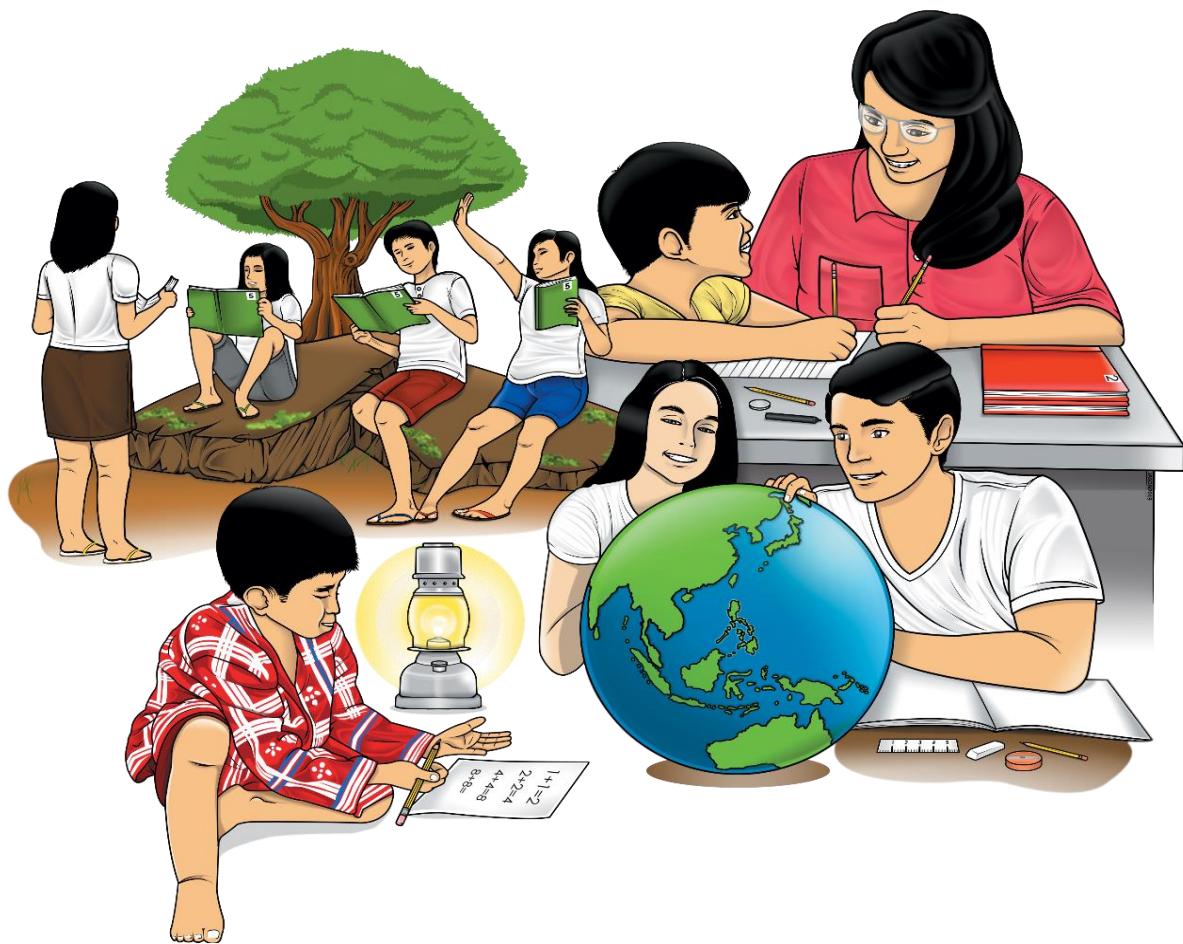


Arts

Quarter 4 – Module 2: History of Festivals and Theatrical Forms in Asia



Arts – Grade 8

Alternative Delivery Mode

Quarter 4 – Module 2: History of Festivals and Theatrical Forms in Asia

First Edition, 2021

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Arts

**Quarter 4 – Module 2:
History of Festivals and Theatrical
Forms in Asia**

Introductory Message

This Self-Learning Module (SLM) is prepared so that you, our dear learners, can continue your studies and learn while at home. Activities, questions, directions, exercises, and discussions are carefully stated for you to understand each lesson.

Each SLM is composed of different parts. Each part shall guide you step-by-step as you discover and understand the lesson prepared for you.

Pre-tests are provided to measure your prior knowledge on lessons in each SLM. This will tell you if you need to proceed on completing this module or if you need to ask your facilitator or your teacher's assistance for better understanding of the lesson. At the end of each module, you need to answer the post-test to self-check your learning. Answer keys are provided for each activity and test. We trust that you will be honest in using these.

In addition to the material in the main text, Notes to the Teacher are also provided to our facilitators and parents for strategies and reminders on how they can best help you during home-based learning.

Please use this module with care. Do not put unnecessary marks on any part of this SLM. Use a separate sheet of paper in answering the exercises and tests. And read the instructions carefully before performing each task.

If you have any questions in using this SLM or any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator.

Thank you.

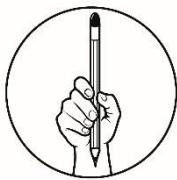


What I Need to Know

This module was designed and written for your benefit and convenience. It is here to help you become more proficient in the Arts. The scope of this module covers art concepts theater in different learning situations. The language used is appropriate to the vocabulary level of grade 8 students. The lessons are arranged following the standard sequence of the course but the order in which you read them may be changed to correspond with the textbook you are using now.

After going through this module, you are expected to:

1. Investigate the evolution of local festivals and theatrical forms.
2. Describe how the community participates in and contributes to these occurrences. **(A8EL-IVb-2)**



What I Know

Directions: Choose the letter of the correct answer. Write your answer on a separate sheet of paper.

1. What is the other term for Chinese New Year?
A. Dragon Festival C. Night of Seven
B. Moon Festival D. Spring Festival
 2. Which religious figure does the Lantern Festival honor?
A. Buddha C. Jesus Christ
B. Confucius D. Mohammed
 3. What mythical creature was said to have been driven out by local villagers in the Chinese New Year origin story?
A. Dragon C. Shenron
B. Nian D. Sphinx
 4. What is also known as the “Mother of all festivals” in the Philippines?
A. Ati-atihan C. Pahiyas
B. Dinagyang D. Sinulog
 5. Which country did the ‘fiesta’ originate?
A. Italy C. Rome
B. Portugal D. Spain
 6. How long is the Chinese New Year celebrated?
A. 5 days C. 10 days
B. 7 days D. 15 days
 7. What is the meaning of the old Indonesian word ‘wayang’?
A. festival C. theater
B. fiesta D. puppetry
 8. At what age does a Noh actor begin his/her training?
A. 3 years old C. 12 years old
B. 5 years old D. 18 years old
 9. Where is the Todo Kaido Drum Festival celebrated?
A. China C. Philippines
B. Japan D. Thailand

10. What is the other term for Yi Peng Festival?
- A. Festival of Light
 - B. Sky Lantern Festival
 - C. Set of drums
 - D. To float a basket
11. What does the Thai term ‘Loy Krathong’ mean?
- A. Set of drums
 - B. Float a basket
 - C. Festival of Light
 - D. Sky Lantern Festival

Refer to the following in answering items 12 to 13:

- | | |
|------------|------------|
| I. Bunrako | IV. Kyogen |
| II. Kabuki | V. Lakhon |
| III. Khon | VI. Noh |

12. What are the two main forms of traditional theater in Thailand?
- A. I and VI
 - B. II and V
 - C. III and V
 - D. IV and V
13. What are the oldest forms of Japanese theater?
- A. I and III
 - B. II and IV
 - C. III and V
 - D. IV and VI
14. Which of the following theatrical plays are influenced by the Americans?
- A. Bodabil
 - B. Comedias
 - C. Sinakulo
 - D. Zarzwuela
15. Who was the king of Shang Dynasty who first celebrated the Spring Festival?
- A. Emperor Mang
 - B. Emperor Nang
 - C. Emperor Tang
 - D. Emperor Shang

Lesson 1

History of Festival and Theatrical Forms in Asia

Like in many regions around the world, the history and origins of the festival and theatrical forms in Asia can be traced back to later 'classical' traditions dating back to the 13th until the 19th centuries however, intermingled with each other surprisingly shows history of how rich Asia is with its festive and theatrical form.



Sprint Festival (Chinese New Year)
Source: Jose Gil/Dreamstime.com



The dance of the half-human, half-bird kinnaris reflects ancient animal movements.
Source: Jukka O. Miettinen



Negotiations between the Heroes of the Mahabharata.
Source: Jukka O. Miettinen



Colorful kabuki theatre has its roots in the Edo period teahouse theaters of the notorious red-light districts.
Source: Sakari Vika



What's In

After you have identified selected festival and theatrical forms celebrated in Asia, you will now discover the history of festival and theatrical forms in the following countries: China, Japan, Thailand, Indonesia and Philippines.

But before anything else let us first check your knowledge about the previous lesson on Asian festival and theatrical forms by answering the activity below.

Activity: Two Pics One Word

Directions: Identify the following image below by completing the blanks. Use another sheet of paper in answering this activity.

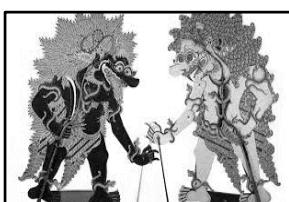
1. _ A ___ N



2. K _ B ___



3. W ___ N _ K ___ T



4. ___ N _ E ___ Y ___ R



5. A ___ - ___ N





What's New

“History repeats itself” as the old saying goes, is what will happen to this lesson in looking back to the history of festival and theatrical forms of Asia on how it evolved, developed and how its people contribute and participate.

Activity: Knowing Me, Knowing You

Interview any of the artists and craftsmen in your locality about the procedure they use in producing their work. Document the interview using available technology. Ask permission if you can record the interview using a using your cellphone or tape recorder, and take photos of the products. Be sure to ask for permission and have them sign a consent form that they are allowing you to record the conversation and to take photos.

Guide Questions:

- Based on the interview, what are the traditional and/ or standard art production processes used by the artists and crafts people in your community?
- Which artistic process do you find most interesting and would most likely engage in? Why?
- How has your appreciation for the products and process changed after the interview? Explain.



What is It

Festivals and theatrical forms in Asia are renowned worldwide because it shows how culturally rich we are in terms of varied identities and aesthetics. Now, let us learn the history behind the different faces of Asian festivals and theatrical forms and how these evolved with the passing of several generations.

CHINA

Festival

The average people in China has lived in different areas and provinces throughout several dynasties. They are hard workers who labored to survive even during weekends. The national festivals allowed them to take a break by gathering and celebrating different occasions together. Many festivals are still currently observed as important part of their tradition.

Spring Festival (Chinese New Year)



Yao Wen-han, Joyous Celebration at the New Year, 18th century. *Public Domain*

The Chinese New Year, also known as the Spring Festival, is the most important festival of the year for in China. The Lantern Festival begins on the first day of the New Year lasts for 15 days. This has been celebrated in China since the Shang Dynasty over 3000 years ago. According to Chinese legend, the festival began when a small village used firecrackers and drums to frighten away the monster Nian. The Spring Festival is a time for family reunions, gift exchanges and fireworks display. Red is also a popular color during this time because it is said to scare off the monster Nian.

Theater Forms



Kunqu Opera

China was known for their traditional theater arts form known as kunqu or kun opera and jingju (ching-chü) or ‘theatre of the capital’ during Qing Dynasty. In the West, it is known as the Peking Opera.

Emperor Kangxi (K'ang-hsi), who reigned from 1662 to 1722 and was an art lover, initiated kunqu or kun opera, which was already in decline.

Emperor Qianlong (Ch'ien-lung), who ruled from 1736 to 1795, then invited troupes from the province of Anhui to perform their local style of bangzi opera, or clapper opera, in the capital.

The Peking Opera became more popular during the reign of the Empress Dowager Cixi (Tz'u-hsi) (1835-1908), as it was performed outside the capital. It was first introduced outside the country, particularly in Japan, in 1919. Then, it was later brought to western audiences in the United States and Russia. Peking Opera is still the most practiced and performed traditional style of Chinese theatre today.

JAPAN Festival

The earliest archaeological evidence on the festival and theatrical forms of Japan comes from the Yamato period dated 300-710 AD. It reveals miniature instruments, masks, ornaments, clay figurines, called haniwa sculptures and other representations of dancers. These artifacts are proof of Japan's rich culture as seen in their visual and performing arts. Japan has preserved their traditional dances and performances, some of which are still shown in present-day cultural events.

Taiko Drum Festival of Japan

The term, "Taiko" literally translates to "drum," but it has also come to refer to the Japanese drumming art known as *kumi-daiko*. Taiko has been a part of Japanese culture for millennia. It was once primarily used in the military arena. As it evolved, it was progressively adopted as a sacred instrument by Japanese Buddhist and Shinto religions. Archeological findings suggest that the early civilization during the Jomon Period have already used drums for communication and religious rituals. Although, the type of percussion instruments used today are quite different from the ones used 2000 years ago.

Taiko drumming was later incorporated in kabuki and other kinds of performance art, and it became more common in theaters. Kumi-daiko ensembles, which play a variety of drums, have been instrumental in bringing taiko into the public since the early twentieth century.

The art of *kumi-daiko*, or ensemble performance, began after the war in Showa 26. (1951). It was developed by Daihachi Oguchi, a jazz drummer who happened upon an old piece of taiko music by chance. He formed a taiko drum band after wondering why taiko were seldom performed together. Part of the taiko's dynamism is the way drummers use their entire bodies to achieve a profound level of expression. The instrument's physical performance—almost like dancing, as powerful rhythms merge with dynamic motions—is one of the things that has garnered it widespread fame. Large groups of people beat out complex and strong rhythms with sticks in perfect time.

While the playing of taiko is reserved for authorized people during religious ceremonies, ordinary people were allowed to enjoy and dance along with taiko music at local festivals. Taiko performances are still being featured and enjoyed in Japan's local festivals.



Taiko drummers at Kanazawa Castle Park.

Image by kaname-inn.com

Theater forms

The four most popular theater types in Japan, namely, Noh, Kyogen, Kabuki and Bunraku are still practiced at present. The oldest forms of Japanese theater, Noh and Kyogen was created by Kan'ami and his son, Zeami in the 14th century. Noh is a very traditional and structured art form, where the actors' body movements need to be precisely executed because each gesture or facial expression conveys a different meaning. It is frequently a family tradition, with sons following in the footsteps of their fathers to become Noh actors, and are trained as early as the age of three. Historically, only male actors performed Noh and Kyogen plays. The first women who were allowed to perform in the 1940s were the daughters of renowned Noh actors.



Interior of a Kabuki theatre, coloured woodcut triptych by Utagawa Toyokuni, c. 1800; in the British Museum. *Source: Encyclopaedia Britannica*

Women who performed as comic playlets established the earliest form of Kabuki in the early 1600s. They depicted scenes from daily life, which was extremely popular among the lower and middle classes. The upper and royal classes were opposed to this 'mixing' of classes and prohibited women from performing in 1629. This led to the transformation of Kabuki as an all-male theater performance, where make-up and poses became essential elements in depicting specific emotions and characters. The colors of the costumes were also very important because they expressed the primary characteristics of the characters. The distinctive red and white make-up, and elaborate costumes then became a trademark of this theater form.

The Kabuki performances usually lasted all day. Kabuki has a five-act structure that followed the traditional rise and fall of a story. The Jo, or first act, began slowly with the introduction of the characters and the plot. The Ha, or acts 2-4, accelerated the action. Battles are commonly shown in Acts 2 and 4, while Act 3 led to the story's climax depicted as a great dramatic moment or tragedy. Finally, the Kyu, or act five, provides a satisfying conclusion to the story.

INDONESIA

Festival

Indonesia has a good mix of ceremonies and festivals because of its diverse cultural roots, religion and local groups. Specifically, Muslims, Buddhists, Christians hold their own unique ceremonies while various regions celebrate their own unique local events.



Image from sekarjepundotcom.files.wordpress.com

Bali Dance Festival

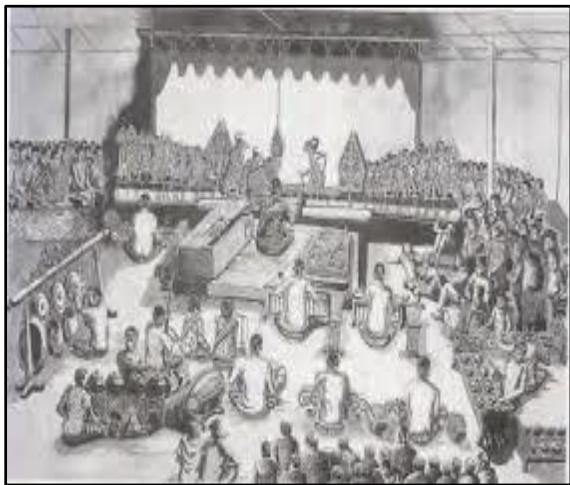
One example of a unique event that is based on their religion and creative expression is the Bali Dance Festival. The festival began when the primitive locals created and performed various dances that served as rituals against evil and bad omens before the arrival of Hinduism. The fame of Balinese dances reached their height in the 15th to 19th century during the Balinese Kingdom era. This traditional dance has been a significant part of ancient Balinese culture and has been handed down from one generation to the next as a way to preserve this unique artistic expression.

There are many different types of dance in Bali, including epic performances like the universal Mahabharata and Ramayana. At certain village temple ceremonies, a dance drama depicting a struggle between the mythical characters Rangda, the witch who represents evil, and Barong, the lion or dragon who represents good, is performed. Legong is a polished dance form with delicate finger movement, complex footwork, expressive gestures, and facial emotions; and Kecak is a Balinese dance and music theater that emerged in the 1930s in Bali and is primarily performed by men.

To represent layers of percussion sounds, several levels of articulation in the face, eyes, hands, arms, hips, and feet are coordinated. The majority of female dancers wear a crown of genuine and gilded flowers in their hair, as well as various hues of make-up. They also wear a sarong with gold ornaments and a long sash that runs from their hips to their breasts. Male dancers also wear make-up (use more red color for their eyes and cheeks and their eyebrows are colored to enhance masculinity). When they do the topeng dance, they wear a mask, a crown, a cloak,

or multiple pieces of these clothing around their bodies. On their shoulders, they also have a sword.

Theater forms



Source: Keeler, Ward. (1992). *Images of Asia: Javanese Shadow Puppets*. Singapore. Oxford University Press.

The first shadow theatre in Central Java dates from 907 AD. It is thought that the Hindu courts embraced shadow entertainment during Bali's long process of Indianization. Balinese shadow puppets bear a striking resemblance to the wayang-style reliefs of East Javanese temples, and the contemporary East Javanese shadow puppets. The Indonesian word for theater is *wayang*. The Javanese term *bayang*, which means "shadow" or "imagination," also means "spirit." The puppet itself is sometimes referred to as wayang when the term is used to refer to puppet theater. The majority of Indonesia's oldest theatre styles

are inextricably related to the country's literary history (oral and written). The Sundanese *wayang golek* (wooden rod puppet play) and Javanese and Balinese *wayang kulit* (leather shadow puppet play) are two of the most well-known puppet theaters.

Wayang Kulit

Historical records show that wayang kulit dates back to the 800s, and thus considered to be Indonesia's oldest freestanding puppet type. It's a kind of art in which two-dimensional leather puppets are used to throw shadows on a backlit screen. In the region, there are also other types of wayang that use three-dimensional puppets or even human performers.

Wayang kulit's flat puppets are lavishly gilded and painted. There could be dozens of them in a single act, depicting gods, monarchs, soldiers, hermits, ogres, clowns, and more. All of them are controlled by a single dalang (puppeteer) who sits behind the screen and provides separate voices for each character. The majority of the stories are based on the Hindu epics Ramayana and Mahabharata, however they have been altered to the Indonesian environment throughout centuries. The puppets can be identified by their distinctive physical traits, movement patterns, and vocal quality. While the stories are essentially old and well-known to the audience, a large part of what the dalang does is adapt the performance imaginatively to current events. People in Java's countryside and towns attend all-night wayang performances, which put both dalang and musicians to the test. The dalang is not just a community entertainer, but also a valuable source of knowledge and a potent political force.

The *dalang*'s ability to perform a variety of voices—male and female, elegant and crude, serious and funny—is a huge element of the audience's enjoyment. According to others, the purpose of the performance is to produce a ramai (bustling, noisy, full of people and activity) condition of affairs—socially, intellectually, and aesthetically complex, complicated, and beautiful.

PHILIPPINES

Festival

Fiestas or festivals were first introduced to the Philippines when the Spaniards came and baptized the Filipinos into the Roman Catholic faith in the mid-1500s. However, even before the Spanish rule, the early Filipinos already had their own rites and rituals that celebrated significant aspects of daily life, such as spiritual offerings and seeking blessings for a bountiful harvest. These local ceremonies. Other Philippine Festivals were integrated with various Roman Catholic events and evolved into the fiesta we know today, the Dinagyang (Iloilo), Kaamulan (Bukidnon), Kadayawan (Davao), Pahiyas (Quezon), Higantes (Angono, Rizal), Sinulog (Cebu), Masskara(Bacolod), Ati-atihan (Aklan) and many more.

Ati-atihan Festival

The Ati-atihan Festival, also known as the "Mother of All Philippine Festivals". This is because it paved way for other celebrations, such as Cebu's Sinulog and Iollo's Dinagyang Festival. The Ati-atihan Festival is held annually in January in honor of the Santo Niño (Holy Child or Infant Jesus) in several towns of the province of Aklan, Panay Island. Its origins, which date back 800 years, are more pagan in nature. The festival's name means "to have the dark-skinned physical appearance of Atis", or the indigenous people who are said to be the earliest immigrants in the Philippines. The festival, which began as a celebration of unification between the Aetas and Malay Chieftains who fled Borneo to inhabit the Panay Islands subsequently integrated concepts of Catholicism following Spanish colonization.



At present, the festival treats visitors to dynamic choreography and street dancers wearing vividly colored costumes that contrast with their black features. Snake dance, which involves people holding hands and snaking through the throng in a snake-like pattern, is also a popular practice at the festival.

Theater

The Philippine theater is as varied as the country's cultural traditions, and it has evolved over time as a result of historical influences. Theater in the Philippines pre-colonial periods took the form of indigenous mimetic performances, which generally enacted ancient rites and told stories about deities and mythological narratives. When the Spaniards arrived on our shores, however, pedagogical tools like komedya, sinakulo, playlets, zarzwuela, and theater were employed to influence pagan tribes and teach them about Christianity and religion.

When American colonial rule was established, education, media, and language were used to introduce the American way of life. The bodabil (vaudeville) and plays and dramas adapted into English are the most visible manifestations of their impact in Philippine theater.

Philippine theater groups have presented several plays in both English and Filipino over the years, whether authored by a Western or local author. The Philippines' performing arts are heavily influenced by Spanish culture and customs, although the contemporary style is influenced by the Americas.

Moro-Moro

The comedias, also known as moro-moro, is a play in verse that depicts the lives, loves, and fights of Moros (Muslims) and Christians, and was prominent during the Spanish colonialism. Moro-Moro is a secular comedy about a forbidden love between a prince and a princess that dramatizes the struggle between Christians and Muslims. The farce comes to an end when the non-Christian is converted to Christianity or when he or she dies and is promptly resurrected.

The verse-based play is written by locals, and some performances feature elaborate staging and costumes. The production also includes music and dancing. Comedias were usually staged in the pueblos or village centers to draw more people to the regime's establishment. Its sequence of performances lasted anything from three to fifteen hours. Fr. Vicente Puche performed the first Filipino comedia in Latin and Spanish in Cebu in 1598.



THAILAND

Festivals

The festivals in Thailand starts with the celebration of the Thai new year or **Songkran**. Songkran is an ancient Sanskrit word that means “step into” or “enter”, which marks the arrival of a new year. It also rooted in the Buddhist religion because of the chants and prayers offered during this event.

Additionally, the Thai people’s belief of starting fresh at the beginning of the year by engaging in meritorious acts is influenced by Buddhism. As such, Songkran is also a time for the people to do spring-cleaning and consciously engage in selfless actions as a form of spiritual cleansing. These acts of kindness include giving alms to monks and pouring water over their heads, cleaning Buddhist statues and idols or even freeing animals, such as birds, back into the wild. Songkran's origins can also be traced back to the Buddhist religion. As the generation passes through, The Songkran festival has become more popular over the years for both locals and tourists, together with other national celebrations such as lantern festival the Loy Krathong (Festival of Lights) and Yi Peng (Sky Lantern Festival).

The Sky Lantern Festival and the Festival of Light



The Sky Lantern Festival
Source: blog.trazy.com

Thailand is known for two festivals that fill the surrounding area with light. These are Yi Peng and Loy Krathong, both of which are celebrated on the full moon of the Thai lunar calendar. This is usually around November in the Gregorian calendar.

Yi Peng, which is more commonly called ‘Sky Lantern Festival’ highlights the release of many sky lanterns in the air. These lanterns are made of rice paper, with a candle at the base that generates hot air, allowing the lantern to

float in the sky. This festival originated in the Lanna kingdom during the 1900s and symbolizes releasing one’s misfortunes. It is also influenced by the Buddhist belief that releasing a lantern grants you one wish, for as long as this is followed by good deeds throughout the year. This form of gaining merit through good deeds is considered as a form of paying respect to Buddha. Similarly, Loy Krathong or commonly referred to as “the festival of light” also involves releasing a lighted vessel. However, unlike Pi Yeng, Loy Krathong sets small containers or “loy” adorned with lighted candles floating on rivers, lakes and waterways. This practice is founded on ancient traditions as far back as 800 years in the Sukhothai kingdom. The Sukhothai king-Ram Kampaeng was a devout Buddhist who believed in paying homage and expressing their gratitude for blessings received to the water goddess, Phra Mae

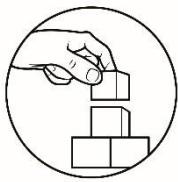
Khong Ka, and the Buddha at the end of the Thai lunar year. Furthermore, this festival is also based on the Buddhist belief of purification, where the water and floating “loy” symbolize letting go of negativity and bad luck with the arrival of another year.

Theater Form

The earliest Thai dance-dramas depicted classical Hindu stories, which were presented using colorful costumes and complex movements. Thai traditional theater has existed since the Middle Ages and has two distinct types, namely, khon and lakhon.

There are two styles of traditional Thai theater: khon and lakhon. In both forms, the performer is a mime, with lyrics given by a vocalist and a choir. The performance is usually accompanied by phipat, a traditional orchestra that seeks to transmit emotions and set the mood. Meanwhile, Nang Talung is a traditional play in southern Thailand that is a popular folk entertainment and a representation of local life. Typically, the awe-inspiring and aesthetic performance is accompanied by a mix of moral-teaching hymns and chants, some of which have been changed in response to economic, political, social, and cultural changes. It is believed by Nang Talung to be a puppetry art from the Shivijaya or Tambralinga dynasty era. Other beliefs claim that it is based on the Javanese Wayang Kulit (shadow puppet), that it began in Ayutthaya or early Rattanakosin, and that it was adapted from Nang Yai (the central Thailand shadow play).





What's More

Enrichment Activity

Directions: Write **Agree** on the blank if you believe the statement is true, and **Disagree** if you don't.

- _____ 1. The Bali Dance Festival is celebrated in Indonesia.
- _____ 2. Yi Peng, is more commonly called "Sky Lantern Festival".
- _____ 3. Noh and Kyogen are the two oldest forms of Japanese theater.
- _____ 4. Wayang Kulit is known as the BEST theater art form of Thailand.
- _____ 5. Ati-atihan Festival is known as the "Mother of All Philippine Festival".



What I Have Learned

- Asian festivals were mainly influenced by tradition, culture and religion.
- Asian theater forms combine the art of drama, dance and music. Most of the Asian traditions employ either dance or dance-like, stylized movement characterized by their own specific musical styles and genres. Likewise, the acting techniques which uses dance-like body language, which are usually very intricate and demands many years of arduous training.
- The Ancient Chinese have celebrated the Spring Festival as far back as 3000 years ago in the Shang Dynasty. According to Chinese mythology, the celebration began with the use of noise and drums to ward off a creature called Nian. The Peking Opera is their most popular theatrical plays.
- The Taiko Drum Festival of Japan is said to have evolved from the ancient people in the Jyomon era. Based on archeological and anthropological accounts. The artifacts that were discovered indicate that drums were used as instruments for communication and religious rituals 2000 years ago. The four most popular theater types in Japan, namely, Noh, Kyogen, Kabuki and Bunraku, are still practiced at present. Noh and Kyogen are the oldest forms of Japanese theater, dating back to the 14th century. These were believed to have been developed by a man named Kan'ami and his son, Zeami. Kabuki theater is known for its iconic red and white makeup and elaborate costumes.

The earliest form of Kabuki featured women as comics depicting ordinary life in the early 1600s.

- Bali Dance Festival began during the Balinese Kingdom era, around the 15th to 19th century. The primitive locals performed ritual dances to fend off evil and bad omen. Wayang Kulit is considered to be the oldest recorded freestanding puppet form in Indonesia.
- The celebration of fiestas in the Philippines was introduced by the Spaniards together with the institution of the Roman Catholic religion in the country during the mid-1500s. Ati-atihan Festival, also known as the “Mother of All Philippine Festivals”, is the inspiration behind Cebu’s Sinulog and IloIlo’s Dinagyang Festival.
- Songkran is an ancient Sanskrit word that means “step into” or “enter”. Therefore, Songkran marks the celebration of the Thai lunar year. This event finds its roots in the Buddhist religion where the new year is seen as an opportunity to cleanse one’s self through acts of merit, and let go of negativities and past mistakes. Through the years, the Songkran festival has become a much-awaited national celebration in Thailand together with the Loy Krathong (Festival of Lights) and Yi Peng (Sky Lantern Festival).



What I Can Do

Directions: Do the following activity and follow the steps below.

1. First, get information on the festivals celebrated in your Barangay. You may interview Barangay officials and workers and other elders in your Area. Remember to observe proper health protocols in doing this activity (such as social distancing and wearing your mask and face shield). You may also get this information from local libraries and other reliable electronic sources.

Guide questions:

- What are the fiestas or festivals celebrated in your barangay?
- When was the fiesta/ festival first celebrated? How did it originate and what does it honor or celebrate?
- How is it celebrated? What are the activities held during the festival?

2. Second, organize the information you gathered by accomplishing the table below.

Follow the format below:

Name of Fiesta/Festival	Origin and Significance of the Celebration	How the people participate in celebrating the said Fiesta /Festival
Example: Ati-atihan Festival	This was said to be a pagan celebration that commemorates the event, the “Barter of Panay”, where the Aetas welcomed Bornean chieftains or datu and their families, who escaped a tyrannical ruler. In return, the chieftains presented gifts to the Aetas for their generosity. When the Spaniards came, it was given a Catholic meaning as a form of celebration honoring the Sto. Niño.	Ati-atihan is a celebration that features dancing, where performers don elaborate and colorful attire. The performers also blacken their faces to imitate the Aetas or “Atis”. This festival is also known for its “snake dancing” where people dance and weave through the crowd by holding on to each other, resembling the movement of a snake. People hold on to each other to weave through the crowd in snake-like fashion.

Rubric

Category	Description	Equivalent Points
Outstanding	<ul style="list-style-type: none"> The answer/s is/ are complete, relevant and appropriate. Well-written and very organized. Excellent grammar mechanics. Clear and concise statements. Excellent effort and presentation with detail. Demonstrates a thorough understanding of the activity. 	95 - 100
Very Good	<ul style="list-style-type: none"> The answer/s is/ are relevant and appropriate, with some missing some specific details. Writes fairly clear. Good grammar mechanics. Good presentation and organization. Sufficient effort and details. 	90 - 94
Good	<ul style="list-style-type: none"> The answer/s is/ are general and somewhat relevant to the questions. Minimal effort. Good grammar mechanics. Fair presentation. Few supporting details 	85 - 89

Fair	<ul style="list-style-type: none"> The answer/s is/are incomplete and not relevant to the questions. Poor somewhat unclear. Shows little effort. Poor grammar mechanics. Confusing and choppy, incomplete sentences. No organization of thoughts 	80 - 84
Poor	<ul style="list-style-type: none"> Lacking effort. Very poor grammar mechanics. Very unclear. Does not address topic. 	75 - 79



Assessment

Directions: Choose the letter of the correct answer. Write your answer on a separate sheet of paper.

1. What is the other term for Chinese New Year?

A. Dragon Festival	C. Night of Seven
B. Moon Festival	D. Spring Festival

2. Which religious figure does the Lantern Festival honor?

A. Buddha	C. Jesus Christ
B. Confucius	D. Mohammed

3. What mythical creature is said to have been driven out by local villagers in the Chinese New Year origin story?

A. Dragon	C. Shenron
B. Nian	D. Sphinx

4. What is also known as the “Mother of all festivals” in the Philippines?

A. Ati-atihan	C. Sinulog
B. Dinagyang	D. Pahiyas

5. Which country did the ‘fiesta’ originate?

A. Italy	C. Rome
B. Portugal	D. Spain

6. How long is the Chinese New Year celebrated?

A. 5 days	C. 10 days
B. 7 days	D. 15 days

7. What is the meaning of the old Indonesian word, ‘wayang’?
A. festival C. theater
B. fiesta D. puppetry

8. At what age does a Noh actor begin his/her training?
A. 3 years old C. 12 years old
B. 5 years old D. 18 years old

9. Where is the Todo Kaido Drum Festival celebrated?
A. China C. Philippines
B. Japan D. Thailand

10. What is the other term for Yi Peng Festival?
A. Festival of Light C. Set of drums
B. Sky Lantern Festival D. to float a basket

11. What does the Thai term ‘Loy Krathong’ mean?
A. Set of drums C. Sky Lantern Fes
B. Float a basket D. Festival of Light

Refer to the following in answering items 12 to 13:

- | | | | |
|------|---------|-----|--------|
| I. | Bunrako | IV. | Kyogen |
| II. | Kabuki | V. | Lakhon |
| III. | Khon | VI. | Noh |

12. What are the two main forms of traditional theater in Thailand?

 - A. I and VI
 - B. II and V
 - C. III and V
 - D. IV and V

13. What are the oldest forms of Japanese theater?

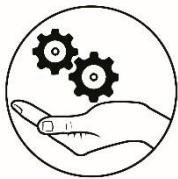
 - A. I and III
 - B. II and IV
 - C. III and V
 - D. IV and VI

14. Which of the following theatrical plays are influenced by the Americans?

 - A. Bodabil
 - B. Comedias
 - C. Sinakulo
 - D. Zarzwuela

15. Who was the king of Shang Dynasty who first celebrated the Spring Festival?

 - A. Emperor Mang
 - B. Emperor Nang
 - C. Emperor Tang
 - D. Emperor Shang



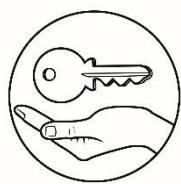
Additional Activities

Directions: Fill in the table with the correct information based on what you have learned in this module. Write your answer in a separate sheet of paper.

Name of Country	Festival	Theater Form	History/Origin

Rubric

Category	Excellent 10 pts	Very Good 8 pts	Good 5 pts	Needs Improvement 2 pts
Supplied Information	The information/answer given is correct and accurate. Supporting statements, quotations or paraphrases are often included in answers.	The information/answer given is correct and somewhat accurate. Supporting statements, quotations or paraphrases are sometimes included.	The information/answer given is generally correct. Answers include occasional supporting evidence from the text when necessary.	The answer/information given is incorrect, with no supporting evidence from the text when necessary.
Detail	Answers are complete, extensive, and include many details.	Answers are usually complete and include several details.	Answers contain some details.	Answers lack the required detail or are incomplete.
Interpretation	Answers demonstrate clarity and excellent comprehension of the topic.	Answers are somewhat clear and demonstrate good comprehension.	Answers are ambiguous and demonstrate an incomplete comprehension of the topic.	Answers do not reflect accurate comprehension of the topic/s.
Mechanics	Conventional spelling and grammar are correct.	Conventional spelling and grammar are usually correct.	Work contained several errors in spelling grammar errors.	Work contains many spelling and grammar errors.



Answer Key

WHAT I KNOW		WHAT'S IN		WHAT'S MORE		ACTIVITY A		ACTIVITY B		Answers vary.	
1. D	A	1. LANTERN	2. KABUKI	3. WAVANG KULT	4. CHINESE NEW YEAR	5. ATTATHAN	6. D	7. D	8. A	9. B	10. B
2. A	B	1. Agree	2. Agree	3. Agree	4. Agree	5. Disagree	6. D	7. D	8. A	9. B	10. C
3. B	C	1. Agree	2. Agree	3. Agree	4. Agree	5. Agree	6. D	7. D	8. A	9. B	10. C
4. B	D	1. Agree	2. Agree	3. Agree	4. Agree	5. Agree	6. D	7. D	8. A	9. B	10. C
5. D	A	1. Agree	2. Agree	3. Agree	4. Agree	5. Agree	6. D	7. D	8. A	9. B	10. C
6. D	D	1. Agree	2. Agree	3. Agree	4. Agree	5. Agree	6. D	7. D	8. A	9. B	10. C
7. D	D	1. Agree	2. Agree	3. Agree	4. Agree	5. Agree	6. D	7. D	8. A	9. B	10. C
8. A	D	1. Agree	2. Agree	3. Agree	4. Agree	5. Agree	6. D	7. D	8. A	9. B	10. C
9. B	A	1. Agree	2. Agree	3. Agree	4. Agree	5. Agree	6. D	7. D	8. A	9. B	10. C
10. B	B	1. Agree	2. Agree	3. Agree	4. Agree	5. Agree	6. D	7. D	8. A	9. B	10. C
11. C	C	1. Agree	2. Agree	3. Agree	4. Agree	5. Agree	6. D	7. D	8. A	9. B	10. C
12. C	D	1. Agree	2. Agree	3. Agree	4. Agree	5. Agree	6. D	7. D	8. A	9. B	10. C
13. D	A	1. Agree	2. Agree	3. Agree	4. Agree	5. Agree	6. D	7. D	8. A	9. B	10. C
14. A	B	1. Agree	2. Agree	3. Agree	4. Agree	5. Agree	6. D	7. D	8. A	9. B	10. C
15. C	C	1. Agree	2. Agree	3. Agree	4. Agree	5. Agree	6. D	7. D	8. A	9. B	10. C

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