



Folk dance of Myanmar

Presented to

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Bjo (Byaw) Dance

The Bjo dance usually takes place after the conclusion of a religious deed especially alms-giving, donation, novation or ordination ceremonies is released. As bjo music is monotone and constant, normally it is not accompanied by dance. However, in some areas, bjo beat is drawn into the dance as some adults and even the elder, particularly the donors because they are overwhelmed with rapture and joy over their deed of religious merit. The development of bjo dance is an evitable consequence of these important performances.



U Shway Yoe Dance

Some scholars opine the emergence of that this folk dance could be traced back from the beginning of British colonial rule. The performer of this comic dance is a man who dresses like a typical old Myanmar gentleman with a long neatly trimmed mustache, a scarf around his neck, a spotted turban or headgear, a square patterned sarong around his waist. He uses one hand to hold a lady's open parasol in one hand, while the other will move with dance gestures. He also makes comic faces. On the accompaniment, the music he shakes his mustache moves his head, eyeballs, and eyebrows at the same time. Despite his formal dress, his actions present as if he is looking for a beautiful young girl. The audience burst into laughter while seeing his comics and antics. On some occasions, there will be the presence of another comic character who is introduced in a supporting role. It is a female dancer with the role name of Daw Moe. Daw Moe is characterized as a middle-aged spinster who is on a lookout of a good husband. She dresses herself up and acts like a young lady and dances flirtingly with U Shway Yoe who does not like spinsters always chase beautiful young girls. It is believed that the U Shway Yoe dance satirizes some Myanmar of the old upper class who becomes social misfits due to their idiosyncrasies and eccentricities. The dance aptly pokes fun at both the aging male philanderer and fastidious spinster. The reasons given above explain why this fork dance is so common in both the countryside and town. The name Shway Yoe caught on in the art and commercial worlds. These samples of traditional dance are what Myanmar could crown on, and they are time-considered honored tangible aspects of Myanmar culture. And persistently contribute to remain as part and parcel of Myanmar folk culture.



Naban Zan Dance

Another folk dance Naban Zan Dance, is also common Myanmar and favored by the local people. People named this dance after the trendy hairstyle favored by youngsters in the ancient time. Tufts of hair are tied on either side of the head to hang over the ear. The dancer is a boy of the early teen with a naban zan hairstyle, circular paint of thanakha make-up on his cheeks. Due to the cloth as accessories like a round of “gold” pendant, “gold” bangles and anklets, the performer looks like a young boy of the immemorial time. With the accompaniment of an orchestra composed of five to seven instrumentalists, he dances and prances boyishly to the percussion music. This dance is played on festive occasions, particularly for the fundraising for social welfare and religious works.



Ou-zi dance (Ooh-si)



This kind of traditional art is performed by the ou: zi drum players, who are accompanied by an orchestra usually composed of at least 4 instrumentalists. These 4 instruments include drum, oboe, cymbals, and bamboo clapper player. The ou:zi dancer plays the ou:zi drum, dances and sings at the same time. When he is tired, the cymbals player or bamboo clapper player will take over him. Ou-zi dance steps are quick and movements are jerky. Solo and chorus singing alternate. The ou-zi dance is usually performed in some important occasions like the local and the pagoda festival due to its lyrics. What makes ou-zi dance outstanding from other kinds of dance is the chanting of “Thangja” (thangyat), an antiphonal chant usually amusing or satirical sung to the accompaniment of ou:zi. Because the ou-zi could add boisterous and pastoral atmosphere to the festivals, it is performed on all happy and joyous occasions.

Roesah Kohheng 055

Five stones (Folk play)



Five stones is a traditional game that was popular with children in the kampong days. Few may know about its ancient origins, and its popularity declined with the urbanisation of Singapore. However, it has seen a few revivals through the efforts of schools, community organisations and government agencies.

History and origins

The knuckle, wrist, or ankle bones of goats, sheep, and other animals have been used in games of five stones. Such objects have been found in prehistoric caves in Kiev, Ukraine, and pictures of the game are depicted on jars from ancient Greece.

Five stones is also known by a variety of other names, including Jackstones, Chuckstones, Dibs, Dabs, Otadama, Tally, and Knucklebones. Jacks is a variant of five stones in which a ball is used. In Malaysia, the game is known as Batu Seremban.

Instead of stones, the game can be played using five small triangular or pyramid-shaped cloth bags which are filled with either sand, rice or dried beans. It is a good gauge of one's dexterity and hand-eye coordination.⁵

Five stones in Singapore

This used to be a popular game with kampong girls, who played with real stones.

In the past decades, there were sporadic efforts to revive traditional games such as five stones. For instance, the National Museum of Singapore organised an exhibition titled Traditional Games in May 1979. In February 1982, the People's Association organised traditional games such as five stones, capteh, marbles and gasing (top spinning) at 20 community centres across Singapore.

To celebrate Singapore's 25th birthday, the Singapore Armed Forces Reservists' Association (SAFRA) and the Institute-Varsity-Polytechnic (IVP) Sports Council organised an island-wide treasure hunt called Time Trail in May 1990 to help younger Singaporeans learn more about Singapore's history and cultural heritage. Five Stones was one of the games included in the trail.

In February 1997, SingPost issued a new set of postage stamps that featured traditional games such as five stones, capteh, goli (marbles) and gasing.

Former Singapore Prime Minister Goh Chok Tong was known to have played this game.

Rules and method

- **Number of participants:** Two or more players. It can also be played as an individual game.
- **Equipment:** Five small triangular cloth bags filled with seeds, rice or sand.
- **Playing surface:** Usually on the floor.
- **Aim:** Score as many points as possible by completing the most number of sets of eight steps.
- **How to play:**

1. Players determine the order of play.
2. Each takes turn to play the game.
3. A player begins by throwing all five stones onto the ground. He throws a stone into the air, picks up a stone from the ground and then catches the first stone with the same hand. He continues picking up each stone in this manner until all five stones are in his hand.
4. Repeat Step 3 but the player picks up two stones each time.
5. Repeat Step 3 but the player picks up three stones the first time and one stone the second time or vice versa.

6. Repeat Step 3 but the player sweeps up all four stones at one go.
7. The player throws one stone into the air, places the other four on the ground and catches the falling stone before it lands. He throws the stone up again and sweeps up the others on the ground, and catches the stone.
8. He throws all five stones onto the ground and picks up two. Then, he throws one stone into the air and exchanges the other with one on the ground (note that for this action, a player uses only one hand). He continues to do this to the remaining stones on the ground.
9. After the exchange is completed, the two stones held in one hand are thrown up. The player picks up a stone with the same hand and catches the two falling stones separately in each hand. He continues to do this until there are three stones in one hand and two stones in the other. The remaining two stones are then thrown up and caught separately in each hand again. He throws the last stone up and catches it with the other hand.
10. The player throws all five stones onto the ground. The opponent selects the stone to be thrown into the air. The player throws the selected stone and sweeps up the others on the ground and then catches the falling stone. When all these steps are completed, the player scores a point and starts from Step 3 again.
11. The player stops playing when:
 - a. The stone, which is thrown into the air, is not caught in time.
 - b. He touches or moves stones apart from those he has picked up.
12. When it comes to his turn again, the player begins from the step where the mistake was made.

The winner is the one who completes the set of eight steps the most number of times.

Bola Tin



Meaning

Bola Tin was a popular village game. “Bola” means “ball” in Malay. Tin refers to the use of tin cans, usually from discarded condensed milk tins.

HOW TO PLAY

- Step 1. Stack up your painted cans to form a pyramid.
- Step 2. Players are divided into two teams, Keepers and Throwers.
- Step 3. Draw a line 10 steps away from the pyramid. The Throwers will stand behind the line to begin their throws. The Keepers can stand anywhere behind the tin pyramid.
- Step 4. Using a ball, each Thrower is allowed 2 throws to destroy the tin pyramid. If he/she fails, the next Thrower gets into position to throw.
- Step 5. When the Throwers knock down all the tins, the Keepers must try to rebuild the pyramid. A Thrower will rush for the ball and try to hit the Keepers or the tin pyramid. A Keeper who is hit before the pyramid is rebuilt, is out of the game.

- Step 6. If the pyramid is completed before all the the Keepers are knocked out, the Keepers win and the teams change sides.
- Step 7. However, if all Keepers are knocked out before the tin pyramid is completed, the Throwers win and the game starts all over again.

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Capteh



Capteh is a traditional game that requires great dexterity and balance in keeping a feathered shuttlecock in the air for as long as possible by kicking it up with the heel of the foot. A popular game among children in Singapore, it is also well known internationally.

History

The earliest reference to a game of kicking a feathered object dates back to the 5th century BC in China. Later known as Ti Jian Zu or “kick little shuttlecock”, the game was used to train military men. Shaolin monks in Henan during the Tang Dynasty were also known to have practised the game to strengthen their martial art skills. It remained popular for about two millennia, from the Han (206 BC-200) until after the Sui and Tang dynasties. During the Song Dynasty (960-1278), chien tsu (jianqiu) meaning “arrow” became the game’s more popular name. The name is still used to refer to the “shuttlecock” used in badminton.

In Vietnam, the game is known as da cau. In the 2003 SEA Games held in Vietnam, Capteh was included as a competitive sport. Internationally, the game is also known as shuttlecock kicking. Feather ball Associations in Europe, USA and Turkey also show how international the game has become.

In Singapore and Malaysia, the game is known as Capteh. The name is thought to be either Malay or Hokkien in origin. Variants of the name include Chapteh, Chaptek and Chatek. The game is still very much alive in Singapore. As recently as March 2009, a capteh competition was organised in Singapore.

Description

The game is played using a rubber disc topped with rooster feathers, which is also referred to as a Capteh.

The game, which can be played individually or in a team, involves keeping the Capteh in the air for as long as possible by kicking it up using the heel of the foot until it is missed or dropped. Though familiar to Singaporeans as a game of leisure, it has also been played as a competitive game.

How to play

The game is played using an object also referred to as a Capteh, a rubber disc topped with rooster feathers. The game involves keeping the Capteh in the air for as long as possible by kicking it up using the heel of the foot until it is missed or dropped. In the past, homemade Capteh were made of old tie tubes and discarded feathers. The game can be played individually or in a team. Though familiar to Singaporeans as a game of leisure, it has also been played as a competitive game.

- When played individually



The player starts by kicking the Capteh (usually with the in-step), either with one leg or alternating with both legs. He continues to count each kick until he misses. When he misses, he stops playing and surrenders his turn to the next player, and waits for his turn to come again. The next player starts

kicking and counting until he misses. The game continues until either all the players have completed an agreed number of turns, or one player has reached the targeted number of kicks. The player who has the most number of kicks, or who reaches a hundred kicks first, wins.

- When played in groups.



In team play, a circle is drawn for each team. A player steps in and starts kicking the Capteh until he misses. The next player on the team takes over. This continues until all the team members have had their turns. The team which scores the most number of kicks after all the players have had their turns, wins the game.



Project Report

On

Thailand folk dance and folk play

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Asean Culture, Semester 1

August 16, 2020

Manorah - Traditional Thai dance



About Manorah dance

Manorah or as it called in Southern Thai “Nora” (Menorah) is an entertainment is popular for hundreds of years and still on these days.

The Manora Vow Ceremony in Southern Thailand.

Hundred years ago in Southern Thailand, people were living in unison with nature and animals and believed in the power of spirits. Especially ancestor spirits.

These beliefs exist until today.

Old spirits beliefs are still existing among the south Thai’s along with the Theravada Buddhism, Christianity and Islamism.

- And even seems to be having a revitalization the last years. Maybe it is a longing back for the secret and sacred in contrast to the Buddhist awakening and the Christian and Islamic stiffness. One could argue the simple fact that the aesthetics of the performance contribute to its current revitalization.

There can be different explanations, but since we also are experiencing a new interest arise in the areas of ancient knowledge within the western world the last years it is interesting to be aware of the development and the new paths it may form for us in the future.

Author Van de Port (2006) argues that the growth in spirit beliefs is a reflection of social, political and economic changes in Thailand in the media age and religious practices of

participation in spirit cults respond creatively to the social transformation of everyday life. Media are constitutive of the religious imagination about spirits and render present the transcendental realm to which it refers. The recording of the Manora through video technology contributes to the commodification of the Manora as a necessary condition to its current boom and to its prominent place in the Public sphere.

The traditional and very much so still on-going Manora vow ceremony is a very good example that the old beliefs still exists among the South East Asians, taking no regard to either one of the most popular existing world-religions.

The Manora is a dance performance meant to call on the ancestral spirits who possesses the dancer and through this medium can communicate with the on lookers. In the climax of the vow fulfilment ceremony, the ancestral spirits of the dead transcend to the medium's bodies and possess them. Possessed, the living are able to communicate with the loved lost ones and receive the wisdom and advice they have to give from the other realm. This belief creates a bridge between the living and their own ancestors. Pi ta yai translate into something like spirits of the grand-grandparents or ancestral spirits. It is referring to the "good" ancestors who stay in the heavenly realms, not yet reborn. They protect the living and watch over them and can provide assistance to the "good" people or punish the "bad". Good and bad is also considered when a person is given over to the heavenly realm. Has this person not been a good person, he or she will only end up as a "hungry ghost" and not as a guide for the living.

There are many stories about the origin of this dance.

There is one story about a young prince, Prasuthon. He had travel and find his lover "Manohra" which is half bird half human for 7 years 7 months 7 days then people started to call this dance Manohra and there was one popular team of manora dancers in that time, called "Manohra", The meaning literary of manohra is MINDS GUIDER.

There is another myth which is very popular in the south that it was the story about the princess "Nuan Tong Samli", the daughter of Pattalung lord. She saw angels dancing in her dream and then she adapted it to create the Manohra dance.

Thai Traditional Games (Ree Ree Khao Sarn)



Ree Ree Khao Sarn (รีรีข้าวสาร)

For men of all nations, irrespective of age, games are an essential part of life. Apart from relieving stress and strain in daily life, games help to build up physical fitness and mental alertness. Refreshing heart and mind, games also create social harmony and friendliness. Most Thai traditional outdoor games are playing in groups with imagination and simple rules as the folk play Ree Ree Kao Sarn.

Ree Ree Kao Sarn is another favorite Thai game of children and easy to play. We can play in Team. A team has about 6 people or more. We need nothing as the device.

How to play:

Draw lots for 2 players to play arches. Both players extend their arms forward above their heads to form a double arches. The rest stand in line holding on their respective friends' shoulders. They walk slowly through the arch-way while the 2 human arches singing a chorus. The leader leads the line and makes a U-turn behind the arch, his team mates follow suit continuously as long as the chorus is still sung. They can make U-turn at alternate side at will. Immediately when the chorus ends, the arches are suddenly lowered to trap the players in

between. The trapped persons are then out. The game continues until the last one is trapped out.

The Song :

Ree Ree Khao San

วีรช้าวสาร

Song Tanane Khao Pleuk

สองทะนนานข้าวเปลือก

Luek Thong Bai Lane

เลือกทองใบลาน

Kep Bia Tai Thoon Rane

เก็บเบี้ยใต้ถุนร้าน

Khode Khao Sai Jane

คดข้าวใส่จาน

Pane Aou Khon Khang Lang Wai

พานเอาคนข้างหลังไว้

Kohn traditional Thailand of dance



Kohn is the traditional Thai masked dance. In the past, it was only performed for the royal family. It is now performed outside of the royal court, however, it is still considered to be one of the highest art forms in Thailand. The performances are derived from the Thai epic, Ramakien, which is the Thai version of the Hindu Ramayana.

The main characters of Kohn

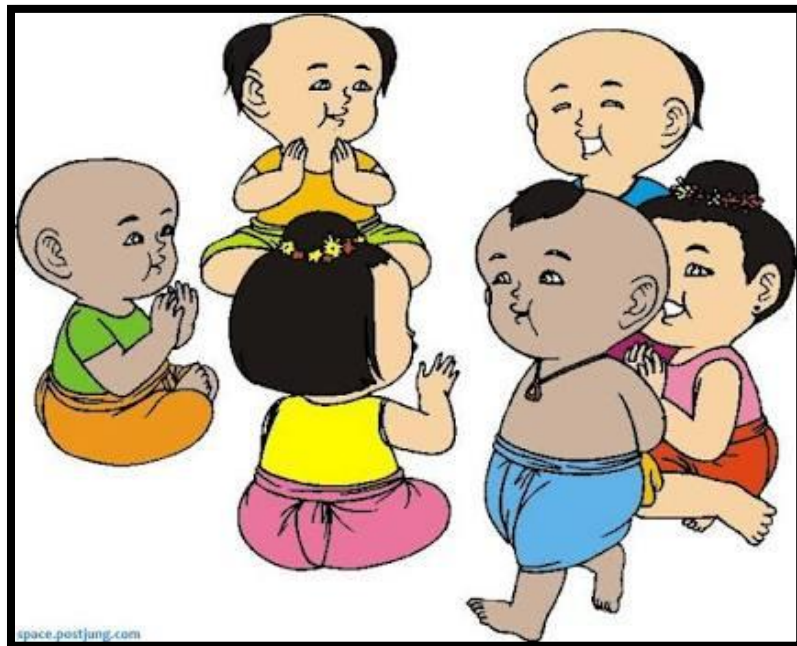
Most of the dancers are men, and they play a number of different characters. The main role categories with their corresponding movement techniques are

- Heroes (the major hero, Phra Ram, and the minor hero, Phra Lak);
- Heroines (the major heroine, Nang Sida, and the minor heroine, Montho);
- Demons
- monkeys

In addition to masks, these performances are accompanied by narrators and a Thai piphat orchestra, which usually consists of percussion and wind instruments.

Playing Hiding a cloth behind one' s back

(Mon Son Pha)



Playing Hiding a cloth behind one' s back (Mon Son Pha)

Playing Hiding a cloth behind one' s back It's easy to play. There are not many rules of thumb, it is often a youth play. Usually they hide in pairs to identify the hidden person. Played in various festivals, especially the New Year festival of Songkran

purposes.

1. For associating with other people Especially friends of the opposite sex
2. For outdoor exercise
3. To practice tact

Equipment

Tie the ends into a large knot, called a hit cloth or a bud. The number of buds will be 1 in 3 of the number of players or it will be agreed.

The players

There is no limit to the number of players, but prefer to have more than 8 players, both male and female.

Pattern

Players sit around in a circle, facing their backs.

How to play

1. The players sit in a circle. Both sides sit alternately
2. Usually if divided into one male and one female Will let the man be the cloth bearer first By having one or two male representatives, depending on how many fabrics are in their group, standing outside the circle Or for the female to come out with a mixed cloth with the male as well But must have the same number of players coming out of each side
3. The player sitting in the circle must sit still, unable to face the person holding the cloth outside the circle, or unable to tell anyone who is hidden the cloth.
4. Have players with cloth outside the circle walk around the circle. Then find a place to hide the bud by hiding it beside the body of the player sitting as a different player or an opponent of the opposite sex. And walked around until he reached the man who had hidden the buds Hit the hidden person once with the bud and run away. Or if the hidden player is conscious, chase the player who placed the bud. Then try to get the ball to hit that player The player who hides the buds must run around the circle and try to run to sit in place of the person whom they have hidden the bud. If it was hit first, it would have to do the same. But if he ran away, he sat in time the hidden child Must act as a substitute for the next round.

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Philippines Folk Dance or Folk Play

1. Tinikling Dance



The Tinikling dance is one of the most popular and well-known of traditional Philippine dances.

The Tinikling is a pre-Spanish dance from the Philippines that involves two people beating, tapping, and sliding bamboo poles on the ground and against each other in coordination with one or more dancers who step over and in between the poles in a dance.

The name is a reference to birds locally known as Tikling, which can be any of a number of rail species; the term Tinikling literally means “Tikling-like”.

The dance originated in Leyte among the Visayan islands in the central Philippines as an imitation of the Tikling bird dodging bamboo traps set by rice farmers.

The dance imitates the movement of the Tikling birds as they walk between grass stems, run over tree branches, or dodge bamboo traps set by rice farmers. Dancers imitate the Tikling bird's legendary grace and speed by skillfully maneuvering between large bamboo poles.

History of Tinikling

1. Legend has it that the farmer, when punished were beaten, between two bamboo sticks, with their ankles having to jump to away.
2. Tikling bird is a bird with a long lege and a long neck.

For this traditional folk dance, females wear a dress called Balintawak or Patadyong, and males wear a uniform called barong Tagalog.

The Balintawak are colorful dresses with wide arched sleeves and the Patadyong is a pineapple fiber blouse paired with checkered skirts. The barong tagalog uniform is usually lightweight long sleeved shirts and worn with red trousers.

Dancers wear no footwear while performing. The bamboo is also used as a percussive instrument as it is banged against the ground (or a piece of wood to make it easier to hold) and each other in a pattern.

The bamboo has to be closed hard enough to make a sound, and the dancers must be quick enough to not get their foot (or feet) caught. As the dance continues, the banging of the bamboo becomes faster and harder, the sound of the clashing bamboo and the quickness of feet demonstrated by the dancers thrilling and awing the crowd.

In the United States, this dance had been altered into a four-beat rhythm to adjust to popular music. In some cases, it has been used in conjunction with traditional Filipino martial arts to demonstrate fleetness of foot and flow of movement.

Today Tinikling is taught throughout the United States. In grades K-12 they use this type of folk dance as an aerobic exercise for physical education classes to help expand physical movements such as hand coordination, foot speed, and also their rhythm.

Tinikling is commonly performed on special occasions such as the Filipino Independence Day Independence Day (Philippines). This traditional dance is a celebration of Filipino culture and Filipino pride.

2. Carinosa Folk Dance



Cariñosa (Spanish pronunciation: meaning the loving or affectionate one) is a Philippine dance of Hispanic origin from the Maria Clara suite of Philippine folk dances, where the fan or handkerchief plays an instrumental role as it places the couple in romance scenario.

History

The dance originated in Panay Island in the Visayan Islands and was introduced by the Spaniards during their colonization of the Philippines.

It is related to some of the Spanish dances like the bolero and the Mexican dance Jarabe Tapatio or the Mexican Hat Dance.

Costume

Originally, the Cariñosa was danced with Maria Clara dress and Barong Tagalog for it is a Maria Clara Spanish Dance when it was introduced. However as the Filipino people saw and imitated this dance, they wore the Patadyong Kimona and camisa de chino to reveal their nationalism to their

country and other steps were revised or Filipinized but the music did not change at all and reveals a Spanish Influence to the Filipinos.

As stated by the book of Francisca Reyes-Aquino, dancers may wear Balintawak style (a native dress of the Tagalog regions), camisa (a white sleeve) or Patadyong Kimona (a dress of the Visayan of people) and for boys, a barong Tagalog and colored pants. Because it is the national dance, the dancers may wear any Filipino costumes.

Music

The music of Carinosa. It is 3/4 in rhythm like some of the Spanish dances.

The Philippine Rondalla are playing this music of the dance where it is an ensemble or an orchestra of string instruments in the Philippines similar to the Spanish musicians in Spain that comprises bandurrias, mandolins, guitar, basses, drums, and banjos. Mostly men are playing Rondalla instruments but women may also take part.

3. Itik-Itik Dance



Itik-Itik is a Philippines folk dance form created by imitating the “movements of a duck” such as wading, flying, and short steps and splashing water on their backs like the ducks do.

This “mimetic” folk dance is said to have originated from the province of Surigao in Philippines. Apparently, this dance form is said to have been popular in towns such as Carrascal, Cantilan, Lanuza, and Carmen.

Furthermore, there are a few alternate versions of this dance form found in places within the country such as Visayas, Samar, Cebu, and the Tibiao but Itik-Itik Surigaonon remains the most popular.

You might heard about waltz dance, merengue, rhumba, Jive, and many other types of dance forms but their can be a dance called as duck dance then yes it is. Let’s read more about it.

History/origin of the Itik-Itik:

A popular Filipino legend states that this dance was first created by a young Filipina maiden-dancer of Surigao del Norte named Kanang who was considered to be best dancer in the Surigao province.

Apparently, due to her dancing prowess she was asked to perform the Sibay – another important Filipino dance, at a baptism ceremony.

While performing the Sibay, she got inspired by the music and decided to improvise the dance steps borrowing from the movements of a duck.

This unique dance was then named “Itik-Itik” since “Itik” means “duck” in the local Tagalog language.

Costumes used in the Itik-Itik:

The costume worn in this dance form varies according to the gender, and they are as follows:

1. For Men:

The attire worn generally includes barong tagalog (embroidered formal shirt considered the national dress of Philippines) or the camisa de chino (a collarless Chinese shirt with short sleeves worn under the barong tagalog), and white trousers. Men also sport a bright colored ‘neckerchief’ (kerchief around their neck).

2. For Women:

The attire generally worn includes the baro’t saya (traditional Philippines dress for women), patadyong (a wrap around loose skirt) or the balintawak (a native dress of Filipino women consisting of dress and skirt woven of local fibers with a kerchief and apron to match).

Women wear the bandanna around their head which makes the overall look very nice.

Music played in the Itik-Itik:

Itik-Itik is performed to the tune of Dejado. The musical instrument mainly used in this dance form is the Rondella, a string instrument ensemble.

In addition, instruments such as bandurrias, mandolins, guitars, basses, drums, and banjos are also used.

Training availability and dance technique involved in the Itik-Itik:

In terms of technique, this dance involves imitating movements seen in a duck. Furthermore, the movements involved in this dance include wading, flying, and short choppy steps.

As for training centers and schools, there are none available around the world since this “mimetic” dance form is mainly performed in the Philippines.

4. Singkil Dance



Singkil (or Sayaw sa Kasingkil) is a famous dance of the Maranao people of Lake Lanao, which was popularised by the Bayanihan Philippine National Folk Dance Company.

Description

The Singkil originated from the Maranao people who inhabit the shores of Lake Lanao. It is derived from a story in the Darangen, the Maranao interpretation of the ancient Indian epic, the Ramayana. The name of the

dance itself means "to entangle the feet with disturbing objects such as vines or anything in your path". It is a popular dance performed during celebrations and other festive entertainment. Originally only women, particularly royalty, danced the Singkíl, which serves as either a conscious or unconscious advertisement to potential suitors.

A kulintang and agung ensemble always accompanies the dance. While often erroneously referred to by non-Maranaos as a "Muslim dance", the Singkíl is in fact secular in nature, performed by the Ummah communities of the Maranao and Maguindanao. Initially, the dance was performed with just one pair of bamboo poles, eventually adopting the use of two criss-crossing pairs.

Singkil is a very unique Philippines traditional dance of the Maranao people in Southern Philippines. It is said to be inspired by the age-old Hindu epic "Ramayana" and another mythological epic from South East Asia called "Darangen". This "folk" dance is said to have originated from the Lake Lanao region in the island of Mindanao in Southern Philippines. It was first popularised by the Bayanihan Philippine National Folk Dance Company.

Apparently this dance is mainly performed during festive occasions. Furthermore, it also possesses a few adaptations which include a dance referred to as Rajah Bantugan. In addition, this dance style was first used in the 2001 American independent film known as "The Debut" which was directed by a Filipino American named Gene Cajayon.

The dance involves rich ornamental costumes and a female lead and male lead and other dancers elegantly dancing between rhythmically striking bamboo poles held by the fellow dance troupe. There are many bamboo pole based dances in the world but this one has a distinctive flair about it.

History/origin of the Singkil:

According to the cultural history of the Philippines, this form of dancing is said to have been developed and created by people living in the Lake Lanao area. Apparently, this dance form was created from a story written in the "Darangen", an epic belonging to Maranao community which draws inspiration from the Hindu epic Ramayana. Furthermore, this dance was originally performed mostly by women belonging to the royal family.

In addition, it was a dance company called “Bayanihan” that popularised this dance form around the western world by adapting it in accordance to the taste of the westerners.

Adaptations

Bayanihan When the Bayanihan Dance Company began performing the Singkil, the traditional dance was adapted to convey Western aesthetics.

The Bayanihan portrayal, branded as the Princess Dance or the Royal Maranao Fan Dance, became so popular that it is often mistaken for the authentic version of the dance.

A notable variation from the original is its inclusion of male dancers, as pole clappers and in the role of the Prince, Rajah Bantugan (the Darangen adaptation of Rama). Additional sets of criss-crossing bamboo poles were also added.

Further adaptation divided the dance into four movements:

- First movement- Asik, where the slave with umbrella is introduced.
- Second movement- entrance of Putri Gandingan, the entourage of female fan or scarf dancers, and the arrival of Rajah Bantugan.
- Third movement- Patay, which is a slow section, and is a structural dance convention often found in Western performances.
- Fourth movement- the climax in which all dancers dance to the crescendo of music.

Storytelling

The Bayanihan version attempts to blatantly exposit the story as per Western conventions, and re-tells the Darangen.

The dance itself narrates a scene where Putri Gandingan escapes her abductor, the demon king Lawana, and is lost in the forests of Alangka. She is finally found by another person, but the Darangen and the Ramayana

differ as to the identity of this person: the former recounts that Rajah Bantugan found her, while the latter states that it was the god Hanuman who found Sita on Rama's behest.

The modification of this detail possibly suggests acculturation, where the monistic, Hindu aspects of the narrative were edited to conform with the monotheistic beliefs of Islam.

Performers would therefore gracefully step in and out of bamboo poles, arranged in a criss-cross fashion while manipulating either fans or simply their bare hands.

In film

The Singkil was performed in the 2001 American independent film *The Debut*. The movie was directed by Filipino American filmmaker Gene Cajayon and starred Dante Basco.

The film captured the essence of Filipino traditions and the blending of these with modern American culture.

Costumes used in the Singkil:

A Maranaw costume is mainly worn in this form of dancing. In addition, the female lead dancer wears an elaborate dress of a princess and holds “decorated fans” in both hands, while the male lead dancer holds either handkerchiefs in both hands and in some cases a sword and a shield.

Music involved in the Singkil:

The musical instruments used in this dance form are the kotiyapi i.e. bamboo guitar, insi i.e. bamboo flute, kobing i.e. harp, and tintikan i.e. metal sticks.

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Project Report

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Asean Culture, Semester 1

August 19, 2020

Traditional folk games of Vietnamese

Spinning top in Vietnam



The folk pastime of top spinning still charms city children despite the popularity of modern games such as bowling, skateboarding, billiards and video games.

Spinning tops - Vietnamese folk games In the countryside, most children make their own tops out of guava, jackfruit, or longan wood. Sometimes they fashion tops from buffalo horn, though these tops are rare because horns are harder to obtain and more difficult to shape. City children frequently use wood scraps left from making furniture to fashion their tops. To Tich Street in Hanoi's Old Quarter is famous for trading tops. A top has three parts: the head, body and nail. The head is shaped into a cylinder. The body is a sphere; the string is wound around its upper part. The nail must be accurately fixed into the bottom point of the top. Children in the countryside make strings from dry maize leaves; Hanoi children often use parachute string or cord.

The simplest way to spin a top is to "drop" it. The player uses his or her ring finger and little finger to press the cord or string against the nail at the knot. He or she holds the top firmly with the thumb and two remaining fingers so that its nail points upwards. Then he or she "drops" the top in three rapid steps: first, pushing the top forward while turning the wrist to point the nail downwards, then releasing the top; and rapidly pulling the string.

Once the top is spinning, players can use the string to move the top in the desired direction. When the top wavers, the player runs the string against the nail and pulls powerfully in the direction the top is turning. This keeps the top spinning longer.

Although tops are among the simplest of toys, excited children spinning tops create one of Hanoi's most vivid and boisterous games.

Dragon and Snake (Rong Ran Len May)



Dragon and Snake game is one of several famous Vietnamese traditional games that attract every child in the country. Whenever having free-time, they often play it to have fun, which expresses a part of Vietnam tradition and customs. There are two players in this game including a doctor and a long dragon with a tail. The long dragon includes more than 5 people. The doctor flies to attempt to catch the child who represents the dragon tail. The head of the dragon stretches his arms to prevent the doctor from finding his tail while the tail tries to hide and form a circle.

How to play Dragon and Snake

When the dragon visits the doctor's house, they will sing a song to ask about the doctor, his son and the doctor would say he is looking for medicine. After some dialogues, the doctor would say "Pursue at will" and then the dragon must run as fast as possible with the body flies as the dragon into the sky. If the dragon succeeds in rolling into a circle before the doctor could chase, it will win. Alternatively, if the doctor catches the dragon tail, the entire group will lose.

Traditional folk dance of Vietnamese

THE VIETNAMESE BÀI BÔNG DANCE



Bài Bông Dance is an ancient Vietnamese dance dating back to the Tran Dynasty. Tran Quang Khai created this dance to perform on the peaceful feast day of King Tran Nhan Tong. However, the other opinion is that the song Bai dance was created by Chieu Vuong Tran Nhat Duat. During the second resistance war against the Yuan-Mongol invaders, Tran forces captured Ly Nguyen Cat among Toa Do's troops and she stayed to teach classical opera. The Prince's mother gave birth to a mother who was fighting to learn. Cotton dance is influenced by classical music, meaning longevity with movements that show the scenes: giving peach and offering wine.



The reunion dance of the Vietnamese spirit is associated with the Buddhist culture, merging with the development of Truc Lam Zen.

Nowadays, this dance is often used in the ceremonies of the wards or at the communal house when singing worshiping, serving festivals and being heavily ritualistic. Bài bông dance does not use any musical instrument, just a mix of lyrics and dance.

THE VIETNAMESE LOTUS DANCE



Lotus dance is one of the traditional dances of Vietnam and the original name of the dance in Vietnamese is *Mua Hoa Dang*. This vibrant and colorful dance originated from the days of Vietnamese feudalism in the early 1600's. The Vietnamese lotus dance to highlight the beauty of the lotus flower, worthy of being considered the national flower of Vietnam, the artists of the Bong Sen Theater in Ho Chi Minh City have organized and presented to the public a unique dance program called "Lotus Dance". With its beauty and fragrance, the lotus flower is the icon of the beauty and purity of Vietnamese women and the spiritual and cultural beauty of this nation. For this reason, the artistic program is made up of a series of stories about this flower through dances and a traditional and modern artistic language.



Vietnamese flower dance.

Vietnamese flower dances are performed in various occasions and can utilize multiple different props depending on the message or image the choreographer wishes to create.

Religious occasions – Flower dances are performed in celebration or worship of holy figures or saints, Christmas, New Years, or any holy masses by the request of a priest.

Cultural occasions – Flower dance performances are tradition in celebrating the Mid-Autumn Lunar Festival or Vietnamese's New Years.

Secular occasions – Flower dances can be additional entertainment at dinner parties, weddings, and festivals