

## Unraveling The Local Folk Dances in Marinduque

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### Abstract

Folkloric dance is an important aspect of the cultural history of the island province of Marinduque, which signifies the values, norms, practices, and traditions of the indigenous people. This is accomplished through the performance of dances that have been passed down through generations. The dancing steps, props, and costumes that are employed all hint to the way people live and demonstrate the state of the economic industry throughout the course of several decades. The purpose of this research project was to investigate whether or if there are creative folkloric dances that could serve as the foundation for curricular improvements in Physical Education that have been proposed by the Department of Education (DepEd). The study design that was used was a descriptive one. There were ten (10) different types of folk dances found. These traditional and innovative dances from the province of Marinduque on the island of Luzon were recorded and almost entirely notated using basic piano arrangements. With the exception of Igiban sa Nayon, Cachucha de Banuyo, and Sulong Aking Tandang from the Municipality of Gasan and Bila-bila, the majority of the dances do not clearly mention particular props as being used in the dance. The baro, saya, kimona, and Maria Clara are the most frequent costumes worn by women, whilst the camisa de chino, barong tagalog, colored trousers, and black trousers are the most common costumes worn by men. The outcomes of this research study were aligned with, and served as the basis for, the upgrading of the curriculum implemented by the Department of Education (DepEd), particularly in the disciplines of physical education taught to students in grades 4, 5, 6, 7, 8, and 12. There is also the opportunity to integrate into the Bachelor of Culture and Arts Education (BCAEd) program.

**Keywords:** cultural heritage, curriculum enhancement, folk dance.

### INTRODUCTION

A heightened sensation of life is expressed through dance through the use of rhythmic movement. It is the earliest form of artistic expression, and it reflects man's need to communicate happiness or sadness using the instrument that is most immediate to him—his body. Different feelings can be communicated through the art form of dance. There is no escaping the fact that life is full of dancing. It is the result of the inventive intellect of man, which has developed throughout the course of history. When looking at different dances, many of them are hardly known at all; some of them are documented, while others are not.

One of the islands in the Philippines that has one of the highest levels of cultural diversity, Marinduque is home to a wide variety of rituals and practises. One of the cultural customs practised by the people of Marinduque is dancing. Pateado, which started in Boac, Marinduque's city, and was previously published and documented, and Aetana, a courtship dance that originated in the Municipality of Santa Cruz, were two of the many dances that originated in the province but were unknown to a large number of people. Pateado originated in Boac, Marinduque's capital, and was unknown to most people. Folk dances are considered to be one of the jewels of our island; as a result, these dances need to be accorded the full

recognition and importance they deserve, in addition to being properly documented, in order to have a greater chance of being successful and being passed down to subsequent generations. On the other hand, the majority of people in today's society, and notably the younger generation, are uninterested in and do not place a high priority on our own folklore dances and music, which puts at risk the genuine aspects of the province's local culture.

According to an article published in *The Journal of the American Association* in 1952, which was cited by Aquino (2013), indigenous dances in the Philippines were in danger of becoming extinct and being succeeded by dances from other countries. At the time, both teachers and pupils in the public and private schools in the Philippines had a limited knowledge of the traditional dances of the Philippines, but they really liked the foreign dances that the early American teachers had taught. In 1927, Dr. Jorge Bocobo, who was acting as the president of the University of the Philippines at the time, made the decision 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. The author discovered that there was hidden music and folk dances in the remote places in the provinces of the country, which were later published in the book entitled *Philippine National Dances*.

Folk dance is a vernacular kind of dance that is performed for enjoyment, and it is a reflection of either the culture of the past or the culture of the present. Under Spanish colonial control, the majority of Philippine dances were developed for the first time. According to Devera (2022), folk dances are traditional dances that originated organically and unintentionally as a result of the day-to-day actions and experiences of the people who were responsible for its creation. It is the public expression of a person's or a group's ideals, mores, sentiments, and thoughts through the movement of the body in a social setting. Folk dancing, as stated by Johnstone (2017), "has a significant impact on people's lives." It contributes to the continuation of the culture when it is passed down to younger generations and taught to them in order to cultivate healthy relationships with their families, friends, and neighbors.

Change is something that cannot be stopped, and as a result, the youth of today are unable to completely comprehend the dance culture of our area. They spend far too much time using social media tools and programs such as Tiktok, in addition to keeping up with international trend dances. Because traditional dances have been merely transmitted verbally from one generation to the next, we are concerned that they will become extinct in the future. Because of these arguments, our trust in our ability to carry out studies that are beneficial to the people, particularly the young and upcoming generations, the administration of the provincial government, and educational institutions, has strengthened. This research study serves as a tool for the preservation and conservation of the folkloric and creative dances in the island province of Marinduque. This is accomplished through the documentation, compilations, and incorporation 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 island of Marinduque, which is the focus of this research, is where the inventive and traditional dances that were featured came from. Original versions of everything, including the dance literature, the music accompaniments, the accessories, and the clothes, have been preserved in their entirety. The findings of this research are vitally significant for preserving culture, honoring our forebears, and, most importantly, passing on to the subsequent 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?

### **Scope and Delimitation**

This research aimed to explore folkloric dances in the island province of Marinduque. It determined the origin, music, dance literature, props, and costumes of the included dances. It also identified the strengths, weaknesses, opportunities, and threats to folkloric dances in the province. The information gathered from five (5) municipalities of Marinduque, namely; Boac, Buenavista, Gasan, Santa Cruz, and Torrijos were compiled and documented as references for curriculum enhancements of the Department of Education (DepEd) and the Bachelor of Culture and Arts Education (BCAEd) program of Marinduque State College Institute of Education. The respondents of this research study were the teachers, performers, and musicians who executed the dances and who applied music to each folkloric dance. However, the study delimits to cover other dances in the province like religious dances and rituals.

## **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

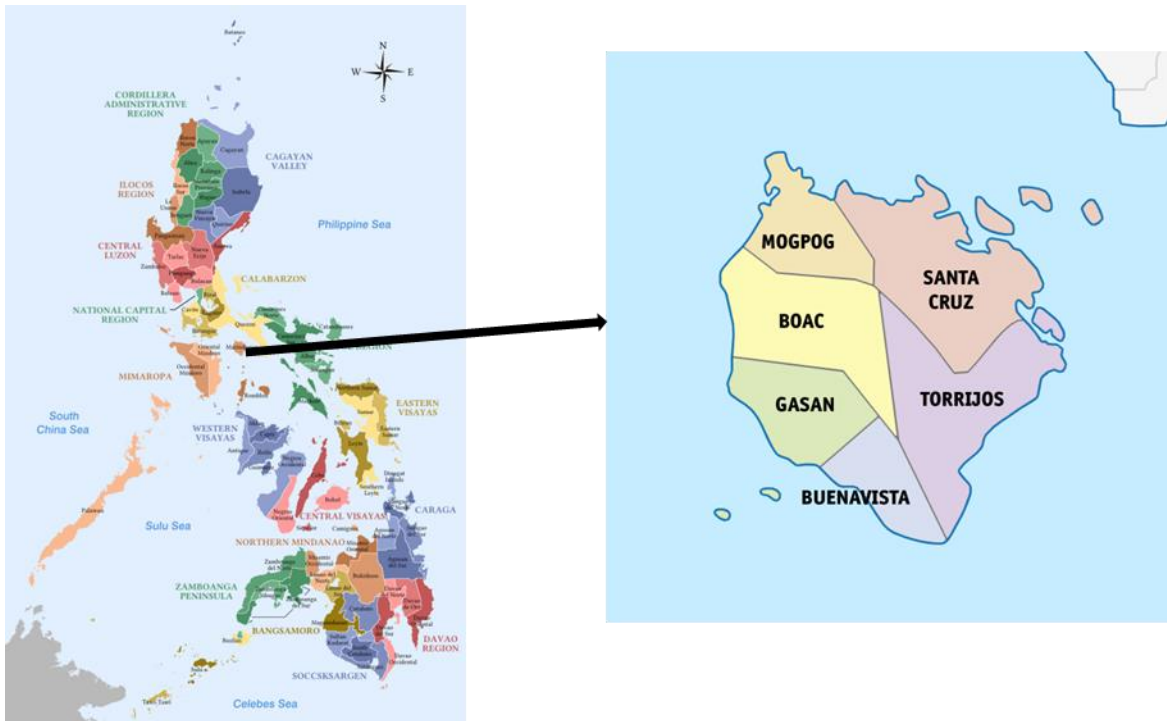


Figure3. Map of Marinduque, Philippines

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 Nayan	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 Gasan; Cachucha de Banuyo, Igiban sa Nayon, and Sulong Aking Tandang, 2 dances from Torrijos; Bargonia and Baruray, 3 from Santa Cruz; Aetana, Barbarillo, 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.

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

- Potential for utilization in social events and entertainment.

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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