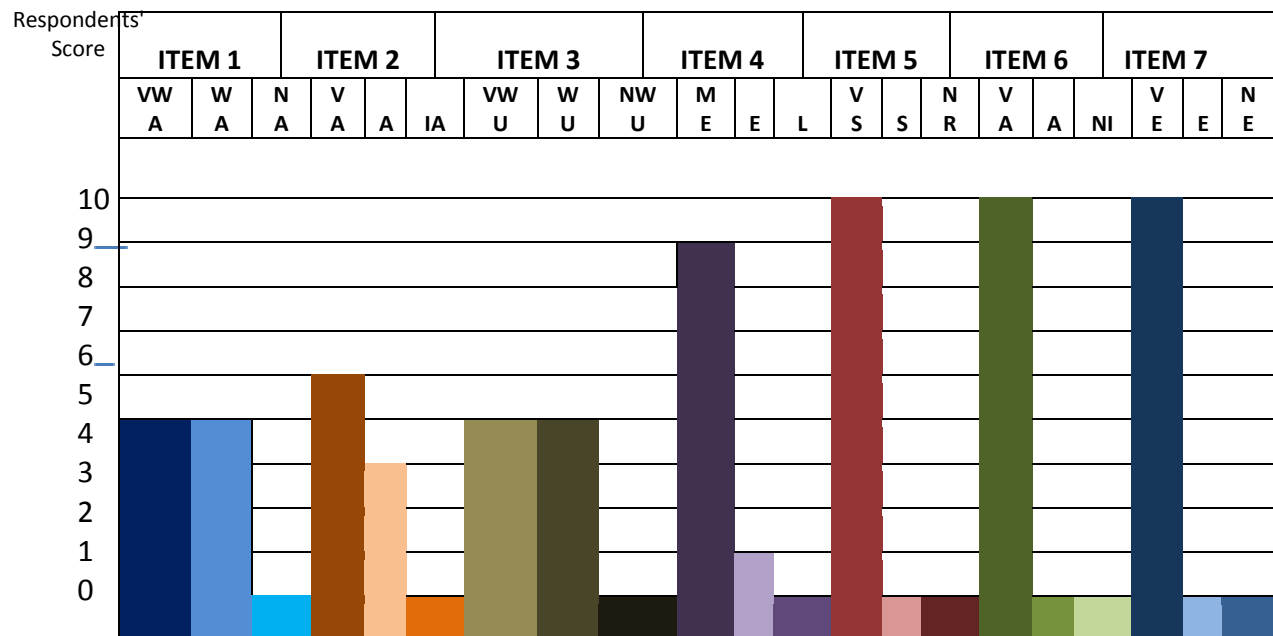
On the systematic presentation of the contents of the instructional learning package, all evaluators stated the presentation of the contents was very systematic. When an Instructional Learning Package is arranged very systematically, it always follows that the teaching and learning episodes will be accurately facilitated.

The appropriateness of the activities in the instructional learning package showed that all evaluators assessed item to be very appropriate. Therefore, the given activities in the Instructional Learning Package would cater to the needs of the teachers and students. The activities would be fully understood once implemented.

As to the effectiveness and usefulness of the instructional learning package, all evaluators reported that the Instructional Learning Package was very effective and very useful. Some of their comments on the space provided in the questionnaire were,¹"it will be very useful especially to the youths of Ternate", ²"it fits to the students because of the use of localization and

contextualization wherein students can relate", and ³"the manual is very comprehensive and equipped with knowledge and skills that can be utilized for the festival".

The Chart below shows the summary of results of the validation



LEGEND:

ITEM 1 -Overall format of ILP
 ITEM 2 -Adequacy of the content
 ITEM 3 - Understandability of the content
 ITEM 4 - Coverage of the content
 ITEM 5 - Systematic presentation
 ITEM 6 - Appropriateness of the activities
 ITEM 7 - Effectiveness and Usefulness
 VWA - very well arranged
 WA - well-arranged
 NA - Needs arrangement
 VA - Vey adequate
 A - Adequate
 IA – Inadequate

WU - Well-understood
 NWU - Not well- understood
 ME - More than enough
 E - Enough
 L - Lacking
 VS - Very systematic
 S - Systematic
 NR- Needs re-ordering
 VA - Very appropriate
 A - Appropriate
 NI - Needs improvement
 VEU- Very effective and useful
 EU - Effective and useful

The chart shows the summary of the results of the validation. The overall format of the ILP, was a tie between very well arranged and well-arranged. The adequacy of the content was very adequate. The understandability of the content was a tie between very well understood and well-understood. The coverage of the content was more than enough. The presentation of the ILP was very systematic. The activities were very appropriate. Therefore, the given activities would cater to the needs of the learners in the learning process. The ILP was very effective and useful.

Based on the results of the validation of the instructional learning package, it is concluded that the instructional learning package was valid. The Instructional Learning Material is in Appendix A.

This Instructional Learning Package makes use of the Mardicas Duel Dance of Ternate, Cavite as a unit lesson for junior high school students. This complies with the emerging K-12 Curriculum in Physical Education under one of its learning strands, Rhythms and Dance. This strand includes understanding and performance of rhythmical movement patterns, promotion of the appreciation of Philippine folk dance, indigenous and traditional dance and other dance forms, and the proficiency in performing a diversity of dances as contributory activities to achieve fitness, health and wellness (K-12 Curriculum Guide, 2012). In response to this, the Mardicas Duel Dance, a local and indigenous dance in Ternate, Cavite, is incorporated as a unit lesson to be learned. Further, the content standards, performance standards and learning competencies in Rhythms and Dance bound the guidelines of the instructional learning package; thus, helping in both the promotion of Philippine dance and physical fitness among the students and in the community.

This Instructional Learning Package is made up of four parts namely: defining desired outcomes, planning for assessment, planning for teaching and learning and summative assessment.

Part I: Defining Desired Outcomes

This part shows the standards and competencies intended for grade nine students to be used by the teacher as guides.

Part II: Planning for Assessment

This part helps in evaluating product/performance, and the level of understanding and performance as a means of transferring knowledge to community awareness.

Part III: Planning for Teaching and Learning

This segment contains introductory activity to review the previous lesson/activity and to preview the succeeding lesson/activity; skill development to present the fitness concepts to be learned and the corresponding activity that will reinforce it; application to explain the activity in detail; and assessment in terms of rubrics, and oral and written tests to help monitor the students' progress.

Part IV: Summative Assessment

The last part in the instructional learning package evaluates the students' learning at the end from the whole instructional learning unit.

The instructional activities consists parts as follows: what to know, what to process, what to reflect and understand and what to transfer. Each task includes the main objective, instructional aids, daily routine and procedures.

The Department of Education's new K to 12 Curriculum (K-12 Curriculum Guide, 2012) mandates that in learning physical education, one of its five strands, rhythms and dance, entails the promotion of the appreciation of the Philippine folk dance, indigenous and traditional dance as contributory activities to achieve fitness, health and wellness. Hence, a traditional or indigenous dance should be incorporated in the curriculum. To strengthen the links between preservation of the known indigenous Mardicas Duel Dance and the facilitation of the Physical Education Curriculum in terms of its learning strand, Rhythms and Dance, one critical way is through localization. Taylor (2004) related the relevance of localization for the students' involvement in the learning process. By making learning in school relevant and meaningful to the students' everyday lives and needs, the interaction between the learner and school would become a more active and enriching experience. Thesia (2012) expounded that this localization must be associated with the natural environment, social environment, as well as the cultural and environmental needs of the region.

The use of Mardicas Duel Dance in the development and validation of the instructional learning package would facilitate this purpose. The developed and validated instructional learning package of the Mardicas Duel Dance would be used by the teachers in promulgating the colorful cultural nature and background of the dance; thus help in its preservation. Further, the identified and described Mardicas Duel Dance as used in the instructional learning package, would contribute both as an educational tool that serves as a guide for teachers in making the teaching and learning process successful and a method of cultural construction for the students and the whole community. With the instructional learning package, the learners not only are able

to perform skillfully an indigenous dance as physical activity but would also imbibe cultural heritage and awareness to them.

CHAPTER 5

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

This chapter presents the summary of findings, conclusions and recommendations of the study based on validation of dance experts, Education Program Supervisor and Selected Teachers.

A. SUMMARY OF FINDINGS

The following findings were generated based on the collected data of the study.

1. Mardicas Duel Dance pointed out a clear evidence of cultural sophistication and heritage of the Ternateños, and characteristics of the Filipinos as seen on its nature and background. Since then on, the gallantry, the readiness in defending the community, religiosity and sense of humor of the Filipinos are explicitly rendered through this dance.
2. The nature and background of the *Mardicas Duel Dance* included the costume, music, dance movements implements used. The *Mardicas Duel Dance* depicted the fight between the Mardicas and the Pirates over the Holy Image of the Sto. Niño who believed to attribute lots of miracles. The Mardicas wear a red long-sleeved shirt and pants similar to those of the Sto. Niño paired with a “sambalilo” or hat and the Pirates wear a yellow vest with a crisscross lace paired with below -the- knee maroon pants. The implements used are saber, sword and knife made of wood and the music used in the Mardicas Duel Dance was played by a brass band or a marching band. Recently, Mardicas Duel Dance can be performed in every special occasion celebrated in Ternate. The number of dance performers, likewise, has become wider

in scale. Still the essence of the dance is imbued and the steps are intact. Some of the characters differ as they perform nowadays but the two important characters (Mardicas and Pirates) and the implements used are still evident. Most of them wear what attire is available as long as it resembles the original one.

3. Mardicas Duel Dance has its own dance movement that made it unique and distinct. The dance movements were based on the elements of dance such as body movement, rhythm, effort, relationship and movement space. The body is constantly moving with a slight twist, swaying to the right and left maintaining a lean back and an upright position. Majority of the arm movements are swinging, moving back and forth keeping it always angled. The head is usually in an upright position, chin-up with a slight bend following the direction of the body. The movements of the feet consist of a step swing, marching step, gallop step and a cross step. The rhythm of the dance is a combination of a marching rhythm in a 2/4 time signature. The dynamics is in a light flow that is sustained all throughout the dance figure. The level of movement is low, wherein knees are slightly bent and in medium level where knees are normally straight when executing the movement. The dancer's focus is on his/her partner as an opponent while moving in space and moving forward and backward as he/she performs the fight scene and move towards the audience and in place. The dancers follow a geometric floor pattern like moving in a straight and in diagonal lines. The *Mardicas Duel Dance* is performed in the streets where the movement covers a wide range.
4. The developed instructional learning package served its purpose as an educational tool and a method of cultural construction since it was grounded on the Grade 9 competencies in the K-12 Curriculum and included the most important information about *Mardicas Duel Dance*, its

components (nature and background, costume, music and implements), its elements (body movement, rhythm, effort, relationships and movement space), the interpreted dance movements, desired outcomes for teaching and learning process, differentiated activities and summative assessment.

5. The instructional learning package was valid in terms of accuracy of the content, clarity of instructions, appropriateness of the activity, movement execution, overall format and usefulness based on the validation or evaluation by expert.

B. CONCLUSIONS

1. With the localization of the Mardicas Duel Dance used as a unit lesson in the instructional learning package, the dance would be preserved. Its significance would be known and the dance rituals would remain intact and authentic when its implementation is ultimately sustained.
2. The instructional learning package was an effective educational tool in promulgating cultural awareness and the promotion of the appreciation of the Philippine folk dance among students as it was incorporated in the unit lesson since the competencies and standards in the Physical Education Curriculum guided the development of the package.
3. The instructional activities in the instructional learning were evaluated appropriate and the instructional learning package were effective and useful; hence, it would contribute in achieving health, wellness and fitness since it was synchronized with the principles underlying the new K-12 Curriculum in Physical Education.

4. Because of the interpreted and validated components of *Mardicas Duel Dance*, Junior High School students would confidently perform rhythmical movement patterns because of guided and clear instruction when it comes to body movement, rhythm, effort, relationships and movement space. Students would also perform the *Mardicas Duel Dance* properly and soulfully.
5. *Mardicas Duel Dance* would be known as a distinct and celebrated duel dance not only in the province of Cavite but in the entire Philippines.
6. There would be an existing and locally produced instructional material to be used in Cavite.

C. RECOMMENDATIONS

On the basis of the findings and conclusion, the following are recommended:

1. The differentiated activities in the instructional learning package may be adopted and modified by the teachers by providing additional activities to the learners in great number and it may be used as a unit lesson for grade 9 students.
2. The interpreted dance in the instructional learning package may be used by the interested choreographers and dancers for the continuous practice and promotion of the war dance and other war dances during festival dancing.
3. Similar studies on the development and validation of local and indigenous dances may be conducted and may be tried-out for further comments and improvement.

4. The Mardicas Duel Dance may be presented in celebrations, festivals and other public performances for the promulgation of the dance.

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APPENDIX A

INSTRUCTIONAL LEARNING PACKAGE for JUNIOR HIGH SCHOOL

(MARDICAS DUEL DANCE IN TERNATE, CAVITE)

By

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December 2016

Instructional Learning Package

(Mardicas Duel Dance in Ternate, Cavite)

COURSE FRAMEWORK:

This Instructional Learning Package makes use of the Mardicas Duel Dance of Ternate, Cavite as a unit lesson for grade nine students. This complies with the emerging K-12 Curriculum in Physical Education under one of its learning strands, *Rhythms and Dance*. This strand includes understanding and performance of rhythmical movement patterns, promotion of the appreciation of Philippine folk dance, indigenous and traditional dance and other dance forms, and the proficiency in performing a diversity of dances as contributory activities to achieve fitness, health and wellness (K-12 Curriculum Guide, 2012). In response to this, the Mardicas Duel Dance, a local and indigenous dance in Ternate, Cavite, is incorporated as a unit lesson to be learned. Further, the content standards, performance standards and learning competencies in Rhythms and Dance bound the guidelines of the instructional learning package; thus, helping in both the promotion of Philippine dance and physical fitness among the students and in the community.

This Instructional Learning Package is made up of four parts namely: defining desired outcomes, planning for assessment, planning for teaching and learning and summative assessment.

Part I: Defining Desired Outcomes

This part shows the standards and competencies intended for grade nine students to be used by the teacher as guides.

Part II: Planning for Assessment

This part helps in evaluating product/performance, and the level of understanding and performance as a means of transferring knowledge to community awareness.

Part III: Planning for Teaching and Learning

This segment contains *introductory activity* to review the previous lesson/activity and to preview the succeeding lesson/activity; *skill development* to present the fitness concepts to be learned and the corresponding activity that will reinforce it; *application* to explain the activity in detail; and *assessment* in terms of rubrics, and oral and written tests to help monitor the students' progress.

Part IV: Summative Assessment

The last part in the instructional learning package that evaluates the students learning at the end from the whole instructional learning unit.

The instructional activities consists parts as follows: what to know, what to process, what to reflect and understand and what to transfer. Each task includes the main objective, instructional aids, daily routine and procedures.

RATIONALE:

The ultimate goal of Physical Education Curriculum is lifelong fitness through the interplay of

health, wellness and physical fitness. One avenue to facilitate this goal is through the Rhythms and Dance learning strand of the K-12 Physical Education Curriculum. This not only facilitates the development of an active lifestyle but also enforces the localization and contextualization of indigenous and traditional dance in the teaching and learning process as well as the promotion of the appreciation of Philippine folk dance that signifies cultural identity and awareness. The preservation itself of the local *Mardicas Duel Dance* of Ternate, Cavite must be taken into account since it has become imperiled.

Moreover, with the new curriculum, available instructional materials are scarce. There is a massive need for materials and other resources that will aid in the transfer of knowledge and skills of the students especially in the local public setting.

The desire to provide relevant and meaningful instructional material that will preserve the local dance, contribute as an educational tool and aid in cultural construction not only for the youths but for the community is a key factor driving the production of the Instructional Learning Package. It is believed that with the realization of these vital aspects of enhancing the quality of educational delivery, the goals of physical education are achieved.

MARDICAS DUEL DANCE	K-12 PHYSICAL EDUCATION CURRICULUM	INSTRUCTIONAL LEARNING PACKAGE
1. <i>Mardicas Duel Dance</i> pointed out a clear evidence of cultural sophistication and heritage of the Ternateños, and characteristics of the Filipinos as seen on its nature and background. Since then on, the gallantry, the readiness in defending the community, religiosity and sense of humor of the Filipinos are explicitly rendered through this dance. 2. The nature and background of the <i>Mardicas Duel Dance</i> included the costume, music, dance movements	Grade Level Standard: The learner demonstrates understanding of community fitness in sustaining and promoting an active lifestyle. Part I Defining Desired Outcome Content Standard: The learner . . . • demonstrates understanding of lifestyle and weight management to promote community fitness Performance Standard : The learner...	Grade Level Standard: The learner demonstrates understanding of community fitness in sustaining and promoting an active lifestyle. Part I Defining Desired Outcome Content Standard: The learner... • demonstrates understanding of the historical and cultural heritage of Ternate, Cavite and promotes community fitness. Performance Standard :

implements used. The <i>Mardicas Duel Dance</i> depicted the fight between the Mardicas and the Pirates over the Holy Image of the Sto. Niño who believed to attribute lots of miracles. The Mardicas wear a red long-sleeved shirt and pants similar to those of the Sto. Niño paired with a “sambalilo” or hat and the Pirates wear a yellow vest with a crisscross lace paired with below -the-knee maroon pants. The implements used are saber, sword and knife made of wood and the music used in the Mardicas Duel Dance was played by a brass band or a marching band. Recently, Mardicas Duel Dance can be performed in every special occasion celebrated in Ternate. The number of dance performers, likewise, has become wider in scale. Still the essence of the dance is imbued and the steps are intact. Some of the characters differ as they perform nowadays but the two important characters (Mardicas and Pirates) and the implements used are still evident. Most of them wear what attire is available as long as it resembles the original one.	* maintains an active lifestyle to influence the physical activity participation of the community • practices healthy eating habits that support an active lifestyle Learning Competencies The learner ... • undertakes physical activity and physical fitness assessments; • assesses eating habits based on the Philippine Food Pyramid/My Food Plate; • determines risk factors for lifestyle diseases (obesity, diabetes, heart disease); • distinguishes among facts, myths and misinformation associated with eating habits; • describes the nature and background of the dance; • executes the skills involved in the dance; • monitors periodically one’s progress towards the fitness goals; • performs appropriate first aid for injuries and emergency situations in physical activity and dance settings (cramps,sprain, heat exhaustion); • involves oneself in community service through	The learner... • maintains an active lifestyle to influence the physical activity participation of the community • involves oneself in community service through dance activities that support an active lifestyle Learning Competencies The learner ... • undertakes physical activity and physical fitness assessments; • identifies and describes the nature and background of the dance; • develops awareness of their historical and cultural identity; • determines the music, costume and implements; • analyses and describes the dance movements; • demonstrates the dance figures; • performs the appropriate skills in festival dancing; • records student’s progress one fitness goal from time to time. *performs appropriate first aid for injuries and emergency situations in physical activity and dance settings (cramps,
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3. Mardicas Duel Dance has its own dance movement that made it unique and distinct. The dance movements were based on the elements of dance such as body movement, rhythm, effort, relationship and movement space. The body is constantly moving with a slight twist, swaying to the right and left maintaining a lean back and an upright position. Majority of the arm movements are swinging, moving back and forth keeping it always angled. The head is usually in an upright position, chin-up with a slight bend following the direction of the body. The movements of the feet consist of a step swing, marching step, gallop step and a cross step. The rhythm of the dance is a combination of a marching rhythm in a 2/4 time signature and in moderate tempo of music in 3/4 time signature. The dynamics is in a light flow that is sustained all throughout the dance figure. The level of movement is low, wherein knees are slightly bent and in medium level where knees are normally straight when executing the movement. The	dance activities; and • recognizes the needs of others in a real life and meaningful way. Part II Planning for assessment Product/Performances: Participation in community outreach program Assessment at the Level of Understanding Explanation Explain how participation in festival dance improve community fitness. Interpretation Illustrate relationship between food preference and one's fitness Application Create own combination of basic festival dance steps. Perspective Recommend a regular dance program for the elders in the community Empathy Relate to individuals in the community with low levels of fitness. Self-knowledge Realize the benefits of participating in festival dances to improve one's fitness level Assessment at the Level of Performance Assessment of the participation in community	sprain, heat exhaustion); • involves oneself in celebrating the festival dance in the community; and • appreciates life's needs meaningfully. Part II Planning for assessment Product/Performances: Participation in community outreach program Assessment at the Level of Understanding Explanation Explain how participation in Mardicas Duel Dance improves community fitness. Interpretation Illustrate the effects of festival dancing to one's fitness. Application Perform the dance appropriately. Perspective Recommend a regular dance program for the elders in the community. Empathy Relate to individuals in the community with low levels of fitness. Self-knowledge Realize the benefits of participating in festival dances to improve one's fitness level Assessment at the Level of
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dancer's focus is on his/her partner as an opponent while moving in space and moving forward and backward as he/she performs the fight scene and move towards the audience and in place. The dancers follow a geometric floor pattern like moving in a straight and in diagonal lines. The <i>Mardicas Duel Dance</i> is performed in the streets where the movement covers a wide range. 4. The developed instructional learning package served its purpose as an educational tool and a method of cultural construction since it was grounded on the Grade 9 competencies in the K-12 Curriculum and included the most important information about <i>Mardicas Duel Dance</i> its components (nature and background, costume, music and implements), its elements (body movement, rhythm, effort, relationships and movement space), the interpreted dance movements, desired outcomes for teaching and learning process, differentiated activities and summative assessment.	outreach program based on the following criteria: • attitude towards the activity • execution of the dance skills Part III Planning for Teaching and Learning • Introduction of Festival Dance and fitness • Pre-assessment • Differentiated activities on festival dancing • The teaching and learning of the basic steps in festival dancing Part IV Summative Assessment	Performance Assessment of the participation in community outreach program based on the following criteria: • attitude towards the activity • execution of the dance skills Part III Planning for Teaching and Learning • Introduction of Mardicas Duel Dance and fitness • Pre-assessment about the Mardicas Duel Dance • Differentiated activities on Mardicas Duel Dance • The teaching and learning of the basic steps of the Mardicas duel dance movements. Part IV Summative Assessment
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5. The instructional learning package was valid in terms of accuracy of the content, clarity of instructions, appropriateness of the activity, movement execution, overall format and usefulness based on the validation or evaluation by expert.		
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MARDICAS DUEL DANCE

Part I Defining Desired Outcomes

Grade Level Standard: The student shows comprehension on the community fitness in sustaining and promoting an active lifestyle.		
CONTENT STANDARD	PERFORMANCE STANDARD	LEARNING COMPETENCIES
The learner... demonstrates understanding of the historical and cultural heritage of Ternate, Cavite and promotes community fitness.	The learner... - maintains an active lifestyle to influence the physical activity participation of the community - involves oneself in community service through dance activities that support an active lifestyle	The learner ... - undertakes physical activity and physical fitness assessments; - identifies and describes the nature and background of the dance; - develops awareness of their historical and cultural identity; - determines the music, costume and

		implements; • analyses and describes the dance movements; • demonstrates the dance figures; • performs the appropriate skills in festival dancing; • records student's progress on fitness goal from time to time. • involves oneself in celebrating the festival dance in the community; and • appreciates life's needs meaningfully.
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Part II Planning for Assessment

Product/Performances	Assessment at the Level of Understanding	Assessment at the Level of Performance
Participation in community outreach program	Explanation Explain how participation in festival dancing improves community fitness. Interpretation Illustrate the effects of festival dancing to one's fitness. Application Perform the dance	Assessment of the participation in community outreach program based on the following criteria: • attitude towards the activity • execution of the dance skills

	appropriately. Perspective Recommend a regular dance program for the elders in the community. Empathy Relate to individuals in the community with low levels of fitness. Self-knowledge Realize the benefits of participating in festival dances to improve one's fitness level	
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PART III PLANNING FOR TEACHING AND LEARNING

INTRODUCTION

Fitness is substantially needed for our existence. A physically and mentally fit person can max out life's purposes, can overcome the problems in life and find the solutions easily; thus, making it possible to live life to its fullest extent and less prone to medical conditions. However, in reality, there are still so many tasks that need to be carried out daily and urgently; and that we sometimes go beyond our capability to strive further with what we think is better. Fitness as associated with physical activities is highly important in maintaining the mind and body healthy. Being physically alert, one can enjoy and continue any endeavors in life and be a good influence to his/her fellowmen in achieving an active lifestyle not only in oneself but also in the community.

One way to be fit is through structured dancing. More to fitness and health goals, dance is an effective medium of the schools in transmitting to future generations the values of society, fostering creativity, and developing reflective and critical thinking in the individual. The various forms of dancing in the curriculum naturally abound in cognitive, affective, and psychomotor values. In their cognitive aspects, the student learns historical facts, customs, traditions and knowledge of the art-the native dances and their music. The affective aspects are such values as aesthetic appreciation, morality, proper decorum, love for our cultural heritage and patriotism, all of which may be developed through lessons in folk dancing. It is an accepted fact that dancing, being a performing art, is rich in psychomotor values. Finally, to the resourceful teacher, dancing, as a learning situation, provides excellent opportunities for the development of creativity as well as reflective and critical thinking.

This instructional material will let you appreciate the importance of Mardicas Festival Dancing to the enrichment of your wellness at the same time awareness of the historical and cultural identity. You will be provided with the nature and background of the Mardicas Duel Dance in Ternate, Cavite. With the differentiated activities in this festival dancing, you will be more sensible in preserving, promoting and patronizing the very rich historical and cultural heritage of Ternate, Cavite and of course the opportunities in maximizing the enhancement of your fitness through festival dancing.

PRE-ASSESSMENT

Part 1.Directions: Below are the guide questions for the learners to answer. Learners will be grouped into 5 and they form a circle. Let each member of the group give his/her ideas

about festival dance. Leader will summarize all the ideas written on a sheet of paper and present them in front of the class.

GUIDE QUESTIONS:

1. What do you mean by festival dancing?
2. Who do you think are the participants in festival dance?
3. What do you think are the reasons why people join in festival dancing?
4. How and where did it start?
5. Did you already experience joining in festival dance? If yes, cite the festival dance that you participated in. How was it being one of the participants in the festival dance? If not, what do you more likely want to experience in joining festival dancing?

Guided with rubrics, students will fully understand the meaning of the answer to the guide questions.

Rating	Criteria
5	Students have broader ideas about festival dance.
3-4	Students have broad ideas about festival dance.
1-2	Students have limited ideas about festival dance.

Based on the explanation of the guide questions, what does it indicate regarding your knowledge, involvement and wellness about festival dance? In 5 sentences, explain and give your answer to the class.

Part 2. Directions: Learners' initial understandings on the Mardicas Duel Dance Festival will be activated through the following activities in pairs or in groups.

1. Let learners enumerate on their worksheet the events during fiestas that they know in their place.
2. Let them act-out the dance or rituals performed in Karakols through creative drama.
3. Let them illustrate the props and costumes used in the events.
4. Let them cite as many benefits that they can get from joining the festival dance.



INSTRUCTIONAL ACTIVITIES

PART I. WHAT TO KNOW

In this facet, the learners' prior knowledge on the subject matter will be activated through the different activities. Other activities will be provided to correct some misconceptions about the lesson. Further, their minds will be opened to the existing dance in their own locality and will show more interest in it. Finally, their knowledge will be assessed based on its adequacy and relevance.

Task 1: Loop the Words! (Turning on the Knowledge)

This activity will let the learner gain prior knowledge by finding out terms related to the Mardicas Duel Dance

1. Written below are jumbled letters placed on a table which assess learners' prior knowledge on the Duel Dance of Mardicas Festival in Ternate, Cavite. Loop the letters to form words related to the dance. The learners shall write the found words on their worksheets.

M	L	O	S	E	I	M	E	D	T
E	A	K	J	T	O	E	D	C	N
M	V	R	L	A	T	Y	S	R	E
U	I	A	D	R	A	Y	R	H	M
A	T	W	K	I	N	G	E	E	E
S	S	N	M	P	C	O	B	U	V
O	E	C	N	A	D	A	A	Q	O
C	F	K	N	I	V	E	S	M	M

2. Learners' work will be checked by the students opposite in row. Reveal the answer to the students.

Task 2: Mardicas Duel Dance

In this task, the nature and background of the Mardicas Festival Dance will be discussed. Ask the learners to listen in discussing the lesson so that they will be able to answer the questions correctly after the lesson is given.

Instructional aid:

- Videos of the Mardicas Duel Dance
- Widescreen/White Board

- Power point Presentation on the Mardicas Duel Dance

Main Objective:

- Present to the students the nature and background of the existing festival, the Mardicas Duel Dance in Ternate, Cavite.

What to do:

In cognitive aspects, the students gain knowledge of the past, customary beliefs, traditions and artistic knowledge, native dances and their music. The affective aspects are such love and appreciation of beauty, morality, patriotism, cultural heritage and proper decorum, all of which may be developed through lessons in folk dancing. Evidently, dancing abounds in psychomotor aspects. Finally, to the teacher, dancing gives opportunities in developing creativity and critical thinking skills.

The learners not only will understand and perform the local and indigenous Philippine dance but more importantly, will nurture and refine their artistic expression and cultural literacy, and will celebrate heritage while entailing pride to their own cultural identity.

Readings:

Did You Know? Mardicas War Dance

- Then...

Mardicas means “Men of the Sea”, “Free People”, or men who had certain privileges on account of their having adopted the Christian faith. The Mardicas were originally Malays from

Ternate in the Mollucas Archipelago, Indonesia. About 200 of these Mardicas natives left Ternate, Indonesia and accompanied the Spanish soldiers who evacuated the place and transferred to Manila in 1663. In Manila, they established themselves in Bagumbayan or what is now Ermita. In time, they became so many in the established barrio Bagumbayan, so the Spanish authorities decided to separate the Tagalogs from the Mardicas. Some families of the Mardicas argued to be sent to a place near the sea in order to defend the natives from Moro pirates. So after a lapse of about a century, about fourteen families of these Mardicas were again transferred to the “Bahra de Maragondon” or what is now the town of Ternate in the province of Cavite.

The Mardicas, noted for their bravery and because of this, Mardicas were asked by the Spanish governor-general to protect the country from the marauding Moro pirates who frequently raided the Philippine waters. In return for their services, suitable places near the sea were given to them for permanent homes. The Mardicas were very religious. They built houses, nipa huts, and a small chapel for their patron, the Santo Niño, which they brought with them when they settled in the place. The Mardicas gallantry was recognized by the Spanish government and employed them to fight the Moro pirates that ravaged the sea and in suppressing Filipino uprisings. There was one great fight happened in Ternate when the pirates decided to get the miraculous Santo Niño from their possessions. It was because they knew of the many miracles attributed to the Santo Niño. The pirates assumed that the Santo Niño would help them to conquer over the enemies. However, the Mardicas fought gallantly against the pirates and risked their lives because of their great veneration to the Holy Child. From that time on, a dance originated from its history aptly called “Mardicas”.

Mardicas War Dance has become a customary and a traditional presentation in Ternate, Cavite especially during the *Karakol* on the feast day of patron, Santo Niño, celebrated every sixth of January. *Karakol* in Ternate is done through a procession with the Santo Nino being held on a large motor boat with improvised altar decorated with flowers, balloons, and paper flags for the fluvial parade and then it is brought to the streets for another round of presentation. A group of young men and women, in their shining and colourful costumes assemble in front of the church to join the *Karakol*. They dance the Mardicas to the accompaniment of the brass band.

During the Santa Cruz de Mayo, the *Hermana Mayor* requests the performance of the Mardicas duel dance which then becomes the highlights of the Procession.

The Mardicas dance movement is performed by dancers which are composed of a king, a queen, three lads, six pairs of Mardicas and at least nine pirates. The king and the queen with the three lads line up ahead of the Mardicas. The lads stand at the middle of the pirates carrying with them the image of the Santo Niño. There are seven distinct movements in the dance. These dance movements serve as rituals in commemorating the gallantry of the Mardicas protecting the Holy Child.

During the *Karakol*, the colorful Mardicas and some old women in their kimonas and tapis with fresh flowers on their heads and hands, dance to the tempo of the brass band.

- *Now... Mardicas Duel Dance*

Mardicas Duel Dance has evolved into more colorful and eventful roles for Ternateños. The Mardicas Duel Dance was originally performed during the feast day of the Sto. Niño which was included in the *karakol*. Now, it also can be performed in every special occasion celebrated in Ternate, Cavite. Spectators can now witness the dance during fiestas, Christmas, Sta. Cruzan, and other local celebrations. The number of dance performers, likewise, has become wider in scale. Anyone who desires to join may be part of the dance. The local practitioners and visitors can perform it as long as the essence of the dance is imbued and the steps are intact. Mostly, the performers are students. Some of the characters such as the king, queen and the lads in the Mardicas duel dance seen before are not simulated as they perform nowadays. But the two important characters (Mardicas and Pirates) and the implements used (Mardicas hat, saber, sword & knife) are still exposed to view.

The costume has been modified in different colors and details according to the preference of the practitioners. Most of them wear what attire is available but is still suited to the dance as long as it has resemblance to the original one. What is important is that, the significance and the message of the dance in every performance are clearly seen and delivered to the audience.

Mardicas Duel Dance Costume



Figure 1. The Mardicas



Figure 2. The Pirates



Figure 3. Mardicas "Sambalilo" or Hat

Mardicas War Dance Implements/Props



Figure 4. Mardicas' sword and knife

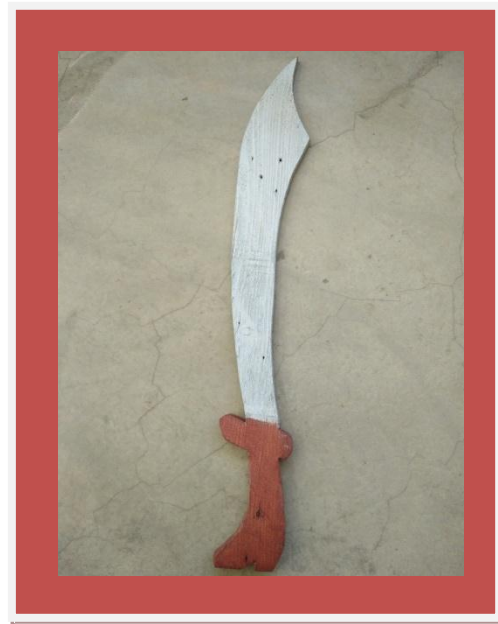


Figure 5. Pirates' saber



Figure 6: The Mardicas Duel Dancers

Questions:

- ❖ Why do you need to know your own festival dance?
- ❖ What do you think is the significance of war dance in Mardicas Festival?
- ❖ How can one's fitness improve by festival dancing?
- ❖ Can you recognize the values in festival dance that can expound fitness in the community?

Activity 3: Recall of Fundamental Movements

In this activity, the locomotor and non-locomotor movements and the fundamental steps in folk dance which are necessary to learn and are used in festival dancing will be reviewed.

Instructional aids:

- Slides on the elements of dance
- TV/Laptop
- Cassette and speaker
- Any appropriate festival dance music or music from percussion instruments

Main Objective:

- Perform the fundamental movements (locomotor movement and non-locomotor), basic movements of the arms and feet and fundamental folk dance steps.

Daily Routine

Let the learners do the following routine before doing the activity proper:

- Warm-up Exercises
- Cool-down

What to Do:

1. Learners will be grouped into 4. Let them select their leader for each group.
2. As the music plays, let the learners think of locomotor and non-locomotor movements of 16 counts each. Let them do movements simultaneously following the beat of the music.

3. Group presentation of the combined locomotor and non-locomotor movements.

Analysis:

Let the learners go back to their proper place and ask them the questions below:

- How do you feel after creating your own routine of the combined locomotor and non-locomotor movements?
- Do you find it easy or hard? Why?
- Why should one know the basic locomotor and non-locomotor movements?

Abstraction:

- At this moment, a video presentation of the movement skills of the Mardicas War Dance will be provided to the learners and let them analyze the movements for them to understand the significance of the dance.

Preliminary Movement:

Non-Locomotor Movements

These are any movements that are done by a part or several parts of the body in stationary place. These movements include:

Bend or Flex—the movements done by the body or part of the body around its wide axis.

Stretch, Extend, Straighten- the movement that draws out the body parts.

Turn, Rotate- to change direction, to move around an axis.

Twist – the movement of the body around its long axis.

Lift, Raise- the movement that lifts the part of the body or the whole body into the desired level.

Contraction - the movement of the muscles done when narrowed, tightened or shortened executed with enough amount of energy.

Release - the movement of the muscles when loosened from holding them tight.

Collapse –the movement that completely relaxes the muscles after energy is exerted to the different parts of the body.

Recover - to regain the energy exerted into a body segment.

Pivot –the movement of the body that turns around a point.

Locomotor Movements

These are movements that bring the performer from one place to another. It comes from the two words, “locos” meaning place and “motor” meaning movement. These movements are:

Step–the movement where all locomotor movements are based and the weight is carried out from one foot to another.

Walk – a step done continuously and alternately by both feet.

Run – a continuous walk with longer strides executed quickly and a push-off by the foot to suspend the body momentarily in air.

Leap-done by a spring from one foot and land on the other foot

Jump – a movement that lets the body move upward and takes off the feet from the ground.

Components of movement space

Rhythm –the beat or tempo whether irregular or regular that tells the fastness of movements.

Level- the level of movement that may be low, medium, or high.

Range- the movement in space covered during the execution that can be determined by the space provided.

Floor Patter/Design- the geometric or non-geometric formation that follows a design created by the dancer's body done on the floor.

Direction - the element that adds various movements which may be executed forward, backward, sideward or even upward.

Focus – the dancer's focal point while moving in space.

MARDICAS DUEL DANCE

(Ternate, Cavite)

This is a duel dance that depicts the conflict between the Mardicas and the Pirates over the Holy Image of Sto. Niño whom they believed to attribute lots of miracles.

COSTUME. Mardicas wear a "sambalilo" or hat and a red long-sleeved shirt and pants similar to those of the Sto. Niño and Pirates wear a yellow vest with a criss-cross lace paired with below- the- knee maroon pants.



IMPLEMENTS. Mardicas hold a sword and knife and Pirates hold a saber



Mardicas'sword and knife



Pirates' Sword

MUSIC is composed of two parts A & B.

COUNT one, two and one and two

FORMATION. Each partner stands opposite each other.

INTRODUCTION

All face front.

Music A.

Starting Position: Each Mardicas dancer holds a saber on the right hand resting on the right shoulder and the left hand holds the knife close to the body at waist level. Each pirate holds a sword on the right hand resting on right shoulder and left hand in closed fist at waist level. Both Mardicas and Pirates stand straight.

Starting with the right foot, take 16 step swings alternately right and left moving forward and take another 16 step swings alternately right and left facing each other maintaining an upright position with a slight leaning back of the body.

I

MUSIC B.

Partners face each other.

Starting position: Each Mardicas dancer holds a saber on the right hand and knife on the left hand in upward position swaying alternately right and left at waist level. Each pirate holds a

sword on the right hand in upward position swaying alternately right and left at waist level. Both Mardicas and pirates do the same step.

Starting with the right foot, take 16 step swings alternately right and left in place.

II

MUSIC A.

Partners face each other.

Starting Position: Each Mardicas dancer holds a saber on the right hand and knife on the left hand in lying position swaying alternately right and left at hip level. Each pirate holds a sword on the right hand in lying position swaying alternately right and left at hip level. Both Mardicas and pirates do the same step.

Starting with the right foot, take 16 step swings alternately right and left in place.

III

MUSIC A.

Partners face each other.

Starting Position: Each Mardicas dancer holds a saber on the right hand and knife on the left hand moving in circular motion while tapping the knife at waist level. Each pirate holds a sword on the right hand moving in circular motion and taps the knife at waist level. Both Mardicas and pirates do the same step and maintaining a standing position.

Take 16 marching steps in place.

IV

MUSIC B.

Partners face each other.

Throughout this figure, partners hit each other's saber and sword.

(a) Starting with the right foot, take two steps forward to center.

(b) Repeat (a) going to partner's place.

(c) Repeat (a- b) moving clockwise.

(d) Repeat figure I (16 counts).

(e) Repeat figure III (16 counts).

V

MUSIC B.

Partners face each other.

Throughout this figure, Mardicas and Pirates hit each other's saber and sword.

(a) Starting with the right foot, Mardicas take three gallop steps forward and pirates take three gallop steps backward.

(b) Repeat (a) in 16 counts.

(b) Repeat figure I going to exit

Application:

- Let the learners group themselves into six and identify who will act as Mardicas and pirates. Let them execute the dance steps according to the given step pattern and proper counting. In ten minutes, learners are expected to perform the six figures of the Mardicas War Dance.
- Performance will be assessed based on the following rubrics:
 - Clarity of the movement
 - Synchronization
 - Accuracy of the Steps
 - Cooperation
- Presentation of the dance by group
- Share the experience they had during the rehearsal of the dance.

EVALUATION: Short Quiz

In this activity, the learners' knowledge on festival dances and their effects on fitness will be assessed through an honesty quiz bee.

Things needed:

- Quiz notebook
- Ballpen
- Questionnaire

Main Objectives:

- ☐ Describe festival dances and their effect on fitness.
- ☐ Analyze the result of the assessment to tell whether the students are ready for the next phase.

What to do:

1. Instruct the learners to bring out their quiz notebook and ball pen.
2. Explain to them the instruction of the short quiz.
3. Read each question twice. The learners will write their answers on their quiz notebook.
4. Give time to learners when answering each question.
5. After all the questions are read, give the answers and get their score.

6. This time, record the scores of your learners.

QUESTIONS:

Duel Dance of Mardicas Festival and Fitness

1. What word means "men of the sea"?
2. What does Mardicas Duel Dance depict?
3. What resembles the costume of the dance?
4. What are the implements or the props used in the dance?
5. To whose honor is the Mardicas Festival Dance given?
6. What is the common step used in the dance?
7. What do you call the movements that bring the performer from one place to another?
8. What are the benefits of festival dancing to fitness?
9. What was the pirates' belief about the Sto. Niño?
10. What are the components of fitness developed by festival dancing?

Where do you belong?

Invite learners to pay attention to the scale provided below. Let them assess the result of the quiz by using the given scale:

10 Advanced

8 -9 Proficient

6-7 Approaching Proficiency

5 Developing

4 and below Beginning

II. WHAT TO PROCESS

The learners will be given more interesting activities that may exhibit their ability and enrich their festival dancing skills at the same time express their knowledge and understanding on the positive effects of their involvement to fitness and wellness. As they go along with the task given for them, they will realize that activities in festival dancing are not just for fun but also can develop their fitness and their community awareness.

Instructional aids:

- Timer/ Stop Watch
- Festival Music

- Physical Activity Table
- Worksheet

Main Objectives:

- Discuss the significance of body conditioning or warm-up that deals with the safety and prevention of further injury before doing a vigorous physical activity.
- Master the dance figure in the Mardicas War Dance.

Daily Routine

Let the learners accomplish the activities written below before going to the activity proper:

- Warm-up exercise
- Cool down

What to do:

- Let the learners fall in line with their respective groups facing front.
- Let them do warm-up exercises before doing the activity.
- In 5-10 minutes, learners will execute the six figures in Mardicas War Dance similar to the previous activity done. After 10 minutes, call each group to perform the mastered figures of the Mardicas War Dance. If they fail to do so, let them do the figures again.

Analysis:

Ask the learners the following questions:

- How does it feel doing the activity?
- Did you like it?
- Was the activity tiring? Why do you get fatigued whenever you do a physical activity?
- Have you ever felt uneasy before the end of the activity?

Abstraction:

Let the learners pay attention to the following presentations:

Energizing our body for festival dancing

Festival dancing is of great help not only to one's body but also to one's mental health without noticing that you enjoy it as well. Physical activities like dancing can help boost self-confidence and develop positive outlook in life, alleviate depression, relieve stress and anxiety. It helps the body become healthy and active provided with a good food intake. We need to take healthy foods and plenty of fluids like water to replenish the consumed energy and regain the strength used in the strenuous activities done. Improper food consumption will result to body fat, wooziness or hypo glycaemia. We need to spread out our daily calories to avoid over consumption and the resulting fat storage. Refueling our bodies is also needed to make it active and move again.

Maintaining, losing and gaining weight

The basic food nutrients are important in the study of fitness. The amount and kind of food that an individual consumes on a regular basis also serve as a good indicator of health and fitness. In maintaining the appropriate weight, a well-balanced diet and differentiated physical

activities done regularly are the best way in achieving general fitness. With regard to losing weight, one should engage himself or herself in vigorous physical activities, with less calorie intake included in a planned diet.

Other methods used in losing weight are sometimes unhealthy especially if weight loss is associated with increased daily bowel movement or dehydration due to excessive perspiration with very minimal or total absence of physical activity.

On gaining weight, according to Dr. Mike Roussell, muscle development is the main objective. An additional developed muscle will not only increase weight but also enhance life's aspects. Maintained and built muscles may help fight ageing and add appeal to men and women. Muscle is calorically demanding for your body, so it will also increase your body's calorie needs, allowing you to eat a little more during the day. Engaging in a planned diet and well-designed weight resistance activity program is another effective approach in gaining weight. In weight resistance activity, a greater weight of muscle mass is an advantage than stored fat. Furthermore, enhancing body muscle may take you off from health problems like degenerative diseases.

Task : FITT Your Weight Off! (Assessment of process)

This activity will assess learners' knowledge and understanding on the integration of the principles of FITT (Frequency, Intensity, Time and Type) and the recent discussions they had on food intake and energy consumption, essential in maintaining, reducing or gaining weight.

They will need:

- FITT Template

- Pen
- Notebook

Main Objective:

- Plan for their own dancing activities integrating the principles of FITT in maintaining or reducing weight to develop fitness.

Daily Routine

Let the learners do the activities below before going to the activity proper:

- Warm-up exercise
- Cool down

What to do:

1. Provide learners with a ***FITT your weight off*** template.
2. Let them fill in the data needed in the template.
3. Ask them to share their plan with their group so that it will be synchronized. Given this, they can help one another in planning the fitness program through festival dancing.
4. Collect learners' outputs

FITT Template

Name: _____		Yr./Sec.: _____ Date: _____	
My Personal Festival Dancing Program			
FREQUENCY (Identify days in a week for your activity)	INTENSITY (light, moderate, heavy/vigorous)	TIME (Choose the best time for the activity)	TYPE (Aerobic)
			Festival Dancing
Present BMI: _____ Classification: _____ DBW in 4 Weeks: _____		Foods to Minimize Eating (): _____ (If Reducing Weight) Foods to Add Intake With (): _____ (If Increasing Weight)	

Rate learners' outputs based on the following rubric:

Point Scale	Comprehensiveness	Appropriateness to One's Fitness Level
4 Advanced	Provided all the details in the template correctly	Appropriate data, plans and targets are presented to one's needs at the level of fitness
3 Proficient	Missed 1 to 2 details in the list but others are provided correctly	Less appropriate data, plans and targets are presented to one's needs at the level of fitness
2 Approaching Proficiency	3 to 4 details are missed but the others are provided correctly	Not appropriate data, plans and targets are presented to one's needs at the level of fitness
1 Developing	5 or more details are missed but the others are provided correctly	No appropriate data, plans and targets are presented to one's needs at the level of fitness

Application:

- Let the learners complete the open-ended sentence.
- In 5 to 8 sentences, give insights on the effects of festival dancing to fitness, maintaining and losing weight and refueling the body.

Open-ended sentences:

1. If I would join festival dancing, I would be able to _____.
2. It is very important to consider the food we take because _____.
3. Physical activity can help the body become _____.
4. Overconsumption of calories may lead to _____.
5. To avoid fat storage, we need to _____.

III. WHAT TO REFLECT and UNDERSTAND

In this part of the lesson, the learners will fully understand the essence of festival dancing to their wellness and fitness. Provided with the activities, the learners incorporate the benefits of festival dancing, management of weight and lifestyle diseases which are helpful for the learners to influence their community through initiated activities.

ACTIVITY 1: Mardicas Duel Dance Benefits

In this activity, learners will be able to relate how performance in increased intensity affects fitness. Invite them to focus and reflect on the powerpoint presentation on Target Heart

Rate. The learners will be provided a chance to enhance their understanding on the effects of dancing activities to their fitness. Also, in this activity, they will be made to incorporate their understanding on having an active lifestyle, maintaining, gaining or losing weight, as a way to achieve a healthy mind and body.

Things needed:

- VCD/CD player / Speaker
- Mardicas Duel Dance Music
- Costumes and Props
- Powerpoint Presentation on THR

Main Objectives:

- Realize the importance of festival dancing to one's fitness and wellness.
- Explain how dancing contributes to the improvement of cardio-vascular endurance.

Daily Routine

Let the learners do the activities below before going to the activity proper:

- Warm-up exercise
- Cool down
- Recall of Mardicas dance movements

What to do:

(Powerpoint presentation)

Teach the learners how to determine their THR (Target Heart Rate) range. Let them follow the steps provided to arrive at their own PMHR and THR which they could use in determining the intensity of their dancing activity and raising it to a higher level if necessary.

STEP 1: Find your PMHR in beats per minute by subtracting your age from 220:

$$\square 220 - \text{_____} = (\text{Your Predicted Maximum Heart Rate})$$

Example:

$$\triangleright 220 - 15 = 205 \text{ (PMHR of a 15 year-old individual)}$$

STEP 2: You need to work out your lowest Target Heart Rate that you need to aim for during exercise by multiplying your PMHR by 60% (or .6):

$$\triangleright \text{_____ (PMHR)} \times 60\% \text{ (or .6)} = (\text{Lowest Target Heart Rate})$$

$$\text{Example: } 205 \times .6 = 123 \text{ beats/minute}$$

(Lowest THR of 15 year-old individual)

STEP 3: Lastly, you need to work out for your Highest Target Heart Rate that you can aim for during exercise by multiplying your PMHR by 80% (or .8):

$$\triangleright \text{_____ (PMHR)} \times 80\% \text{ (or .8)} = (\text{Highest Target Heart Rate})$$

$$\text{Example: } 205 \times .8 = 164 \text{ beats/minute}$$

(Highest THR of 15 year-old individual)

Say: So, when you are dancing, you are aiming for the range of the two figures you have come up with in Steps 2 and 3. In the example given, the Target Heart Rate of a 15 year-old individual is from 123 to 164 beats per minute during exercise. To maximize the benefits you can derive from social dancing in relation to cardio-vascular fitness, you need to know your Target Heart

Rate Range. This helps you determine the intensity or level of exerted effort you are pouring into your dancing.

Invite learners to do this processing activity:

1. With the same groups, perform the dance routine simultaneously 4 times.
2. Stop and get your heart rate by placing your middle and pointing fingers in your carotid pulse located just below your cheek beside your throat. In 15 seconds, count your pulse then multiply it by 4.
3. Ask learners if they have reached their minimum THR. If not, let them dance more.
4. Do the same process in getting their THR.

Ask learners these processing questions:

- How essential is knowing how to get your THR range?
- How can festival dancing contribute to a healthier lifestyle?

ACTIVITY 2: Honesty Quiz Bee (Assessment of Knowledge)

In this activity, the learners' knowledge on festival dances and its effect on fitness will be assessed through an honesty quiz bee. It is dubbed as honesty quiz bee because they themselves will be accountable in keeping track of their own score.

Things needed:

- Flashcards (4"x16" illustration board)
- Chalk
- Individual score sheets

- Festival and fitness questions

Objectives:

- Describe festival dances and its effect on fitness.
- Show preparedness to proceed to the next phase using result of assessment.

Daily Routine

Let the learners accomplish the following before proceeding to the activity proper:

- Warm-up exercise
- Cool down
- Recall of Mardicas dance movements

What to do:

1. Group learners according to Barangay where they belong regardless of gender.
2. Choose a desired name and any movement taken from the Mardicas Duel Dance.
5. Let the learners integrate yells that will identify the Mardicas Duel Dance festival from the other dances.
5. Let them make 7 figures of 16 counts each.
6. Upon mastery, let the learners make their desired formation.
7. Give the learners the floor to execute their festival dance with prepared yells.
8. Rate the learners based on the assessment guide:

Rate learners' outputs according to the following rubric:

Point Scale	Criteria		
	Mastery and Creativity	Energy and Fitness	Behavior/Teamwork
4 Outstanding	Shows high level of mastery and creativity	Exhibits excellent level of proficiency and excellent health-related fitness level	Displays outstanding level of discipline and teamwork during and after performance
3 Very Satisfactory	Shows mastery and creativity very satisfactorily	Exhibits level of proficiency in the execution of steps and display high health-related fitness level	Displays very satisfactory dance discipline and teamwork during and after the performance.
2 Satisfactory	Shows mastery and creativity satisfactorily	Exhibits medium level of proficiency in the execution of steps and acceptable level of health-related fitness	Displays satisfactory discipline and teamwork before, during and after the performance.
1 Needs Improvement	Shows low level of mastery and creativity.	Exhibits low level of proficiency in the execution of the steps and low health-related fitness level	Displays improving discipline and teamwork before, during and after the performance.

ACTIVITY 1a: Integrating Weight Management and Fitness to Festival Dancing

In this activity, learners will be asked to integrate festival dancing, discipline, culture, cultural literacy and social change or sense of community to fitness by coming up with a four-paragraph essay that explains their interpretation of the hierarchical relationship of the elements indicated therein.

Things needed:

- Fitness and festival dancing triangle
- Pen

- Worksheet

Main Objective:

- Explain the benefits derived from participation in festival dancing.

Daily Routine

Let the learners accomplish the following before proceeding to the activity proper:

- Warm-up exercise
- Cool down

Rubric for Assessment:

Point Scale	Comprehensiveness	Organization of Ideas
4 Advanced	All details included in the triangle are provided and explained excellently	Exhibits coherence, unity and technical correctness.
3 Proficient	1 detail in the triangle is missed but others are provided and explained very satisfactorily	Unity and satisfactory coherence together with technical correctness are exhibited
2 Approaching Proficiency	2 details are missed but the others are provided and explained satisfactorily	Unity, improving coherence and minimal technical errors are exhibited
1 Developing	3 or more details are missed but the others are provided and explained satisfactorily	Improving unity, improving coherence and many technical errors

IV. WHAT TO TRANSFER

In this phase, the students are now ready to reveal their understanding in a different form. They will be challenged to apply the knowledge gained from the lesson into another context. The

lesson learned will be measured by their ability to impart the learning to the community where they belong.

TASK: Community Involvement

In this activity, learners will conduct a dance training workshop for the youth in their community and/ or to other students in their school. They will extend their commitment in developing the fitness level of the members in their community. They will be provided with the knowledge, skills and understanding of the present dance in their place.

Things needed:

- Music of any social dances and dance mixers
- Speaker and Microphone/s
- Cassette/CD player
- List of activities
- Pattern of working committees
- Request letters addressed to the principal and community leaders
- Budget proposals
- Parent's Consent/Waivers
- Camera/Videocam
- Notebook and Pen

Main Objectives:

- Display the importance of festival dancing in improving fitness and wellness.

- Extend the values of fitness to the community through outreach program.

Daily Routine

Let the learners do the following activities before going to the activity proper:

- Warm-up exercise
- Call down

What to do:

1. Learners will now commit themselves in extending their fitness to the community and let them realize the set goals of the activity.
2. Provide them the sample of things to prepare in the outreach program such as activities to do, role to portray, goal of the activity, set output, committees, sample letters, target participants, dance training, documentation, refreshment and technical support.

Reminders for the conduct of the outreach program:

- Set proper attire of the participants.
- Consider the medical condition of the participants.
- Use music in progression from slow, moderate and fast.
- Start the physical activity with a proper body conditioning and end with a cool down
- Group the participants according to what level of activity they can do.
- Provide the Mardicas Duel Dance steps properly.

SUMMARY

Now that they have learned and understood the nature and background of the existing festival dance in their community, it's not yet too late to appreciate the Mardicas Duel Dance that the ancestors handed down to them. The significance of having their own dance is that, they themselves will be able to identify their own cultural identity, the knowledge of the past, customary beliefs, traditions and artistic knowledge of the native dances and music. The learners are expected to show love for the cultural heritage and patriotism and to preserve it by continuing to practice the dance that reminds them of the past.

The existing festival dance may help the learners with today's lifestyle revolving around the advance technologies that are somewhat alarming to everybody's health.

Whereas, students spend so much of their time on gadgets and internet use that may lead to life style diseases. They are becoming weaker, less muscular and unable to do physical tasks that previous generations found simple. Shifting away from outdoor activities has a great impact on students' health. At an early age, some of them are suffering already from obesity, diabetes, heart problems, high cholesterol level, high blood pressure, degenerative diseases and even mental disorders. This shows that sedentary lifestyle and lack of physical activities are of risk factor to anxiety and cardiovascular diseases that develop lifestyle diseases. Through festival dancing, it may help them get rid of lifestyle diseases.

The importance of having a healthy lifestyle through active involvement in physical activities and taking healthy food should be given priority by everybody. It should not only for the benefits of the few but also for others more importantly, the family, the community and society as well.

Impart the ideas and principles that have been learned in this instructional material. No one would ever understand the importance of festival dancing to fitness unless he/she experiences the benefits. Through personal experience, he/she can impress others to participate and commit to develop their own health habits and fitness practices. Influence others through good examples.

SUMMATIVE TEST

This will assess the knowledge, processes and understanding they have acquired in festival dancing.

TEST I. MULTIPLE CHOICE: Read the statements carefully. Choose only the letter of the correct answer and write it in the corresponding number on your answer sheet.

1. Which of the following dance depicts the conflict between Moro and Christian protecting the Sto.Niño?
a. Maglalatik b. Mardicas war dance c. Sagayan d. Idaw
2. They are known as "the men of the sea".
a. Fisherman b. Pirates
c. Mardicas d. None of the above
3. Which of the following implements or props is used by the pirates?



a.



b.



c.

4. Which of the following is the significance of the Mardicas War Dance?
 - a. To show the bravery of the Mardicas
 - b. To honor the Sto. Niño
 - c. To remember how the Mardicas fought for the Sto. Niño
 - d. None of the above
5. What does Mardicas War Dance commemorate?
 - a. It commemorates the gallantry of the pirates.
 - b. It commemorates the gallantry of the Mardicas men.
 - c. It commemorates the gallantry of the Sto. Niño.
 - d. None of the above
6. How can festival dancing contribute to one's fitness and well-being?
 - a. It reduces the risk of cardio-respiratory diseases.
 - b. It facilitates teamwork and sense of community.
 - c. It maximizes our use of energy and enhances cardiorespiratory health.
 - d. It is a good form of exercise.
7. Why is festival dancing an excellent way to reduce or maintain one's weight?
 - a. It exhausts one's energy to the extent that he can hardly catch his breath off.

- b. It burns desired number of calories stored in the body depending on the intensity of the activity.
 - c. It easily burns fats off.
 - d. It makes one achieve a desired body figure.
8. What is the best benefit that we can get from festival dancing activities?
- a. We can achieve a healthy active lifestyle .
 - b. We can develop community awareness on fitness.
 - c. We can develop appreciation on the existing festival.
 - d. All of the above
9. The following are the results of having a sedentary lifestyle except one:
- a. Liver cancer
 - b. Overweight and obesity
 - c. Diabetes
 - d. Hypertension
10. If a person gets tired easily while doing festival dancing, he/she has to develop
- a. muscle endurance b. cardio-vascular strength c. flexibility d. agility

TEST II. COMPLETION TYPE: Complete the table of the basic dance steps of the Mardicas Duel Dance.

Character	Description	Step Pattern/Count/Rhythm
FIGURE 1	The saber is held on the right hand resting on right shoulder. The left hand holding the	Step R sideward Swing ____(2.)____foot.

1. _____	knife close to the body at waist level.	
Mardicas & Pirates	Take a ____ (3.) ____ in place alternately right and left	Step R sideward Swing L to R
FIGURE 2 Pirates	The sword is held on the right hand in upward position swaying alternately right and left at waist level.	Step ____ (4.) ____ sideward Swing L to R
FIGURE 3 Mardicas	The ____ (5.) ____ is held on the right hand and ____ (6.) ____ on the left hand in lying position swaying alternately right	Step R sideward, Swing L to R
FIGURE 4 7. _____	Take a ____ (8.) ____ step in place alternately right and left	Step R in place Step L close R
FIGURE 5 9. _____	Hit each other's saber or sword	Step R forward Step L close to R pause
FIGURE 6 Mardicas & Pirate	Mardicas & Pirates take ____ (10.) ____ steps starting with the right foot towards partner	(ct. 1,2,3) (cts. 8)

TEST III. ESSAY: In two-three paragraphs, give the significance of Mardicas Duel Dance to the Ternateños and explain the benefits derived from active participation in festival dancing.

ANSWER KEY:

I. Multiple Choice:

- | | |
|------|-------|
| 1. b | 6. C |
| 2. c | 7. b |
| 3. c | 8. D |
| 4. d | 9. a |
| 5. c | 10. A |

II. Completion Type

CHARACTER

- 1. Mardicas
- 7. Mardicas & Pirates
- 8. Mardicas & Pirates

DESCRIPTION

- 3. step swing
- 5. sober
- 6. knife
- 8. marching
- 10. gallop

STEP P./COUNT

- 2. L to R
- 4. R

III. Essay

Sources (Web-based):

Sedentary Lifestyle <http://www.wisegeek.org/what-is-a-sedentary-lifestyle.htm>

Gain Weight <http://www.shape.com/healthy-eating/diet-tips/ask-diet-doctor-healthy-way-gain-weight>

Reference/s:

Catapang, Jose P. *A Manual on Physical Fitness, Sports Psychological Training*,

Bushman, Barbara. *Complete Guide to FITNESS and HEALTH*. 2011

Consultancy and Research Services (SPTCRS) Publications. (1st Ed), Quezon City: 1998.

Department of Education. K to 12 Curriculum in Physical Education. DepEd Complex, Pasig

City: January 2012. *Physical Education and Health Teacher's Guide for Grade 9 and 10*

Nigoza, Evangelino. Bahra: *The History, Legends, Customs and Traditions of Ternate*. Manila

Printing Press, Manila. 2007.

Getcheil, Bud. *Physical Fitness: A Way of Life*, 2nd and 4th Editions New York: John Wiley &

Sons Inc. Macmillan Publishing, 1992

APPENDIX B

Evaluation Form of the Instructional Learning Package

Name:(optional)_____

School/Organization:_____

Dear Respondent:

The researcher has developed an Instructional Learning Package which specifically designed to identify and describe the Mardicas War Dance of Ternate, Cavite and aligned it with the K to 12 Curriculum; thus, helping the grade nine students and the teachers in acquiring standards in Physical Education.

In this regard, please evaluate the manual by answering the questions that follow by checking the appropriate box of your choice. Your honest opinion will help in its refinement and revision.

1. What is your opinion of the overall format of the manual?

- ☐ Very well-arranged
- ☐ Well-arranged
- ☐ Needs arrangement

2. How will you rate the adequacy of the following contents?

	Very Adequate	Adequate	Inadequate
a. Concepts	☐	☐	☐
b. Procedures	☐	☐	☐
c. Body Preparations	☐	☐	☐
d. Others (please specify)_____			

3. Are the contents well-understood? (understandability of contents)
- ☐yes, very well-understood
☐not so well
- ☐needs improvement
4. Are the contents enough to cover the needs of the teachers and students?
- ☐ more than enough
☐ enough
☐ lacking (please specify)
5. How systematic is the presentation of the contents of the manual from the concept to activities?
- ☐very systematic
☐systematic
☐needs re-ordering (please specify)
6. How appropriate are the activities included in the Instructional Learning Package?
- ☐very appropriate
☐appropriate
☐needs improvement (please specify)
7. By using the manual, will the teachers competent to teach?
- ☐yes
☐not so well
☐needs improvement (please specify)
8. How will you rate the over-all usefulness of the manual?
- ☐Very useful
☐Useful
☐Useful but there is a need for some revisions (please specify)
9. On the space provided below, please write your other reactions and comments on the manual.

Thank you very much.

Chereyna R. Guantia
Reasearch

APPENDIX C

Profile of the Respondents in the Study

Name	Years of Participation in the Dance	Designation	Age	Sex
Dr. Evangelino Z. Nigoza	50 years	President/Director/ College Dean of Cavite West Point College & Dance Practitioner	70	Male
Herminia P. Pirante	45 years	Housewife/Dance Practitioner	75	Female
Mariel Lindo	40 years	Choreographer/ Dance Practitioner	70	Female
Elvira P. Asuncion	20 years	Information Officer –Cavite West Point College/Dance Practitioner	62	Female
Julius Nigoza	20 years	Dance Practitioner	56	Male
Beverly P. Alcantara	30 years	Housewife/Dance Practitioner/Trainer	46	Female
Gracezel Balido	10 years	Teacher/Dance Practitioner	36	Female
Ma. Elisa C. Lozano	10 years	Teacher/Dance Practitioner	36	Female
Rojan Cabaña	7 years	Dancer	20	Male
Bryan Casajeros	5 years	Dancer	17	Male
John Borg C. Gomba	5 years	Dancer	16	Male

Raz Venturina	4 years	Dancer	15	Male
Charish E. Nieva	4 years	Dancer	15	Female
Aubrey Mae Q. Pirante	4 years	Dancer	15	Female
Cristine Joy Casajeros	2 years	Dancer	12	Female

APPENDIX D

Profile of the Respondents Who Participated in the Validation of Instructional Learning Package

Name	Age	Designation	Years of Experience
Dr. Rodolfo D. Cruz Ed. D.	64	EPS-MAPEH Division of Cavite	34 years
Dr. Evangelino Z. Nigoza	70	President/Director/College Dean of Cavite West Point College & Dance Practitioner	33 years
Herminia P. Pirante	75	Housewife/Dance Practitioner	15 years
Elvira P. Asuncion	62	Information Officer –Cavite West Point College/Dance Practitioner	10 years
Julius Nigoza	56	Dance Practitioner	5 years
Beverly P. Alcantara	46	Dance Practitioner	10 years
Patricia Anne Usaraga	34	Head Teacher I- Ternate West National High School	10 years
Gracezel Balido	36	Teacher III- Ternate West National High School	10 years
Ma. Elisa C. Lozano	36	Teacher III- Ternate National High School	10 years
Lerio L. Tamayo	42	Teacher III- Ternate National High School	9 years
Anna Lizette De Guzman	30	Teacher I- Ternate West National High School	8 years

Katrina Eunice Cenizal	30	Teacher I- Ternate West National High School	7 years
Cheryl H. Olano	27	Teacher I- Ternate West NHS	5 years

APPENDIX E

NOTATION OF MARDICAS

MARDICAS

[Composer]

Voice

The image displays a musical score for a piece titled 'MARDICAS'. The score is written for a voice part, indicated by the 'Voice' label and the treble clef. It consists of 18 staves of music. The notation includes various musical symbols such as notes, rests, and slurs. The score is presented on a page with a light green background. The title 'MARDICAS' is centered at the top, and the composer's name '[Composer]' is in the top right corner. The word 'Voice' is written to the left of the first staff. The score is divided into two sections by a horizontal line. The first section contains 10 staves, and the second section contains 8 staves. The notation is in a standard musical format, with notes and rests clearly visible on each staff.

CERTIFICATION

December 7, 2016

This is to certify that CHEREYNA R. GAUNTIA'S research study titled "DEVELOPMENT AND VALIDATION OF INSTRUCTIONAL LEARNING PACKAGE BASED ON THE MARDICAS WAR DANCE IN TERNATE, CAVITE" had undergone a thorough and critical language editing and revisions.

This certification is issued upon the request of the researcher for oral defense.

Respectfully yours,

Mia R. David

CURRICULUM VITAE



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PERSONAL INFORMATION	Date of Birth: November 28, 1978 Place of Birth: Libon, Albay Gender: Female Civil Status; Married Citizenship: Filipino Religion: Roman Catholic
EDUCATION	Master of Arts in Education with Specialization in Physical Education Philippine Normal University–Manila (2016) Bachelor of Secondary Education Major in Physical Education Philippine Normal University-Manila (2003) Vocational Course- Driving with troubleshooting, Basic Electronics, Dressmaking and Steno-typing The Sisters of Mary School Sta. Mesa Manila Philippines (1996) Secondary Education (1996) The Sisters of Mary School Sta. Mesa Manila Philippines Elementary Education (1992) Polangui North Central Elementary School Polangui, Albay

PROFESSIONAL AFFILIATIONS	Cavite Province Tournament Managers Association Member (2013-present) Dance Education Association of the Philippines Life time Member Philippine Teachers Association of the Philippines Member (2005-present) Philippine Normal University Kislap Sining Dance Troupe Former Member (1998-2002) Hwa Yi Ethnic Dance Troupe- Binondo Manila (Chinese Dance Troupe) Former Member (1998-2002)
PROFESSIONAL EXPERIENCES	Teacher in Music, Arts, Physical Education and Health in Grade 7 and Grade 9 students in Public School for 8 years. (Gov. Ferrer Memorial National High School, General Trias, Cavite) Teacher in Speech and Drama, Technical Writing and English Subject in Private School for 7 years. (Colegio de San Francisco, General Trias, Cavite) Coach of Athletics Girls in Cavite Province Cavite, Philippines Coach and Trainer of Gymnastics in General Trias, City Cavite, Philippines Tournament Manager of Women's Artistic Gymnastics in the Unit Sports Meet and Provincial Meet DEPED Division of Cavite, Philippines Judge, Rhythmic Gymnastics in Regional Meet Southern Tagalog CALABARZON Sports Association
SPECIAL SKILLS	Dancing, Singing, Driving and Computer literate

