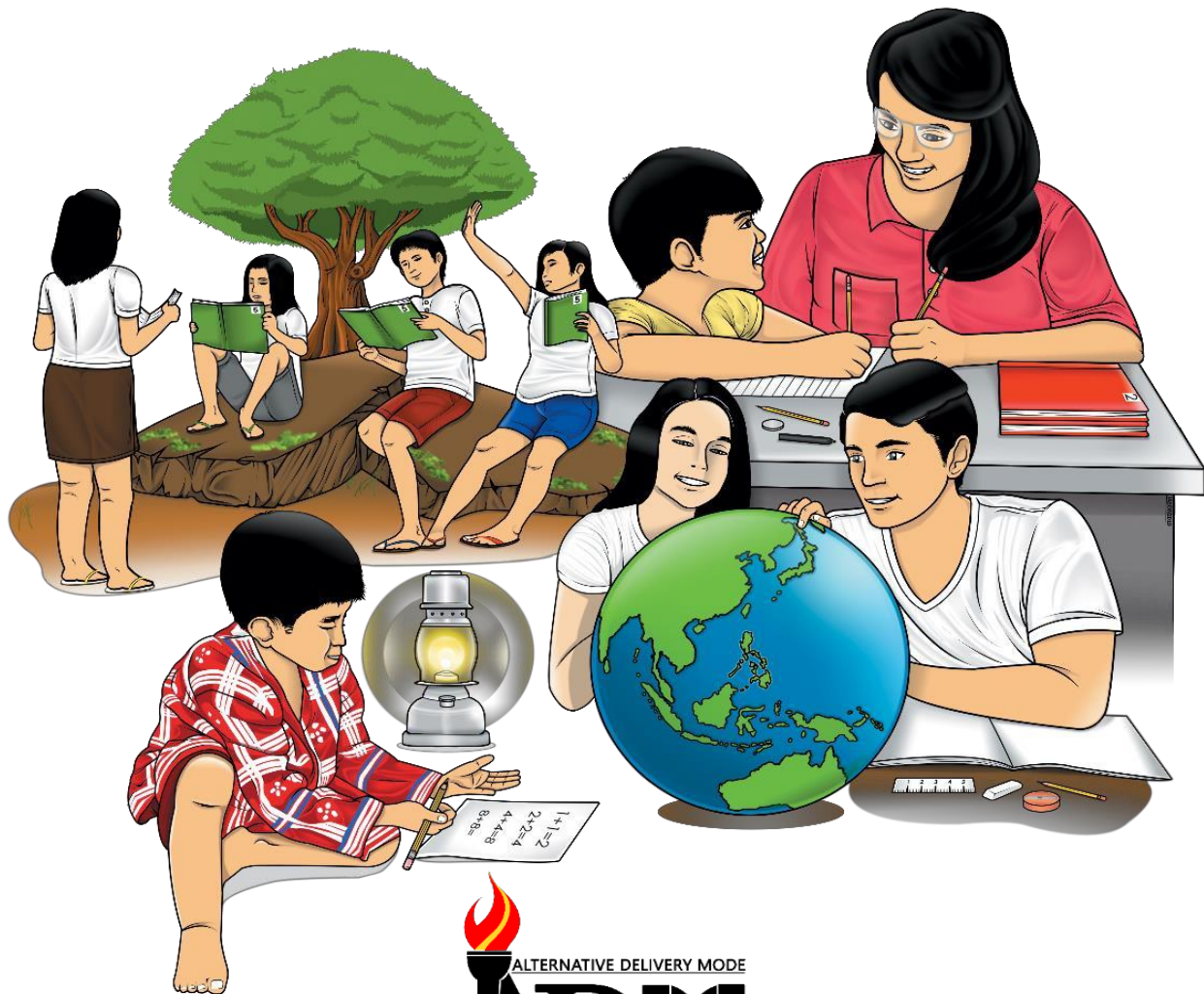


Arts

Quarter 4 – Module 2: Before the Curtain Call

Representative Theatrical
Forms in the Philippines



Arts – Grade 7

Alternative Delivery Mode

Quarter 4 – Module 2: Before the Curtain Call (Representative Theatrical Forms in the Philippines)

First Edition, 2020

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Published by the Department of Education

Secretary: Leonor Magtolis Briones

Undersecretary: Diosdado M. San Antonio

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Printed in the Philippines by _____

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Arts

Quarter 4 – Module 2: Before the Curtain Call

Representative Theatrical
Forms in the Philippines

Introductory Message

For the facilitator:

The 2nd module in Arts 7 (Quarter 4) contains a separate discussion on the Representative Philippine Theatrical Forms. This module was patterned after *Bloom's Taxonomy Instructional Design* which integrates the *Bloom's Taxonomy Model of Learning* in every component of the learning material. This module will scaffold the learner's familiarity in the different theatrical forms celebrated and staged in the country throughout the year. This module will also provide them with significant information on the Philippine theatrical culture specifically on the representative Philippine theatrical forms that will be discussed in here. Please guide the learners in accomplishing the different activities and be eager to assist them if there will be circumstances of clarification or confusion. A performance task is included in the last part of the module to enhance the creativity of learners. Please use separate sheets in answering the pre-test, self-check exercises, and post-test.

For the learner:

The 2nd module in Arts 7 (Quarter 4) will help you understand the Philippine performance art through the representative Philippine theatrical forms that will be discussed in this module. It will guide you in appreciating the Filipino artistry through a discussion of their distinct characteristics, social and cultural significance, and history. For your better understanding and analysis of these new concepts, you will need to recall your knowledge on the principles and elements of art. This will help you appreciate this new learning journey. Please accomplish all the activities that were designed to make your learning experience more enjoyable.

This module has the following parts and corresponding icons:



What I Need to Know

This will give you an idea of the skills or competencies you are expected to learn in the module.



What I Know

This part includes an activity that aims to check what you already know about the lesson to take. If you get all the answers correct (100%), you may decide to skip this module.



What's New

In this portion, the new lesson will be introduced to you in various ways such as a story, a song, a poem, a problem opener, an activity or a situation.



What is It

This section provides a brief discussion of the lesson. This aims to help you discover and understand new concepts and skills.



What's More

These are activities for independent practice to support your understanding and new found skills from the topic. You may check the answers to the exercises



What I Have Learned

This includes questions or a blank sentence/ paragraph to be filled in as a way of processing what you learned from the lesson.



Assessment

This is a task which aims to evaluate your level of mastery in achieving the learning competency.



What I Can Do

This section provides an activity which will help you transfer your new knowledge or skill into real life situations or concerns.



Additional Activities

In this portion, another activity will be given to you to enrich your knowledge or skill of the lesson learned. This also tends retention of learned concepts.



Answer Key

This contains answers to all activities in the module.

At the end of this module, you will also find:

References

This is a list of all sources used in developing this module.

The following are some reminders in using this module:

1. Use the module with care. Do not put unnecessary mark/s on any part of the module. Use a separate sheet of paper in answering the exercises.
2. Don't forget to answer *What I Know* before moving on to the other activities included in the module.
3. Read the instruction carefully before doing each task.
4. Observe honesty and integrity in doing the tasks and checking your answers.
5. Finish the task at hand before proceeding to the next.
6. Return this module to your teacher/facilitator once you are through with it.

If you encounter any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator. Always bear in mind that you are not alone.

We hope that through this material, you will experience meaningful learning and gain deep understanding of the relevant competencies. *You can do it!*

MODULE 2

Before a Curtain Call

Representative Philippine Theatrical Forms

Learning Competency:

The learner:

1. identifies the theatrical forms celebrated all over the country throughout the year. (A7EL-IVa-1)



WHAT I NEED TO KNOW

Filipinos are known around the world to be hospitable and friendly, with many possessing a strong sense of humor and lightheartedness despite numerous challenges.

Within the context of artistic performances, Filipinos have a knack for maintaining a convincing appeal of being in character. No matter what a performer's personal dealings may be, the show must go on.

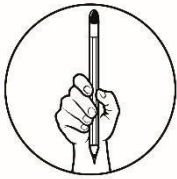
Our country's artistic forms of expression play a vital role in preserving our cultural roots. Supernatural events and even historical ones are often translated into an art form in order to these to be passed on to the next generation as reminders of why a certain place is so significant. One such example of these art forms would be the festivals which are celebrated all across the country in commemoration of religious and cultural themes. These have been discussed in the previous modules and, hopefully, you were able to familiarize yourself with the most popular ones and even research others after that. Perhaps one day you might even get to partake in these and cross them off your travel/bucket list, one by one.

If you had enjoyed reading about religious and non- religious festivals, this module is bound to expose you even further to more interesting art forms which our country takes pride in. Are you ready now? Let's go then!

Learning Objectives

In this module, you will be able to:

1. recognize representative theatrical forms celebrated all over the country and throughout the year,
2. determine distinct characteristics of representative Philippine theatrical forms,
3. appreciate the significance of representative theatrical forms in the preservation of traditional Filipino culture.



WHAT I KNOW

Direction: Read and answer the following questions carefully. Write the letter of your answer in your notebook.

1. Which among the following theatrical forms in the Philippines uses carton, a stick, a large white cloth, and candles as essential materials to achieve and highlight artistry?
 - A. *Senakulo*
 - B. Dance drama
 - C. Shadow Puppet Play
 - D. *Sarswela*
2. Which of the following characteristics of the *carillo* **DOES NOT** belong to the group?
 - A. This form uses flat objects to produce cut-out figures.
 - B. This form uses expressive and complex gesture language that reflects real-life actions.
 - C. This form uses translucent papers with proper light blending.
 - D. This form uses sticks and threads to support the movement of the object.
3. For a group task, your teacher assigned you to prepare a dance drama. One of the criteria for grading is its distinctiveness in comparison to the other theatrical forms. Since it is a dance performance, what should you consider as your main focus or as something to work hard for in order to achieve uniqueness in your performance?
 - A. The correct use of costume and other props
 - B. The appropriate selection of music
 - C. The precision of movements and gestures
 - D. The profoundness of the story to be told

4. The _____ are believed to be the original creators of the *moro-moro*.
- A. Chinese
 - B. Portuguese
 - C. Japanese
 - D. Spanish
5. It has been a conventional plot in stories –even nowadays—that two lovers are challenged and hindered by their differences in socio-economic status, educational attainment, and the like. Religious beliefs are also portrayed to be a crucial factor of consideration. Which among the following theatrical forms carries a plot that resembles the said situation?
- A. *Sarswela*
 - B. *Moro- moro*
 - C. *Senakulo*
 - D. Shadow Puppetry
6. *Sarswela* is a musical comedy or melodrama **usually** with three acts which deals with men's passion and emotions such as _____.
- A. love and hate
 - B. revenge and cruelty
 - C. fun and adventure
 - D. avarice (greed) or political problems
7. Which of the following **DOES NOT** need a well-defined and colorful character costume in the act?
- A. *Senakulo*
 - B. *Moro- moro*
 - C. Shadow Puppet Play
 - D. *Sarswela*
8. Theatrical forms hold a very significant role in the lives of the ancient Filipinos since _____.
- A. theatrical forms were considered the easiest way for Filipino parents and other family members to earn for a living
 - B. there were no televisions or other forms of mass media at the time that could provide wider audiences with the chance to witness a creative performance
 - C. the Philippines was the only Asian country for a time that knew of theatrical plays and this gave our country a great season of prominence and prestige
 - D. theatrical forms served as the frontline scheme of the government to battle against drug abuse and illegal usage

9. *Sarswela* or *Zarzuela*, the Father of Drama, can be described as the following **EXCEPT**:

- A. having actors and actresses who would help develop a story dealing with men's passion and emotions such as love, hate, revenge, cruelty, avarice (greed) or even some political issues
- B. having actors and actresses who would support a generally nationalistic theme and plot
- C. having actors and actresses who would usually be wearing traditional costumes like *Filipiniana*, *Barong Tagalog*, and other local attire in the conventional era
- D. having actors and actresses who would usually be wearing Western attire and costumes derived from the Spanish influences

10. *Senakulo* or *cenakulo* is a dramatic performance portraying the Passion and death of Jesus Christ. It is usually done during _____.

- A. Christmas Season
- B. Advent Season
- C. Lenten Season
- D. the whole year round

11. Majority of the Philippine theatrical forms were derived from:

- A. the digital advancement of our country
- B. the agricultural richness of the Philippines
- C. the historical encounter with the Spaniards
- D. the political injustices that greatly affected Filipinos

12. Which of the following is **TRUE**?

- A. All theatrical forms are mostly the same in nature only that they differ in the time of conduct.
- B. All theatrical forms are different in portrayal but they share the same origin.
- C. Each theatrical form has distinct characteristics that separate it from the rest.
- D. Each theatrical form is a preceding act of another, making them individual parts of a bigger production.

13. Under the inspiration of _____, the *carrilo* (one among the very first shadow puppet plays) was staged.

- A. Juan Luna
- B. Antonio Luna
- C. Jose Rizal
- D. Apolinario Mabini

14. The *moro-moro* is said to be unique in the Philippines because _____.
- there are no other countries that came up with or created a similar drama to this
 - the characters are usually made up of a fully-Filipino cast
 - it is supposed to be conducted among natural resources and reservoirs in the Philippines
 - it tells the story of how the Philippines got its name
15. *Prinsipe Rodante* is one example of _____.
- Senakulo*
 - Moro- moro*
 - Shadow Puppet Play
 - Sarswela*



WHAT'S NEW

Hello! How is your learning experience going? You must have had a great time with the previous module on religious and cultural festivals. This time, the module is designed to introduce you to another dynamic and colorful realm in the world of performing arts. Of course, to help clarify your new knowledge, let us see first how well you still remember all that you've learned in the previous module.

Supply the table below with the appropriate information. Copy and answer this in your notebook.

Festival	Place	Inspiration/ Reason of Celebration	Please check the appropriate box:	
			Religious	Non-religious
1. Sinulog				
2. Moriones				
3. Kaamulan				
4. Ati- atihan				
5. Kadayawan				
6. Dinagyang				
7. Panagbenga				
8. Maskara				
9. Pahiyas				
10. Fertility Dance				

Thank you for your effort in completing the table. On your notebook, kindly copy and answer the following questions:

1. Were you able to properly fill out the table? Which part did you consider easy? How about the difficult ones?
2. Complete the statement below:

My most favorite topic from the previous module was _____

_____ because _____



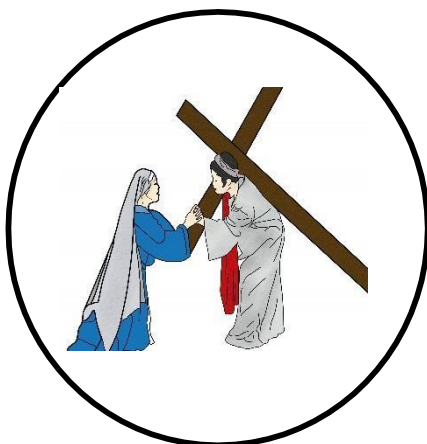
As you recall the most important insights you had in the previous discussions and expect more promising learning experiences in this module, you should remember that religious and regional festivals are essential parts of our culture. Religious festivals demonstrate our faithfulness to the customs and traditions of the faith that we carry. On the other hand, non-religious or cultural festivals showcase the scope of our rich heritage and mirror the different customs that our society has.

You have learned that each of these festivals play an important role in the totality of our identity as Filipinos. They bind cultural gaps and give us common ground as each festival ought to be respected by every Filipino regardless of what affiliation or locality they might be representing.

Before you will be immersed in a different art form that you will likewise love to explore, let us try another activity that will surely kick-start your excitement.

WORK OUT TO FIGURE OUT

Below are images that are widely known or are familiar to most Filipinos. Take your time to observe and try to label each one of them. Also, add some descriptions that you can best associate them with. Please write your answers in your notebook.



THE PICTURE SHOWS



THE PICTURE SHOWS:



THE PICTURE SHOWS:

Let's Ponder! Were you able to recognize the pictures? Please try to answer the following questions related to the activity above. Write your answers in your notebook.

1. Were you able to recognize the images? Where do you usually see them?
2. On what particular occasion do you usually witness scenes like this? Which kind of artistic performance do you think are they part of? Explain your answer.
3. Can you name some other similar performances?



WHAT IS IT

Hi there! Are you up for what's next? Please read the following discussions and take note of the most important details which you are about to come across

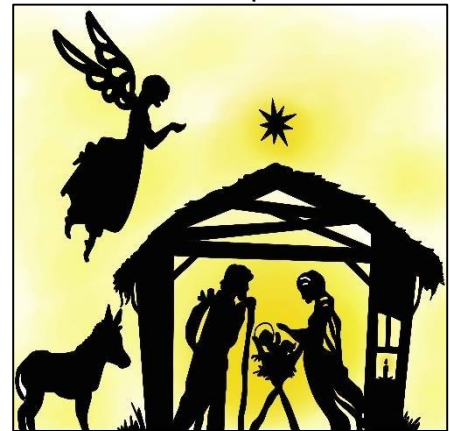
Representative Theatrical Forms in the Philippines

The Philippines is a country abounding in homegrown talents, especially when it comes to the diverse fields of visual and performing arts. Throughout the years, Filipinos have conquered numerous platforms and stages as their talents shone in singing, dancing, acting, directing and many other performing acts. Despite the hindrances caused by the pandemic, we continue to celebrate and indulge in the priceless contributions of the theater community and their irreplaceable role in society.

The theater is a place or sphere of reenactment wherein significant events or actions are accompanied by music, dance, and production all working in one accord. Each theatrical form covers a wide spectrum of resources and origins. Majority of our performing arts were derived from historical encounters with the Spaniards and neighboring countries.

Shadow Puppet Play

Back in the year 1898, shadow puppetry had already begun taking roots in the Philippines. Conceptualized by the country's national hero himself, the *carillo* was one of the first shadow puppet plays at the time, and it was staged by Dr. Jose Rizal. Using a carton and a stick, he positioned these behind a large, white cloth and used a candle to illuminate the back of the puppets to create the shadows.¹



Shadow puppet play

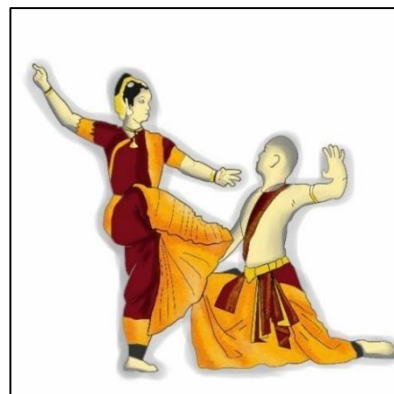
Shadow puppetry is an ancient art form. It is dramatic entertainment typically performed on a moonless night during a town fiesta or on dark nights after a harvest. It uses cut-out figures and flat objects. They are commonly held together by sticks and threads intended to support and create the movement of the puppets. Sometimes, colored translucent papers are used to give off different colors and effects to the cut-out expressions, which also depend on proper blending with light.¹

Though shadow play is considered an ancient form of storytelling, it continues to evolve over time. It is enhanced with varied techniques meant for improving the puppets and stages, whether through manual and digital technical aids. Shadow plays have been identified as vital parts of various cultures and traditions across Southeast Asian countries, particularly in Indonesia, Thailand, Malaysia, Cambodia and in other countries such as China.

¹ Lourdes R. Siobal, Ma. Honeylet A. Capulong, Ledda G. Rosenberger, Jeff Foreene M. Santos, Jenny C. Mendoza, Cherry Joy P. Samoy, Rabonni C. Roxas, and Johanna Samantha T. Aldeguer- Roxas. *Music and Arts- Grade 7 First Edition*. Department of Education, 2017.

Dance Drama

From the name itself, dance drama is a performance with scenes which are brought to life mainly through dance. It often has dialogue and can sometimes have a portion of singing. It is popularly used to retell famous national literature. Accompanied by appropriate music, it uses expressive body moments and complex gesture language that reflect real-life actions and recreate scenes which are delicately acted out. Sometimes, there are pantomimes, chants and costumes.



Dance Drama

Since it is a dance performance, its main focus would be the precision of movements and gestures as these create the most impact. However, just like any other public performances, dance drama likewise achieves or creates the right ambiance through the proper use of costumes, props, lighting, stage setup and many other visual factors.

Moro- moro

The *moro-moro* was believed to be created by Spanish priests. This was the earliest known form of organized theater featuring Muslim-Christian battles. All moro-moro plays follow the main plot of a Muslim-Filipino prince who loved a Christian princess. Their differences in religious beliefs became the main obstacle for their love for each other; thus, this holds the main flow of the story. *Prinsipe Rodante* is one example of a *moro-moro*.²



Moro-moro

Usually performed during festivals and fiestas throughout the Philippines, *moro-moro* was indeed part of almost every village back then. Local writers would rewrite scripts and dialogues to ensure that each moro-moro production is different from each other in terms of music, dance, act sequences, costumes and props.

The *moro-moro* is said to have originated from the Philippines as there are no other countries that have come up with or created anything similar to the drama. The moro-moro is sometimes also called the *comedia*.

² Lourdes R. Siobal, Ma. Honeylet A. Capulong, Ledda G. Rosenberger, Jeff Foreene M. Santos, Jenny C. Mendoza, Cherry Joy P. Samoy, Rabonni C. Roxas, and Johanna Samantha T. Aldeguer- Roxas. *Music and Arts- Grade 7 First Edition*. Department of Education, 2017.

Sarswela

Sarswela or *Zarzuela* is considered the Father of Drama. It is a musical comedy or melodrama usually composed of three acts which all deal with men's passion and emotions such as love, hate, revenge, cruelty, avarice (greed) or even political problems. It is usually written in prose, depicting the peculiarity of romantic love among idealized Filipino characters.

Since *zarzuelas* are generally nationalistic in theme and plot, actors and actresses would usually wear their traditional costumes such as the *Filipiniana*, *Barong Tagalog*, and other local attire in the featured era. The props and stage design would also be inspired by traditional



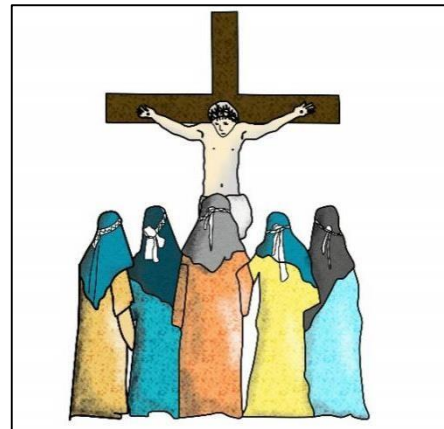
Sarswela

Filipino motifs and crafted with local resources.

Though the *zarzuela* may seem similar with other performances that are accompanied by song and dance, it remains unique as it depicts stories told in integrated local folklore and is carried through the alternating combination of song and speech, vocal ensembles, folk music and dance.³

Senakulo

Senakulo or *cenaculo* is a dramatic performance portraying the Passion and death of Jesus Christ. It is usually done during the Lenten season and is widely anticipated as Catholicism is the dominant faith in the Philippines, professed by more than 85% of the population. It takes at least eight days to be performed, usually starting on Palm Sunday and lasting until Easter Sunday. The complexity of how the *senakulo* is conducted may vary from one church to another. Also, as seasons are dynamic and changing, there have been modernized versions of *senakulo* that deviate from the conventional set-up. These adaptations still manage to showcase the same story line and messages usually inspired by Biblical stories from the Old and New Testaments.



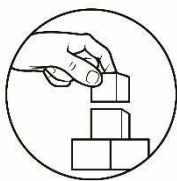
Senakulo

³ Lourdes R. Siobal, Ma. Honeylet A. Capulong, Ledda G. Rosenberger, Jeff Foreene M. Santos, Jenny C. Mendoza, Cherry Joy P. Samoy, Rabonni C. Roxas, and Johanna Samantha T. Aldeguez- Roxas. *Music and Arts- Grade 7 First Edition*. Department of Education, 2017.

As for the costumes and props used in *senakulo*, these are also inspired by the Biblical times and are intended to create a historically authentic portrayal in the performance. *Telon*, a proscenium- type stage with painted cloths or paper backdrops, is commonly used for *senakulo* set- ups.⁴

The theatrical forms stated above held a very significant role in the lives of the ancient Filipinos as there were no televisions or other forms of mass media at the time that could provide wider audiences with the chance to witness a creative performance. Whether it was for *siesta* time or for an important occasion, theatrical performances were a valuable source of enjoyment and fulfillment for both the participating artists and the eager audience. They long served as recreational plays, and were the traditional counterparts of the concerts and shows of today.

⁴ Lourdes R. Siobal, Ma. Honeylet A. Capulong, Ledda G. Rosenberger, Jeff Foreene M. Santos, Jenny C. Mendoza, Cherry Joy P. Samoy, Rabonni C. Roxas, and Johanna Samantha T. Aldeguer- Roxas. *Music and Arts- Grade 7 First Edition*. Department of Education, 2017.



WHAT'S MORE

Right now is the perfect time to check just how much you've learned. Kindly fill out the learning chart below with the appropriate information based on what you have just discovered from the discussion above.

Representative Theatrical Form	Distinct Characteristic/s	Props and Costumes Used	Origin/ Historical Significance
1. Shadow Puppet Play			
2. Dance Drama			
3. <i>Moro- moro</i>			
4. <i>Sarwela or Zarzuela</i>			
5. <i>Senakulo or cenakulo</i>			



WHAT I HAVE LEARNED

Great job! Now, let us try to review your answers. Kindly respond to the following questions and write these in your notebook:

1. Which among the five (5) representative Philippine theatrical forms have you experienced watching in person? If you haven't watched one yet, visit a site on the internet and watch at least three among them. Have you observed any of the distinct characteristics you have listed above in those particular performances?
2. When watching these theatrical forms, does it make you feel proud to be a Filipino? Why or why not?
3. How do you think these theatrical forms help in the preservation of Filipino culture?
4. In this fast-paced time we're living in, digital platforms and apps seem to be the preference of the majority over on-stage productions like theatrical plays as they are more convenient to watch. As a Filipino youth, how would you support the Philippine theater industry and prevent it from disappearing entirely?



ASSESSMENT

Direction: Read and answer the following questions carefully. Write the letter of your answer in your notebook.

1. Which among the following theatrical forms in the Philippines uses carton, a stick, a large white cloth, and candles as essential materials to achieve and highlight artistry?
 - A. *Senakulo*
 - B. Dance drama
 - C. Shadow Puppet Play
 - D. *Sarswela*
2. Which of the following characteristics of the *carillo* **DOES NOT** belong to the group?
 - A. This form uses flat objects to produce cut-out figures.
 - B. This form uses expressive and complex gesture language that reflects real-life actions.
 - C. This form uses translucent papers with proper light blending.
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3. For a group task, your teacher assigned you to prepare a dance drama. One of the criteria for grading is its distinctiveness in comparison to the other theatrical forms. Since it is a dance performance, what should you consider as your main focus or as something to work hard for in order to achieve uniqueness in your performance?
 - A. The correct use of costume and other props
 - B. The appropriate selection of music
 - C. The precision of movements and gestures
 - D. The profoundness of the story to be told

4. The _____ are believed to be the original creators of the *moro-moro*.
- A. Chinese
 - B. Portuguese
 - C. Japanese
 - D. Spanish
5. It has been a conventional plot in stories –even nowadays—that two lovers are challenged and hindered by their differences in socio-economic status, educational attainment, and the like. Religious beliefs are also portrayed to be a crucial factor of consideration. Which among the following theatrical forms carries a plot that resembles the said situation?
- A. *Sarswela*
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6. *Sarswela* is a musical comedy or melodrama **usually** with three acts which deals with men's passion and emotions such as _____.
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7. Which of the following **DOES NOT** need a well-defined and colorful character costume in the act?
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 - B. there were no televisions or other forms of mass media at the time that could provide wider audiences with the chance to witness a creative performance
 - C. the Philippines was the only Asian country for a time that knew of theatrical plays and this gave our country a great season of prominence and prestige
 - D. theatrical forms served as the frontline scheme of the government to battle against drug abuse and illegal usage

9. *Sarswela* or *Zarzuela*, the Father of Drama, can be described as the following **EXCEPT**:

- A. having actors and actresses who would help develop a story dealing with men's passion and emotions such as love, hate, revenge, cruelty, avarice (greed) or even some political issues
- B. having actors and actresses who would support a generally nationalistic theme and plot
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- D. having actors and actresses who would usually be wearing Western attire and costumes derived from the Spanish influences

10. *Senakulo* or *cenakulo* is a dramatic performance portraying the Passion and death of Jesus Christ. It is usually done during _____.

- A. Christmas Season
- B. Advent Season
- C. Lenten Season
- D. the whole year round

11. Majority of the Philippine theatrical forms were derived from:

- A. the digital advancement of our country
- B. the agricultural richness of the Philippines
- C. the historical encounter with the Spaniards
- D. the political injustices that greatly affected Filipinos

12. Which of the following is **TRUE**?

- A. All theatrical forms are mostly the same in nature only that they differ in the time of conduct.
- B. All theatrical forms are different in portrayal but they share the same origin.
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13. Under the inspiration of _____, the *carrilo* (one among the very first shadow puppet plays) was staged.

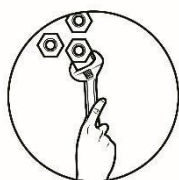
- A. Juan Luna
- B. Antonio Luna
- C. Jose Rizal
- D. Apolinario Mabini

14. The *moro-moro* is said to be unique in the Philippines because _____.

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- B. the characters are usually made up of a fully-Filipino cast
- C. it is supposed to be conducted among natural resources and reservoirs in the Philippines
- D. it tells the story of how the Philippines got its name

15. *Prinsipe Rodante* is one example of _____.

- A. *Senakulo*
- B. *Moro- moro*
- C. Shadow Puppet Play
- D. *Sarswela*



WHAT I CAN DO

SHOW IN A SHOE BOX

Representative Philippine theatrical forms are performances that are supported by grand production and creative designs. At this point, you might feel a bit disappointed that you cannot experience them in person yet due to the pandemic, so we will try to recreate our own mini version in the meantime.

You will be preparing a simple 5-minute shadow puppet play using a shoe box as your main theater and paper cut-outs on sticks as your characters. Your story may revolve around any social or cultural issue that concerns you as a Filipino youth. You can choose from these two modes of submission:



1

Write a script/ story board to guide you in your 5-minute shadow puppet play. Take a photo of your output using your cellphone or any similar device and submit it to your facilitator via email. Submit a copy of your original script as well.

You may also have two options in making your shoe box theater for this activity:

1

Using your smartphone or any electronic device that you have with you, please check the following link for the step-by-step procedure in doing this miniature craft:

<https://youtu.be/4Vig2wEIEFo>

2

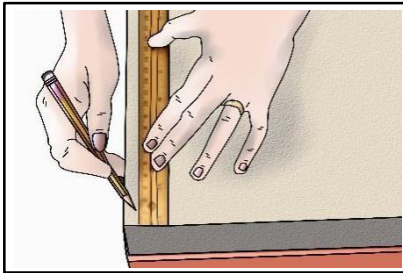
Follow the step-by-step procedures illustrated below.

You will need the following materials:

- empty shoe box
- ruler
- skewers or straw
- brush, black paint
- scissors
- cutter
- white or black chart sheet (illustration board will do)
- white tissue paper
- spotlight/ flashlight

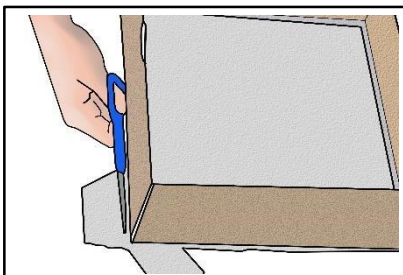
Provide pictures of the needed materials

Do you have everything you need? Let's get started then!

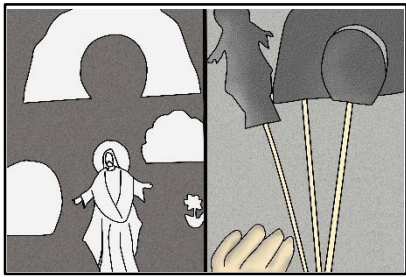


HERE'S HOW:

1. Mark and cut a 1cm gap line on all sides of the shoe box.



2. Attach the tissue or thin white cloth to one open side of the shoe box. Cut any excess part of the tissue on the sides. This shall serve as your white screen. Set it aside and let it dry.



3. Using your cardboard or chart, draw and cut your story images or elements such as the characters, trees, props and other necessary figures. Your cutout elements will depend on your story board/ story line. Don't forget to be creative! Upon finishing your cutouts, attach them on sticks with tape as their handle.



4. If you have a permanent or fixed setting, you may already glue your props or cutouts onto specific areas for a more convenient performance. Turn your spotlight/ flashlight on and put it against your shoe box theater. You may now start your show!

Note to the learner:

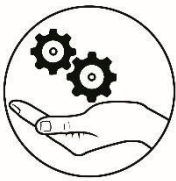
In case you do not have any smartphone or electronic gadget with you for recording, you may have this alternative activity:

1. Create a storybook which revolves around any social or cultural issue that concerns you as a Filipino youth. It should be equivalent to a 5-minute shadow puppet show that will showcase a sample theatrical art form. Make sure that you will describe the characters and setting in vivid details to assist the readers in imagining and visualizing the appropriate scenery. Also, take note that the illustrations must be black and white to imitate shadow figures. Make it a goal that your teacher/ possible reader will have an interesting experience of shadow puppet play even if it will be told through the power of your words and illustrations.

The activity will be assessed using the following rubrics:

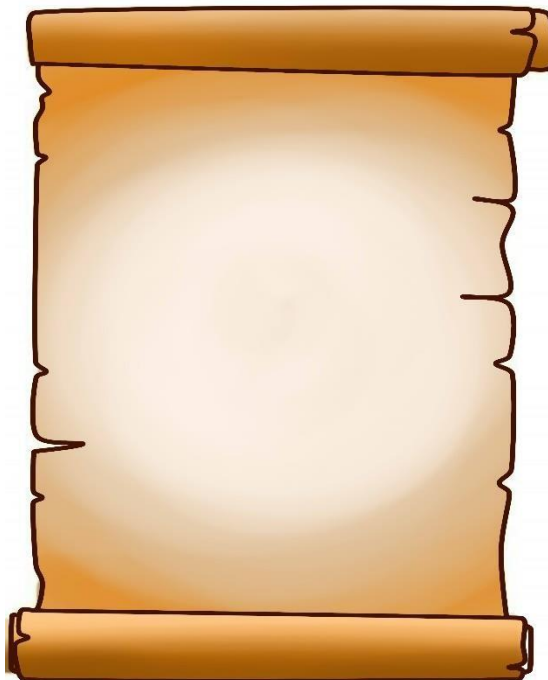
Criteria	5	4	3	2	1
Elements of Arts and Principles of Design	Planned carefully, showed effective use of at least 4 elements of art and applied 5 principles of design to produce outputs that display the characteristics of the arts in a given place	Used 3 elements of art and 4 principles of design in creating their output that illustrates the characteristics of the arts of a given place	Used 2 elements of art and 3 principles of design in their output. that illustrates the characteristics of the arts of a given place	Used 1 elements of art and 2 principles of design in creating their output. that illustrates the characteristics of the arts of a given place	Did not use any elements of art and principles of design in creating their output. that illustrates the characteristics of the arts of a given place
Creativity/ Originality	Illustrates/ shows original ideas and interpretations of the given activities or artworks and innovates materials used.	Shows original ideas and interpretations but does not innovate with the materials used.	The student tries an idea, but it lacks originality, does not innovate with the materials used.	Does not try new idea nor innovate with the materials used.	The student shows no evidence of original thought.
Effort/ Perseverance	The activity is beautifully and neatly finished and passed on time	The activity is finished and passed on time but is rushed in appearance.	The activity is finished and passed on time but needs much improvement.	The artwork was passed on time but unfinished.	The artwork is unfinished and was not passed on time.

Craftsmanship / Skill/ Consistency	The artwork was beautiful and patiently done.	With a little more effort, the work could have been outstanding, but lacks finishing touches.	The student showed average craftsmanship; adequate, but not as good as it could have been; done carelessly.	The student showed below average craftsmanship, lack of pride in finished work.	The student showed poor craftsmanship; evidence of laziness or lack of understanding.
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ADDITIONAL ACTIVITIES

Your best friend Noel is a Filipino but he sees the Philippine performing arts as a waste of time, talent and energy. He is unaware of the value and potential of Philippine theatrical forms and their contributions to society. Every time there are theater or role plays in your class, he does not join. How would you encourage Noel to appreciate the significance of representative theatrical forms? Write a letter to him on a piece of paper like the one below. Do this on your notebook.



1. C
2. B
3. C
4. D
5. B
6. C
7. C
8. B
9. D
10. C
11. C
12. C
13. C
14. A
15. B

What I Know (Pre-Test) / Assessment (Post Test)



Answer Key

Module 2

References

Lourdes R. Siobal, Ma. Honeylet A. Capulong, Ledda G. Rosenberger, Jeff Foreene M. Santos, Jenny C. Mendoza, Cherry Joy P. Samoy, Rabonni C. Roxas, and Johanna Samantha T. Aldeguer- Roxas. *Music and Arts- Grade 7 First Edition*. Department of Education, 2017.

Sources

Living, Simple. *Simple Living*. 2018. <https://youtu.be/4Vig2wEIEFo> (accessed May 22, 2020).

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