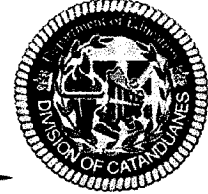




Republic of the Philippines
Department of Education
Region V (Bicol)
DIVISION OF CATANDUANES
Virac, Catanduanes



TO : Public Schools District Supervisors
Elementary & Secondary School Heads
All concerned

FROM : SOCORRO V. DELA ROSA, CESO VI
Schools Division Superintendent

SUBJECT: PARTICIPATION OF DEP.ED CATANDUANES TO THE CELEBRATION OF
CATANDUNGAN FESTIVAL 2017

Date : October 10, 2017

RELEASED

DepEd, Division of Catanduanes

RECORDS SECTION

Date **OCT 11 2017**

Time: **1:45 P.M.**

Initial/Signature: *[Signature]*

1. This office in coordination with the Provincial Government is spearheading the competition on "Padadyaw sa Tinampo" which will be held on October 26, 2017. This is in connection with the Catandungan Festival celebration on its 72nd Foundation Anniversary. All municipalities are encouraged to participate to this activity.
2. Cash prize and Certificate of Appreciation will be awarded to the first three winners and a consolation prize to non-winners:

1 st Prize	-	P40,000.00
2 nd Prize	-	30,000.00
3 rd Prize	-	20,000.00
Consolation Prize	-	10,000.00
3. Deadline of submission of entry will be on or before October 16, 2017 at the office of the Schools Division Superintendent.
4. Please be informed further that practice/rehearsals of participants on Saturdays and Sundays shall be granted service credit per DepEd Order No. 53, s. 2003.
5. Travelling expenses of participants to this activity will be charged against local funds/school MOOE.
6. Attached is the 2017 Padadyaw sa Tinampo (Street Dancing) Administration and Management Guidelines and the Composition of the Working Committees.
7. For information, guidance, compliance and immediate dissemination of this Memorandum is hereby desired.

**PADADYAW SA TINAMPO
(Street Dancing)
CATANDUNGAN FESTIVAL 2017**

ADMINISTRATION AND MANAGEMENT GUIDELINES

1. Registration of Legitimacy

The contest is open to all DepED permanent employees to perform the traditional Pantomina.

2. Each contingent shall have 10 couples and 5 pairs bakayaw .

3. All participating contingents shall be judged in the street dance/moving choreography and in the dance exhibition for 7 to 9 minutes, including entrance and exit. Two percent (2%) will be deducted from the final rating for non- compliance of this rule.

4. The costume shall be followed as stated in the literature.

5. The music is Pantomina minor by Antonio "Tang Tolin" Arcilla. Each contingent shall provide their own karaoke or sound system.

6. All participating contingents are not allowed to use streamers that will reveal their identity. Only the placard contestant number should be used as their identification that will be provided by the committee.

7. All participating contingents should be at the assembly area, Provincial Capitol grounds at 12:00 noon, October 26, 2017 for the head count and last minute instruction.

8. Exhibition will be at the Virac Plaza Rizal Covered Court right after the street dancing competition.

9. The contingents shall be responsible for their rehearsals.

10. Criteria for judging:

A. STREET DANCE/MOVING CHOREOGRAPHY (30%)

Rhythm/Tempo/Dynamics/Coordination	25%
Interpretation (expression, vitality/creativity).	25%
Style/ Technique (execution of movements)	25%
Costumes and props	<u>25%</u>
TOTAL	100%

B. DANCE EXHIBITION (70%)

1. Performance	25%
<ul style="list-style-type: none"> • Mastery of the dance • Movement quality and dynamics • Precision of dance steps and the use of space. 	
2. Choreography	25%
<ul style="list-style-type: none"> • Movements and phrasing • Clarity of the sectioning of dance • The use of the levels 	

3. Costume and Props 25%

- Relevance/Appropriateness of Costumes and props
- Artistry and design of the costumes
- Use/Rotation/Importance of props to the dance

4. Interpretation 25%

- Expression, vitality, creativity

TOTAL 100%

Note: Judges will be distributed along the parade route to judge moving choreography.

12. The decision of the Board of Judges is final and irrevocable and non-appealable.

- The Committee

BILLETING SCHOOLS

VIRAC PILOT ES	Municipalities of Baras, Panganiban, and Pandan,
JMAMES	Municipalities of Bato, Caramoran, and Viga
TAYTAY ES	Municipalities of Bagamanoc, and Gigmoto
VIRAC CENTRAL ES	Municipalities of San Andres, San Miguel, and Virac

EXECUTIVE COMMITTEE

JOSEPH C. CUA
Governor

SOCORRO V. DELA ROSA
Schools Division Superintendent

RICO P. ROMERO
Managing Director, Catanduanes Cultural Troupe

SHIRLEY A. ABUNDO
Vice-Governor

BERNIE C. DESPABILADERO
Asst. Schools Division Superintendent

JOSEFA V. ZAPE
Chief, Education Supervisor- CID

MIGUEL C. OGALINOLA
Chief, Education Supervisor – SGOD

NELSON T. SICIO
Education Program Supervisor

ROMEL T. PETAJEN
Education Program Supervisor

AMELIA B. CABRERA
Education Program Supervisor

AUGUSTO R. VARGAS
Master Teacher 2, VPES

MEMBERS

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Education Program Supervisor

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Education Program Supervisor

JEZRAHEL T. OMADTO
Education Program Supervisor

GINA B. PANTINO
Education Program Supervisor

GINA L. CUSTODIO
Education Program Supervisor

CYNTHIA L. SONEJA
Education Program Supervisor

JESSLYN T. TAWAY
Education Program Supervisor

WORKING COMMITTEES

Committees	In-charge
Program / Invitation and Documentation	Chairman –Gina B. Pantino Co-chairman - Aroline Borja Members - Ma. Sionne May T.Crispino
Awards	Chairman – Gina L. Custodio Co-Chairman - Ma.Gina M. Templonuevo Member - Sarah S. Chiong Imelda S. Abejo
Marshal/Peace & Order	Chairman - Frankie T.Turalde Co-Chairman -Elias B. Abundo Members - Delfin Tabuzo - Joan Tupas- Miguel Salvante
Food and Snacks	Chairman –Brenda Villarey Co-Chairman- Nieva D. Tuibeo Members - Ma. Audrea L. Vivo
Judging Paraphernalia	Chairman - Jezrahel T. Omadto Co-Chair - Jennifer Metica Member - Shelita G. Valeza
Tabulators	Chairman - Angelo James Aguinalde Members - Accounting Personnel
Usherettes	Chairman - Merly T. Gonzales Members - All Female PSDS
Medics	Cairman - Amylou B. Celso Members – Medical Personnel
Accommodation	Chairman – Edgar Rima Co-chair - Eva S. Tolentino Members - Miguelito Rodriguez - SDO utility personnel
Secretariat	Chairman - Romel G. Petajen Members - Amelia S. Cabrera - Nelson T. Sicio - Augusto Vargas
Decoration	Chairman – Jane Tuplano Co-chair - Salvador Panti Hermes Magtangob Members - DALCs & Mobile Teachers

PANTOMINA CATANDUANES 2

Dance Researcher : Ma. Chatita L. Lorenzana
Creative Concept: Dr. Estrella S. Placides
Resource Persons: Cong. and Mrs. Jose and Rosita M. Alberto
Hon. and Mrs. Surtida
Mrs. Soledad Tejada
Mrs. Estela T. Monjardin
Mr. Rico M. Romero
Dance Presenter: Dancers from different municipalities
Place and date recorded: Virac, Catanduanes; 1977-2007
Meaning: Pantomime, courtship dance of the rooster and the hen
Dance culture: Christian
Place of origin: Catanduanes
Ethnolinguistic group: Bicolano, Catandungeño
Classification: Courtship, social
Performers: Male and female

Background/Context:

The Bicol Region is home to the *Pantomina*, a dance widely popular in every town of Catanduanes. *Pantomina* is Spanish for pantomime, movements imitating the courtship movements of the rooster and the hen. *Pantomina* Catanduanes shows the ardent pursuit of a lover of his beloved.

This dance is usually done by newlyweds during the wedding feast. In the course of the dance, coins are thrown for the couple and paper bills are pinned on their clothes. The relatives of the bride pin their bills on the bridegroom. Likewise, the relatives of the bridegroom pin their bills on the bride, each group trying to outdo each other. At the end of the dance, the money is collected in a *panuelo* (scarf) or in an upturned *karagomoy* hat and presented by the husband to his wife.

Movements / Steps particular to the dance:

6. *Paso* - introduction
7. *Binanog* - getting acquainted
8. *Sigay* - flirting
9. *Sarisid* - courting
10. *Bukod* - pursuing

Dance properties

Costume

Female

Top - Catandungan *kimona*, *alampay*

Skirt - knee-length *tapis*

Footwear - *sapatilla* (slippers with closed toes)

Male

Top - barong, *camisa china*, *panuelo*

Pants - black or any dark color

Footwear - *sapatilla*

Props - *daric-hon* (*tuba* container made of bamboo), glass with *tuba*, *sumsuman* (food that goes with a drink of *tuba*)

Musical accompaniment - *Pantomina Minor*

Music - 2/4, 3/4 time

Count - 1, 2 for 2/4 time; 1, 2, 3; 1 & 2 & 3 for 3/4 time

Formation - Partners stand opposite each other, 6 feet apart.

When facing audience, girls stand left side of the boy.

BASIC DANCE STEPS/ MOVEMENTS/ GESTURES

1. *Paso uno* - Step R ft forward (ct. 1), close L ft to R (ct.2); step L ft forward (ct 1), step R ft close to L (ct. 2)
2. *Paso dos* - Take seven steps walking backward (ct. 1,2,3,4,5,6,7); then, take a pivot turn to L facing center and scratch with R (ct. 8).
3. *Paso tres* - Take three steps moving forward (ct. 1,2; 1), step L ft backward changing weight to L (ct.2)
4. *Binanog* - Girl: Take waltz step R and L, raising R and L arm alternately in inverted T position, fist slightly closed (ct. 1, 2, 3).
Boy: Take waltz step R and L, both arms raised in inverted T position while executing the *Bicol engañó*.
5. *Sigay* - Girl: R ft placed obliquely front, leading; L ft raised at rear close to heel of R ft, take small steps clockwise, maintaining feet position (ct. 1 & 2 & 3 &), hands placed on upper buttocks, flexed fingers spread and pointing upward.
Boy: Step R ft forward (ct. 1,2), scratch L ft backward knees slightly bent (ct 3); arms bent at elbows, raise sideward (ct. 1,2), flap arms down (ct. 3) (simulating flapping of wings).
6. *Sarisid* - Girl: Feet close together, heels raised, knees bent, hands flexed and placed on the upper buttocks, fingers pointing upward, take mincing steps clockwise (ct. 1 & 2 & 3 &) while swaying the hips left and right.
Boy: R ft placed obliquely forward, leading; L ft raised at rear close to the heels of R ft, take small pivot steps moving clockwise, L arm raised upward, L palm facing R, fingers spread apart, R arm tapping right buttocks loudly (ct. 1 & 2 & 3 &).
7. *Bukod* - Girl: Feet close together, heels raised, knees slightly bent, hands clutching skirt on both sides, slightly raising the skirt, take small running steps to the R while looking over shoulder at partner (ct. 1 & 2 & 3 &), then take small running steps moving backward to partner's position looking straight at partner (ct. 1 & 2 & 3 &); then take small running steps forward to the L looking over shoulder at partner (ct. 1 & 2 & 3 &); then take small running steps moving backward facing partner back to original position (ct. 1 & 2 & 3 &). (See illustration)



Boy: Take 1 step back with L putting weight on L, point R ft in front while raising both arms up in V position, fist slightly closed, in preparatory position; then R ft cross over L (ct 1 &) twist body a little to the L; L ft cross over R (ct 2 &) twist body a little to the R; R ft cross over L (ct. 3 &) twist body a little to the L. Boy follows girl's direction, always facing

Music **A**

Partners face each other

Intermission: *Binanog*

Movement of Boy and Girl are done simultaneously.

Girl

(a) Take waltz step alternately R and L, arms alternately R and L raised in inverted T position, the other arm dangling lightly at sides.

8M

(b) Hold R hand of boy, step R ft (ct 1, 2), raise L ft (ct 3); step L ft (ct 1, 2), raise R ft (ct 3)

6M

(c) Drop hands. Take 3-step turn (ct 1, 2, 3)

2M

Boy:

(a) Take waltz step alternately R and L, arms raised in inverted T position, executing *Bicol engañó*.

8M

(b) Hold R hand of girl, step R ft (ct 1, 2), raise L ft (ct 3); step L ft (ct 1, 2), raise R ft (ct 3)

6M

(c) Drop hands. Take 3-step turn (ct 1, 2, 3)

2M

II

Music **C**

Partners face each other

Intermission: *Sigay*

Movements of Boy and Girl done simultaneously

Girl: (a) Place R ft obliquely front, leading; L ft raised at rear close to heel of R ft, take small steps moving clockwise, maintaining feet position (ct 1 & 2 & 3 &); hands placed on upper buttocks, flexed fingers spread and pointing upward, hips swaying to every count.

8M

Boy: (a) Do the *sigay* around the girl moving counterclockwise

8M

III

Music **D**

Intermission: *Sarisid*

Movements of boy and girl are done simultaneously.

Girl: (a) Do *sarisid* steps for girls moving counter clockwise

8M

Boy: (a) Do *sarisid* steps for boys following the girl

8M

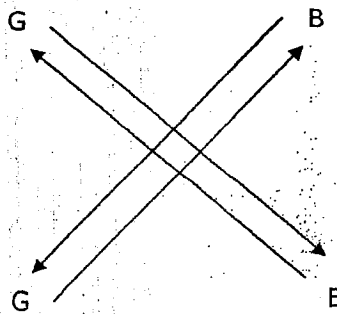
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Music **B**

Girl: (a) Do the *sigay* around the boy moving counterclockwise

8M

- partners waltz to the R then takes original position at the back.
9. *Entrecuatro* - Two pairs facing the center, boys exchanging position with the other girl (not their partner), following an X direction. (See illustration).



10. *Bulang* - teasing match
11. *Kuyas* - Scratch with the ball of the R (L) ft backward while rising up on L (R) shouting "HUUPPSS!!!"

INTRODUCTION

Music Introduction

MARÇA

Face audience

Intermission: *Paso*

- | | |
|---|----|
| (f) Take 3-step turn to R (ct. 1,2,3) arms at sides, bow to audience (ct 1, 2, 3). | 2M |
| (g) Take 3-step turn to L (ct 1, 2, 3) arms at sides, bow to partner (ct 1, 2, 3). | 2M |
| (h) Execute 16 <i>paso uno</i> steps moving forward, raising shoulders lightly at every count (ct 1, 2, 3, 4) (2 measures), girl's arms hanging lightly at the sides; boy's arms squared at the sides. | 8M |
| (i) Execute 7 <i>paso dos</i> steps moving backward (ct 1,2,3, 4 1, 2, 3,); then execute 1 <i>kuyas</i> (ct 4) | 2M |
| (j) <i>Entrecuatro</i> to other girl's (boy's) place moving forward (ct 1, 2,3 4.), meet R to R shoulder and bow to each other at center while pivoting clockwise; <i>paso dos</i> to the girl's (boy's) place (ct 1, 2, 3, 4), walk to your partner's place (ct 1, 2, 3, 4), walk to your original position exchanging places with the other boy (girl) (ct 1,2, 3,4). (See diagram) | 4M |

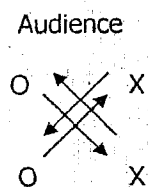


Diagram A

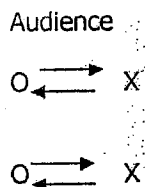


Diagram B

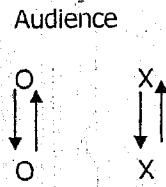


Diagram C

V

Music A

Intermission: *Paso*

- Girl: (a) Facing audience, execute 8 *paso tres* steps moving forward, raising shoulders lightly at every count (ct 1, 2, 3, 4) girl's arms hanging lightly at the sides 8M
- (b) Execute 7 *paso dos* steps moving backward (ct 1,2,3, 4 1, 2, 3,); then execute 1 *kuyas* (ct 4) 2M
- © Facing partner, execute do si do R to R shoulder to partner's place (ct 1, 2, 3, 4) 2M
- (d) Repeat going back to original places passing L to L shoulder moving backward 2M
- (e) Repeat (a), (b), (c), (d)
- Boy:(a) Facing audience, execute 8 *paso tres* steps moving forward, raising shoulders lightly at every count (ct 1, 2, 3, 4) arms hanging lightly at the sides, fist closed, shoulders squared 8M
- (b) Execute 7 *paso dos* steps moving backward (ct 1,2,3, 4 1, 2, 3,); then execute 1 *kuyas* (ct 4) 2M
- © Facing partner, execute do si do R to R shoulder to partner's place (ct 1, 2, 3, 4) 2M
- (d) Repeat going back to original places passing L to L shoulder moving backward 2M
- (e) Repeat (a), (b), (c), (d)

VI

Music B

Intermission: *Bacayao*

Boy and girl:

- (a) Partners face each other. Execute waltz steps R and L 8M

Bacayao partners

- (b) Enter partners. Do the *bacayao*. 8M

VII

Music D

Intermission: *Bukod*

Movements of boy and girl are done simultaneously

- Girl: (a) Do *sarisid* steps moving counterclockwise. 16M

- Boy: (a) Do *sarisid* steps moving counterclockwise. 16M

Repeat (a) this time taking free directions but ending up at the last measure in the original position. 4M

Girl: (b) Execute waltz steps R and L. 2M

© Lightly touch handkerchief spread in front of Boy 1M

(d) Step on the handkerchief with both feet, place both hands on upturned hands of boy (ct 1,2), then sits on his lap (ct 3) 1M

V

Music E

Intermission: *Finale*

All dancers join hands forming a square. Execute waltz steps moving clockwise, raising joined hands up (ct 1, 2, 3); take another waltz step moving backward, lowering joined hands. 7M

Boys drop hands, raise joined hands together and lower to bow to audience. 1M