



UNRAVELING THE LOCAL FOLK DANCES IN MARINDUQUE

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Abstract

Folkloric dance is a significant part of the cultural heritage in the island province of Marinduque, which signifies the values, norms, customs, and traditions of the native people. The dance movements, props, and costumes used imply how folks live and show the status of the economic industry in the past decades. This research study aimed to explore the existence of folkloric dances as the basis for curriculum enhancements in Physical Education by the Department of Education (DepEd). A descriptive research design was employed. There were ten (10) folk dances identified. These folkloric dances in the island province of Marinduque were documented and almost completely notated through simplified piano arrangements. Most of the dances do not specifically identify particular props, aside from Igiban sa Nayon, Cachucha de Banuyo, and Sulong Aking Tandang from the Municipality of Gasan and Bila-bila. The costumes for females are commonly baro, saya, kimona, and Maria Clara, while for males, the Camisa de Chino, Barong Tagalog, colored trousers, and black pants. The output of this research study aligned and served as the basis for the curriculum enhancement of the Department of Education (DepEd), especially in the physical education subjects of grades 4, 5, 6, 7, 8, and 12. Integration into the Bachelor of Culture and Arts Education (BCAEd) program is also a possibility.

Keyword: cultural heritage, curriculum enhancement, folk dance

INTRODUCTION

Dance is a rhythmic movement expression of a heightened sense of life. It is the oldest form of art, reflecting man's need to communicate joy or grief through his most immediate instrument, his body. Dance is an art form that conveys varying emotions. Dancing is an inevitable part of daily life. It is the product of man's creative mind which had evolved around the world. When reviewing various dances, many are almost unknown, some are documented, and others are not.

Marinduque is one of the Philippines' most culturally diverse islands, with numerous customs and traditions. Dancing is one of the Marinduenos' cultural traditions. Unknown to many people, there were several dances that originated in the province such as Aetana, a courtship dance that originated in the Municipality of Santa Cruz, and Pateado, which originated in Boac, Marinduque's capital, and was already published and documented. Folk dances are regarded as one of our island's treasures; therefore, dances must be given full recognition and importance, as well as proper documentation, in order to be more successful and passed down to future generations. On the other hand, most people nowadays, particularly the young generation,

are uninterested and do not prioritize our own folkloric dances and music, endangering the province's authentic values of local culture.

According to The Journal of the American Association (1952), which Aquino (2013) noted, local dances in the Philippines were at risk of disappearing and being replaced by foreign dances. Teachers and students in the public and private schools at the time had limited knowledge of Philippine traditional dances but adored the foreign dances that the early American teachers had introduced. In 1927, Dr. Jorge Bocobo, the University of the Philippines' acting president, decided to send the author, who was teaching physical education at the State University at the time, to certain areas in Luzon, Visayas, and Mindanao to conduct a study on such dances and he found out that there were hidden music and folk dances in the remote places in the provinces of the country which were later on published in the book entitled *Philippine National Dances*.

A vernacular and recreational kind of dance, folk dance is a reflection of the past or contemporary culture. The majority of Philippine dances first took shape under the rule of Spain. Folk dances, according to Devera (2022), are national dances that naturally and spontaneously arose in conjunction with the daily activities and experiences of the people who created them. It is the social expression through body movement of a person's or a group's ideals, mores, sentiments, and thoughts. According to Johnstone (2017), "folk dancing has a significant impact on people's lives". It helps to preserve the culture by being shared with and taught to newer generations to foster good relationships with family, friends, and neighbors.

The young people of today are unable to fully understand the dance culture of our province since change is uncontrollable. They are too engrossed in social media tools and programs like Tiktok as well as international current dances. We are worried that traditional dances will be forgotten because they have been simply handed down from one generation to the next. These justifications increased our confidence in carrying out studies that assist the populace, notably the young and future generations, the provincial administration, and educational institutions. This research study acts as a tool to preserve and conserve the folkloric and creative dances in the island province of Marinduque through documentation, compilations, and integration of these local dances into the curricula of the Department of Education (DepEd) and the Bachelor of Culture and Arts Education (BCAEd) programs at the Marinduque State College. The origin of the included folkloric and creative dances is Marinduque, the subject of the study. All of the dance literature, music accompaniments, accessories, and outfits are authentic and unaltered originals. The results of this research are essential for maintaining culture, paying tribute to our predecessors, and most importantly, passing on to the next generation.

According to Kiko et al. (2018), UNESCO defines cultural heritage as not only monuments and collections of artifacts but also practices or ways of life that have been passed down from our ancestors to our descendants. Folk dances are a part of our cultural legacy, and it seems crucial to preserve them for future generations. Folk dance is regarded as a ritual practiced

by individuals and passed down from one generation to the next as being typical of the common citizens of a nation or region.

Garcia (2020) made the observation that ASEAN traditional dances had been assimilated into the native culture of the Philippines. As a result, they have been presented on several occasions and in numerous programs at schools, in various towns, and even at international conferences conducted in the Philippines. Contrary to popular belief, dance is more than just entertainment. Dance is an activity that boosts physical fitness and working capacity (Kirkendall & Calabrese, 1983), psychological well-being (Hui, Chui, & Woo, 2009), self-esteem (Quiroga, Krreutz, Clift, & Bongard, 2010), and anxiety reduction (Leste & Rust, 1990). It is more than just entertainment because it is a form of social interaction and psychological reinforcement. Additionally, dance makes use of all five senses to express oneself through movements that convey a variety of personalities (Kirsch, 2005; Kaufmann, 2011; StuderLüthi and Züger, 2012). Additionally, dance is a physical act that promotes understanding between nations; via dance, individuals show off their social and national prosperity and peace.

Statement of the Problem

1. What are the folk and creative dances found in the island province of Marinduque?
2. How are Marinduque folk dances classified?
3. How are folk dances integrated into the DepEd and BCAEd Curriculum?
4. What are the strengths, weaknesses, opportunities, and threats to local folk dances in the island province of Marinduque?

Conceptual Framework

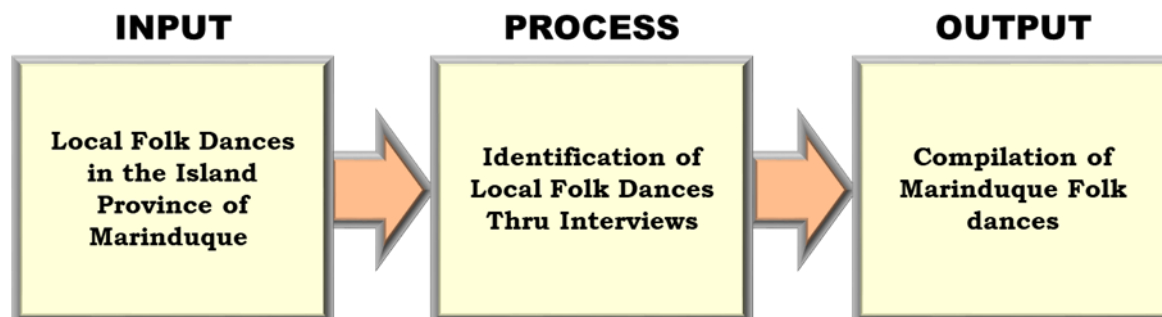


Figure1. Research Framework of the Study

This figure shows the input, process, and output framework of the study. Here, the researchers first identified the folkloric and creative dances in the island province of Marinduque. The input focuses on the folk and creative dances that originated in the province of Marinduque. Using interviews utilizing a set of questions, the process is to identify the background of the dance, type of dance, props, costume, dance literature, and musical accompaniment to come up with the output, which is the documentation and compilation of folk

dances in the province to be used for curriculum enhancements of DepEd and the BCAEd program of MSC.

METHODOLOGY

Research Design

The researchers utilized the descriptive research design, and it entailed using an interview, questionnaires, and surveys to collect data about people's knowledge and experiences. The goal of a descriptive research design, according to Voxco (2022), is to gather data in order to systematically describe a phenomena, circumstance, or population. More particularly, it assists in providing answers to the research problem's what, when, where, and how inquiries as opposed to its why.

Through in-depth data collecting methods including observations, interviews, and the use of audio and video recordings of the interviews and observations of the participants, the researchers were able to document folkloric dances in the province of Marinduque. In order to enhance the content of the Physical Education subject in DepEd and the BCAEd program at Marinduque State College Institute of Education, these acted as guides for gathering and documenting folkloric dances.

Research local

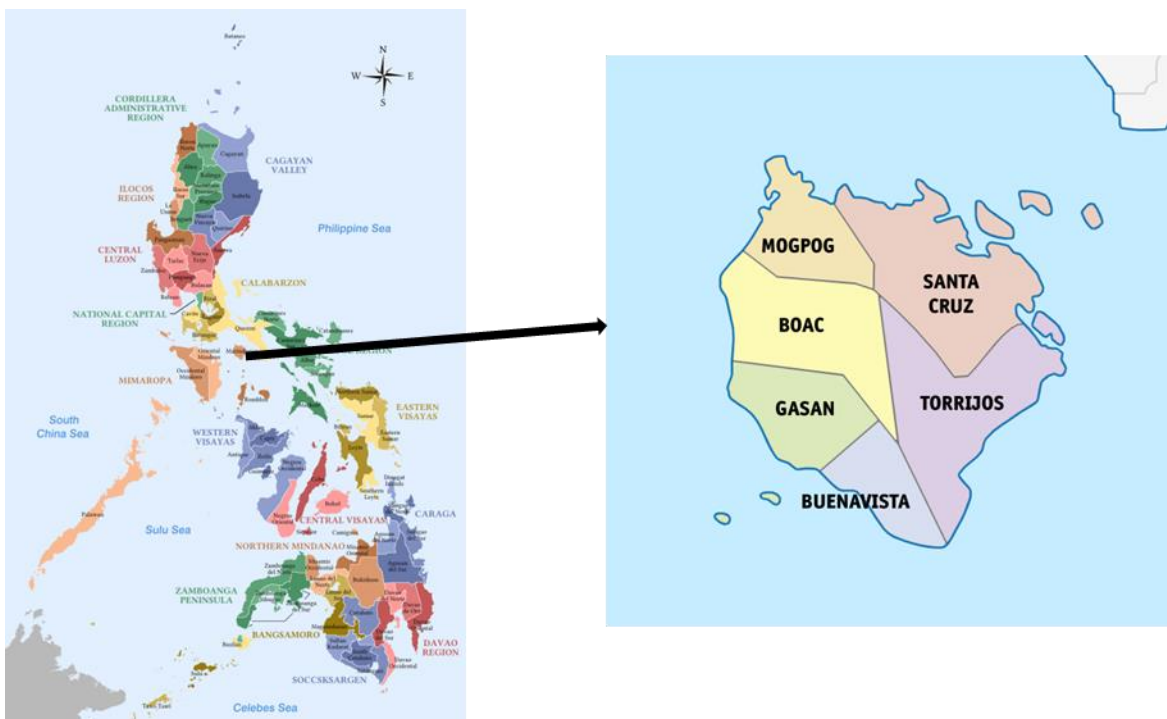


Figure3. Map of Marinduque, Philippines

The respondents of the study are located in four (4) towns in Marinduque, namely: Boac, Gasan, Santa Cruz, and Torrijos. Marinduque is an island province of the Philippines located in the MIMAROPA Region of Luzon. Its capital is Boac. Marinduque lies between Tayabas Bay to the north and the Sibuyan Sea to the south. It is located south and west of Quezon, east of Mindoro, and north of Romblon. The distance between Manila and Marinduque is 171.96 km. The distance is equal to 106.85 miles and 92.79 nautical miles from the country's capital.

Research Instrument

The researchers focused on the folkloric dances in Marinduque. The main instrument used in conducting and gathering data is an interview guide with a set of questions. The researchers created a set of questions asked to the respondents to collect information about the background of the dance, type of dance, props, costume, dance literature, and musical accompaniment. The researcher used mobile devices, audio and video recordings to record the needed information during the interview. All in all, the instruments used are documented, compiled, and recorded to serve as the basis for the output of this research.

Data Gathering Procedure

The researchers used an investigation questionnaire, an interview, observation, and some textual and discourse analysis of the materials gleaned from the sources. The investigation was conducted by the four (4) municipalities of Marinduque.

On Day 1, the researchers requested consent from the head of the institution to provide a permit to conduct research and interview the respondents. The letter indicates the purpose and objectives of the researcher to collect information from the respondents in the scheduled municipality.

The next day, the researchers personally turn to the tourism officer of the municipality to search for information about the dance and also for people concerned with the dance. This will help the researchers to collect valid and legitimate information about the basis for the research output.

In the following weeks, the researchers personally meets with all the respondents, composed of teachers, dancers, and musicians, who executed and were involved in the dance. This will help the researchers to record and document detailed information about the dance.

After gathering the intended information needed from the research. The researcher started to create an output that is intended as or basis for the curriculum enhancement of DepEd and BCAEd programs.

Ethical Consideration

For personal use, the researchers gathered information from respondents, including senior citizen musicians and dancers, as well as DepEd teachers, and ensured that the information was discreet. Likewise, throughout data collection, the respondents' video and audio recordings were only used for data collection and as the foundation for developing a research output. The researchers also made the proper documentation, including images and videos, as required confirmation of their involvement. In this study, they were compiled and presented.

This study relied heavily on the cooperation of the tourism officers, school administrators, and teachers because it couldn't have been done without them. Due to the COVID-19 pandemic, the researchers completely vaccinated and adhered to the public safety guidelines set forth by the municipality to safeguard the health of the respondents.

RESULT AND DISCUSSION

SOP 1 and 2 were addressed using Table 1 as shown below. It shows the local and creative folk dances found in the island province of Marinduque as well as their respective classifications.

Table 1: Folk Dances and Creative Dance of Marinduque

Local Dances	Municipality / Originated
Aetana	Santa Cruz
Banahaw	Mataas na Bayan, Boac
Barberillo	Santa Cruz
Bargonia	Torrijos
Baruray	Torrijos
Bila-bila	Marinduque
Cachucha De Banuyo	Gasán
Igiban sa Nayon	Gasán
La Jota Pulpuri	Santa Cruz
Pateado	Balimbing, Boac
Sulong Aking Tandang	Gasán

The Table shows the list of folk and creative dances in the province of Marinduque. There are ten (10) folk dances from the 4 municipalities: 2 dances from the town of Boac; Banahaw and Pateado, 3 dances from Gasán; Cachucha de Banuyo, Igiban sa Nayon, and Sulong Aking Tandang, 2 dances from Torrijos; Bargonia and Baruray, 3 from Santa Cruz; Aetana, Barberillo, and La Jota Pulpuri. And there is only 1 creative dance which is a Bila-Bila.

Table 2: Classification of Local Folk Dances

Local Dances	Classification
Aetana	Social Dance
Banahaw	Courtship Dance
Barberillo	Courtship Dance
Bargonia	Social Dance
Baruray	Social Dance
Bila-bila	Social Dance
Cachucha De Banuyo	Wedding Dance
Igiban sa Nayon	Courtship Dance
La Jota Pulpuri	Social Dance
Pateado	Courtship Dance
Sulong Aking Tandang	Courtship Dance



The table shows eleven (11) folk dances and one (1) creative dance as identified in the island province of Marinduque. Two (2) are from the Municipality of Boac, namely, Pateado and Banahaw, which were classified as courtship dances; three (3) from the Municipality of Gasan, namely: Cachucha de Banuyo, a wedding dance, Igiban sa Nayon, and Sulong Aking Tandang which are also classified as courtship dances; two (2) folk dances came from the Municipality of Torrijos, the Baruray and Bargonia which were classified as social dances; and finally, three (3) from the Municipality of Santa Cruz, the Aetana, a social dance, the Barbarillo, a courtship dance; and the La Jota Pulpuri a social dance while a single creative dance the Bila-Bila.

Table 3 presents the answer for SOP 3.

Table 3: K to 12 Curriculum Guide in Physical Education of Department of Education (DepEd)
Scope and sequence of Physical Education and Health

Grade Level	Strands	Topics	Quarters
Grade 4	Rhythm and Dance	Folk, Indigenous, Ethnic, Traditional and Creative Dances	Quarter 3 & 4
Grade 5	Rhythm and Dance	Folk, Indigenous, Ethnic, Traditional and Creative Dances	Quarter 3 & 4
Grade 6	Rhythm and Dance	Folk, Indigenous, Ethnic, Traditional and Creative Dances	Quarter 3 & 4
Grade 7	Rhythm and Dance	Folk/Indigenous, Ethnic, Traditional/ Festival Dances	Quarter 3 & 4
Grade 8	Rhythm and Dance	Folk Dances with Asian Influence	Quarter 4
Grade 12	Dance	Traditional, contemporary, ethnic, folk and social dances	Quarter 1 & 2

The table shows the curriculum guide in Physical Education of the Department of Education (DepEd). It presents the grade levels, strands, topics, and quarters where folkloric and creative dances are potentially affiliated. It indicates that the folk and creative dances of Marinduque will possibly fit into grades 4, 5, 6, and 7, which have similar topics and quarters. While in grade 8, with the topic of folk dances with an Asian influence (4th quarter), and grade 12, traditional, contemporary, ethnic folk, and social dances (1st and 2nd quarter) are associated with this research output.

Table 4: CMO N0. 82 sr. 2017 Subject: Policies, Standards and Guidelines for Bachelor of Culture and Arts Education (BCAEd)

Course Title	Course Description	Course Credits
CAE 04: Foundations of Dances	Explores the philosophical and historical basis of dance and movement from various perspectives and context. This includes	

	the study of aesthetics, origins and development of dance.	3 Units
CAE 05: Philippine Traditional Dances	Applies practical skills and understanding the rudiments of folk dancing from the raw materials of published and unpublished dances. Analysis of dance instructions and technical interpretation from the written materials are underscored. Emphasis is given to valuing the context of dance as basis for interpreting dance movements with underpinning of preserving the legacy of the Filipino Heritage.	3 Units

Table 4 shows the subject titles of the Bachelor of Culture and Arts Education (BCAEd) program of the Marinduque State College. There are 2 potential subjects in this program where the folkloric and creative dances of Marinduque are associated. CAE 04: Foundation of Dances focusing on history, philosophy, and movements. Moreover, CAE 05: Philippine Traditional Dances, which focuses on the interpretation and analysis of the Philippine folk dances, published and/or unpublished.

The SWOT Analysis presented below addresses SOP 4.

SIMPLE SWOT ANALYSIS

Strengths

- Fosters national identity and patriotism.
- Promotes tradition and culture.
- Preserves the local dances and music
- Augments the pride and morale of the people
- Boosts the populace's self-confidence and spirits.
- Promotes communal get-togethers.
- Develops and enhances one's talents and physical condition.
- Encourages student learning to decipher musical notation and dance literature.
- Improves one's cerebral, physical, emotional, and psychological talents by helping kids develop their social literacy.

Weaknesses

- Lack of interest of a majority of people.
- Deficiency in funding by both the local government and the school to support artists and/or performers.
- Non-interest of the younger generation in dances and folk music.
- Deterioration of folkloric dance traditions.
- Non-inclusion of folkloric dances in the school and community programs.

Opportunities

- Promotes organization, business, and tourism while fostering fellowship.
- Improvement and discovery of potential talents and capabilities.



- Applicability to the DepEd curriculum and BCAEd program of the MSC.
- Transfer of knowledge to the next generation.
- Preservation of culture.
- Suitability to all ages.
- Potential for utilization in social events and entertainment.

Folkdance	Dance Status	Music Status
Aetana	Published	Music Literature Available
Banahaw	Occasionally Practiced	With Old Records Notated
Barberillo	Rarely Practiced	Actual Banduria, Notated
Bargonia	Occasionally Practiced	With Old Records Notated
Baruray	Rarely Practiced	No music records
Bila-bila	Occasionally Practiced	CD recording and notated
Cachucha De Banuyo	Rarely Practiced	With old records and notated
Igiban sa Nayon	Rarely Practiced	No music records
La Jota Pulpuri	Rarely Practiced	No music records
Pateado	Published	Music Literature Available
Sulong Aking Tandang	Occasionally Practiced	CD recording and notated

Threats encountered

- The continued passing of elderly musicians and dancers.
- Modern technology is the main emphasis of the younger generations.
- Less appreciation level of folkloric dances as compared to modern dances.
- Convenience in downloading or purchasing modern music online rather than paying artists to play live folk music.
- Expense level of hiring a group of performers.
- Intermittent modifications to the original dance steps.

Table 5: Local Dance and Music Status

Table 5 shows the list of local folk dances in Marinduque. In terms of its status, there are two dances published; Aetana and Pateado, 4 are occasionally practiced; Banahaw, Bargonia, Bila-Bila, and Sulong Aking Tandang, and 5 are rarely practiced; Barbarillo, Baruray, Canchucha de Banuyo, Igiban sa Nayon, and La Jota Pulpuri. In terms of music prominence, Aetana and Pateado have music available. Banahaw, Bargonia, Cachucha de Banuyo, and Sulong Aking Tandang have music recorded, and Barbarillo which is commonly performed live using a musical instrument. Finally, Baruray, Igiban sa Nayon, and La Jota Pulpuri have no musical recordings.

CONCLUSION AND RECOMMENDATION

Conclusion



Based on the findings, the researchers identified the following conclusions:

There are folk and creative dances that originated in the island province of Marinduque which are classified as social dances, wedding dances, and courtship dances.

The inclusion of Marinduque folk dances in the DepEd P.E. curriculum and BCAEd program of MSC is a high prospect to promote curricular indigenization.

There is big potential to revive the promotion of the original folk dances of Marinduque as a given emphasis in the SWOT Analysis conducted.

Recommendations

In view of the forgoing, the researcher recommends the following:

1. Folkloric and creative dances should be preserved and conserved as a significant part of the indigenous culture of Marinduque.
2. Dances from each town should always be practiced and executed in the community and school programs.
3. Local dances must be integrated into the k to 12 curricula in physical education and health subjects in the Department of Education (DepEd) from a certain grade level; 4, 5, 6, 7, 8, and 12.
4. Future researchers must continuously do research on other local dances like religious rituals in the province of Marinduque as the basis for the cultural promotions.
5. Documentation of the dance literature, music accompaniment, props and costumes.

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