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

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:
   - 1st Prize: P40,000.00
   - 2nd Prize: 30,000.00
   - 3rd 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” Arcilia. 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 25%

TOTAL 100%

B. DANCE EXHIBITION (70%)

1. Performance 25%
   - Mastery of the dance
   - Movement quality and dynamics
   - Precision of dance steps and the use of space.

2. Choreography 25%
   - 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

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<th>VIRAC PILOT ES</th>
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<td>TAYTAY ES</td>
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<td>VIRAC CENTRAL ES</td>
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**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**

**MA. GINA M. TEMPLONUEVO**  
Education Program Supervisor

**FRANKIE T. TURALDE**  
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

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<td>Program / Invitation and</td>
<td>Chairman – Gina B. Pantino</td>
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<tr>
<td>Documentation</td>
<td>Co-chairman - Aroline Borja</td>
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<td>Members - Ma. Sionne May T. Crispino</td>
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<td>Awards</td>
<td>Chairman – Gina L. Custodio</td>
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<td>Co-Chairman - Ma. Gina M. Templonuevo</td>
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<td>Member - Sarah S. Chiong</td>
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<td>Imelda S. Abejo</td>
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<td>Marshal / Peace &amp; Order</td>
<td>Chairman - Frankie T. Turalde</td>
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<td>Co-Chairman - Elias B. Abundo</td>
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<td>Members - Delfin Tabuzo</td>
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<td>- Joan Tupas - Miguel Salvante</td>
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<td>Food and Snacks</td>
<td>Chairman – Brenda Villarey</td>
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<td></td>
<td>Co-Chairman - Nieva D. Tuibao</td>
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<td>Members - Ma. Audrea L. Vivo</td>
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<td>Judging Paraphernalia</td>
<td>Chairman - Jezrael T. Omadto</td>
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<td>Co-Chair - Jennifer Metica</td>
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<td>Member - Shelita G. Valeza</td>
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<td>Tabulators</td>
<td>Chairman - Angelo James Aguinalde</td>
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<td>Members - Accounting Personnel</td>
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<td>Usherettes</td>
<td>Chairman - Merly T. Gonzales</td>
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<td>Members - All Female PDDS</td>
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<td>Medics</td>
<td>Chairman - Amylou B. Celso</td>
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<td>Members - Medical Personnel</td>
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<td>Accommodation</td>
<td>Chairman – Edgar Rima</td>
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<td>Co-chair - Eva S. Tolentino</td>
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<td>Members - Miguelito Rodriguez</td>
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<td>- SDO utility personnel</td>
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<td>Secretariat</td>
<td>Chairman - Romel G. Petajen</td>
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<td>Members - Amelia S. Cabrera</td>
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<td>- Nelson T. Sicio</td>
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<td>- Augusto Vargas</td>
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<td>Decoration</td>
<td>Chairman – Jane Tuplano</td>
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<td>Co-chair - Salvador Panti</td>
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<td>Hermes Magtangob</td>
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<td>Members - DALCs &amp; Mobile Teachers</td>
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PANTOMINA CATANDUANES 2

Dance Researcher: Ma. Chatita L. Lorenzana
Creative Concept: Dr. Estrella S. Pladides
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, Catanduneño
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. The end of the dance, the money is collected in a panuelo (scarf) or in an upturned karasgoy 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. **Sanisid** - courting
10. **Bukod** - pursuing

Dance properties
Costume

Female
- Top - Catandungan kimona, alampay
- Skirt - knee-length tagis
- Footwear - sapatilla (slippers with closed toes)

Male
- Top - barong, camisa chinha, panuelo
- Pants - black or any dark color
- Footwear - sapatilla

Props - dancé-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, ¾ time
Count – 1, 2 for 2/4 time; 1, 2, 3; 1 & 2 & 3 for ¾ time
Formation – Partners stand opposite each other, 6 feet apart.
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 angano.

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. **Santisid** - Girl: Feet close together; heels raised; knees bent; hands flexed and placed on 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)

   ![Diagram](attachment:diagram.png)

   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 B

Partners face each other.

Intermission: "Bliianog"

Movement of Boy and Girl are done simultaneously.

(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.

(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).

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

Boy:

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

(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).

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

Music C

Partners face each other.

Intermission: "Sigay"

Movements of Boy and Girl done simultaneously.

Girl: (a) Place R ft obliquely front, leading; Lift raised at rear close to heel of R ft; take small steps moving clockwise, maintaining feet position (ct 1 & 2; 4, 3 &); hands placed on upper buttocks, flexed fingers spread and pointing upward; hips swaying to every count.

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

Music D

Intermission: "Sarisid"

Movements of boy and girl are done simultaneously.

Girl: (a) Do "sarisid" steps for girls moving counterclockwise.

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

Music G

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

IV
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 "HUUPPSSH!!"

INTRODUCTION

Music Introduction

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).

(g) Take 3-step turn to L (ct 1, 2, 3) arms at sides, bow to partner (ct 1, 2, 3).

(h) Execute 16 paso uno 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.

(i) Execute 7 paso dos steps moving backward (ct 1, 2, 3, 4 1, 2, 3, ); then execute 1 kuyas (ct 4)

(j) Entrecuatro 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; paso dos 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)
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; 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; 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)

Music G
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. 

Girl: (b) Execute waltz steps R and L

© Lightly touch handkerchief spread in front of Boy

(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)

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:

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