

**CREATIVE SAMAR FOLK DANCES: A SPRINGBOARD TO
PHYSICAL-CULTURAL DEVELOPMENT IN SAMAR**

A Thesis

Presented to

**The Faculty of the Graduate School
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Catbalogan, Samar**

**In Partial Fulfillment of the
Requirements for the Degree
Master of Arts in Educational Program Management
in Physical Education**

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March 1993

APPROVAL SHEET

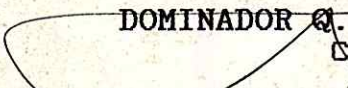
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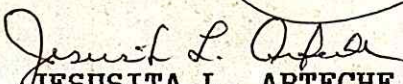

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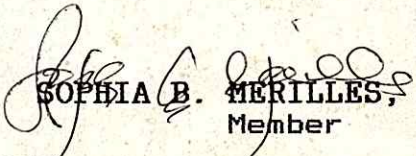
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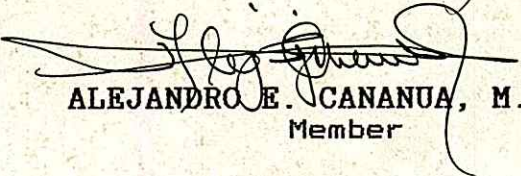
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DEDICATION

(To all of You)

With warm and open hand,
I give this work to you
My ever loving husband,
And all our children too.

Fredo, Shiela, Rochel,
Beroy and Ann-Ann dear,
Your love and care I feel
Today and forever.

With your inspiration,
And material support,
I drove to completion,
This hard and tedious work.

Thanks God for His graces,
Showered upon us all,
Inspite of the miseries,
At least He blessed our soul.

Netnet

ABSTRACT

The latest development of education mandates the inclusion of health and music as embodied in the Secondary Education Development Program (SEDP), particularly the New Secondary Education Curriculum (NSEC) which integrates Physical Education Health and Music (PEHM). This study is a developmental research using baseline survey and creative approach to development punctuated by normative-descriptive method of evaluation, using a questionnaire, as principal instrument in gathering data. The cultural practices of the different municipalities in Samar which were made as the basis for creating the Samar Folk Dances and the songs associated with them are the following: (1) courtship ordeal for "Waray-Erit", (2) mat embroidery for "pahot-Pahot", (3) gangsterism for "Llatak-Latak", (4) shell craft for "Binuskayan", (5) rice farming for "Sinadukan", and (6) religious for "Pagdayag". in the light of the foregoing findings the following conclusions are made, the cultural practices of the different municipalities in Samar are reasonable bases in creating folk dances and songs. The different dance components are common consideration for all creative folk dances. For the recommendation, the Waray-Waray, particularly the Samar cultural heritage should be preserved and perpetuated, especially through the dances and songs. The different dance components should always be taken into consideration in creating folk dances.

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Chapter 1

THE PROBLEM AND ITS SETTING

Introduction

One of the major concern of the Cultural Society of the Philippines is to preserve what are already existing and to create many more in terms of supplementary aspects of the Filipino Culture. Preservation as a foundation of development, springs new dimensions to the creative spirit of the Filipinos to effect positive changes in the society for the enrichment of cultural and aesthetic values¹

Along this line, the government endeavored to integrate culture into the Philippine Educational System, thereby making it as one of its major components. In later years it included sports to ensure the physical fitness of the citizenry as a responsibility of the school. This idea expanded the area of physical education to include education sports, hence the New Physical Education and School Sports (New PESS Program). The latest development in education mandates the inclusion of health and music as embodied in the Secondary Education Development Program (SEDP),

¹Januario P. Gonzales, "Preservation and development of Filipino Culture", Philippine Journal of Education, July 30, 1989, Vol. XXVII, No. 22, p. 312.

particularly the New Secondary Education Curriculum (NSEC) which integrates Physical Education, Health and Music (PEHM)².

As a vital component of humanities and related disciplines, PEHM plays a significant role in the development of a well-balanced personality of an individual. Among the common approaches to the attainment of the goals and objectives of PEHM are dances and songs. The purpose of dance and music education is not necessarily to produce professional dancers and musicians from among high school and college students but to give them the opportunity to participate in wholesome activities that may develop their capabilities into considerable levels as to be more acceptable to the greater majority of the people³.

According to Foll⁴, teachers in physical education should offer the students a variety of dance and musical experience to enable them to appreciate physical activities, strenuous they may be. In doing so, the students can convert their sacrifice to unconscious enjoyment as they

²Ibid.

³Ibid.

⁴Tom L. Foll, Complete Handbook of Secondary Dance Activities, (New York: Parker Publishing Co. Inc., 1983),

develop psychomotor coordination.

As described by Aquino⁵, rhythmic movements were among the most primitive human reactions, so it is not strangely surprising to find these movements developing into dance characteristics of national significance to various ethnic groups.

It has been observed by the researcher that local folk dance in Samar truly display such unique characteristics, distinct into background and distinct in story they want to convey through their movements and costumes as to be at par with those of other provinces. Some of these are the Samar Folk Dances of Miel. It is, however, deplorable to note that as we progress, we tend to disregard the culture of the past, thus allowing them to gradually fade away almost unnoticed and unmourned. We seem to have little or no time at all to look back to the customs and practices of our forefathers, so carelessly, that we allow them to slip away in favor of the fads and crazes of the modern world.

Nevertheless, the DECS, through its program cultural revival, is trying to retrieve the precious legacies of the past to perpetuate what is desirable in our cultural heritage. It is this positive gesture of the DECS that

⁵Francisca Reyes Tolentino-Aquino, Fundamental Dance Steps and Music, (Manila: Silver Burdett Co. Inc., 1970), p.23

motivated, this researcher to investigate into the existence of original dances of various places in Samar through actual contacts with living folks who could provide reliable information on the authenticity of cultural practices as depicted by the folk dances of the past.

With those information obtained from the old folks are baseline data, the researcher created folk dance representative of various places together with their respective musical scores. To crystallize the message behind these created Samar dance, as reflected of the lyrics of their music, she organize a cultural dance troupe to demonstrate the original movements and costumes. If this venture will be proven to be acceptable to the Samareños, she will continue to create more folk dances and their musical scores to perpetuate the management of the cultural group for future consumption and viewing pleasure of the public, so that this creations will continuously serve as a springboard to the physical-cultural development of Samareños as a major ethnic group among Filipinos.

Theoretical Conceptual Framework

This study is founded to the theory enunciated by Cruzada⁶ who believes that Filipinos are considerably

⁶Silveria M. Cruzada, "Original Filipino Creations", Panorama, April 23, 1976, Vol.III, No. 2, p. 1.

ingenious people. If given the opportunity, they can demonstrate their ingenuity in a variety of ways as evidence by a good number of Filipino creations ranging from science and technology to arts and music, such as; paintings, fashion, dances and songs. This artistic climate is obvious among popular songs, innovative modern dance, and preserved artifacts exhibited at museum and galleries.

The foregoing creative potential is given impetus for sustained development by certain provisions of DECS Order No. 58, s. 1990⁷ which recognizes and underscores the importance of physical education as a promoter of moral and socio-cultural values and as a delivery system for development of healthy and alert citizenry. Physical education is thus viewed as a significant component of the educational process that contributes to the enhancement of physical, cultural, social, moral, and intellectual development of students at all levels of education. Present day social realities and requirements have added new dimensions to these traditional concerns of physical education. Apart from promoting the overall personality development, physical education is now seem as a discipline that is instrumental

⁷DECS Order No. 58, s. 1990.

in the revival and preservation of the Filipino cultural heritage in terms of indigenous games, sports, songs and dances.

Figure 1 shows the paradigm of the conceptual framework illustrating the input, the throughput, and the output variables towards the development and progress of the study. The first frame includes the cultural practices representative of the different places in Samar, the songs identified with the cultural practices, the costumes and materials associated with such cultural practices, and the financial resources needed as inputs for the conduct of the study. The second frame contains the throughput or development process in terms of writing and recording the musical scores to include the lyrics and the musical notation, the organizing and costuming the dance troupe, and the rehearsals for the refinement and rhythmic movements. The third frame includes the expected output consisting of creative Samar dances and their musical scores; the organized cultural dance troupe, the cultural presentation, and the initial assessment on the acceptability on the created dances to the public. The base frame is the overall evaluation by the thesis committee, including the research paper.

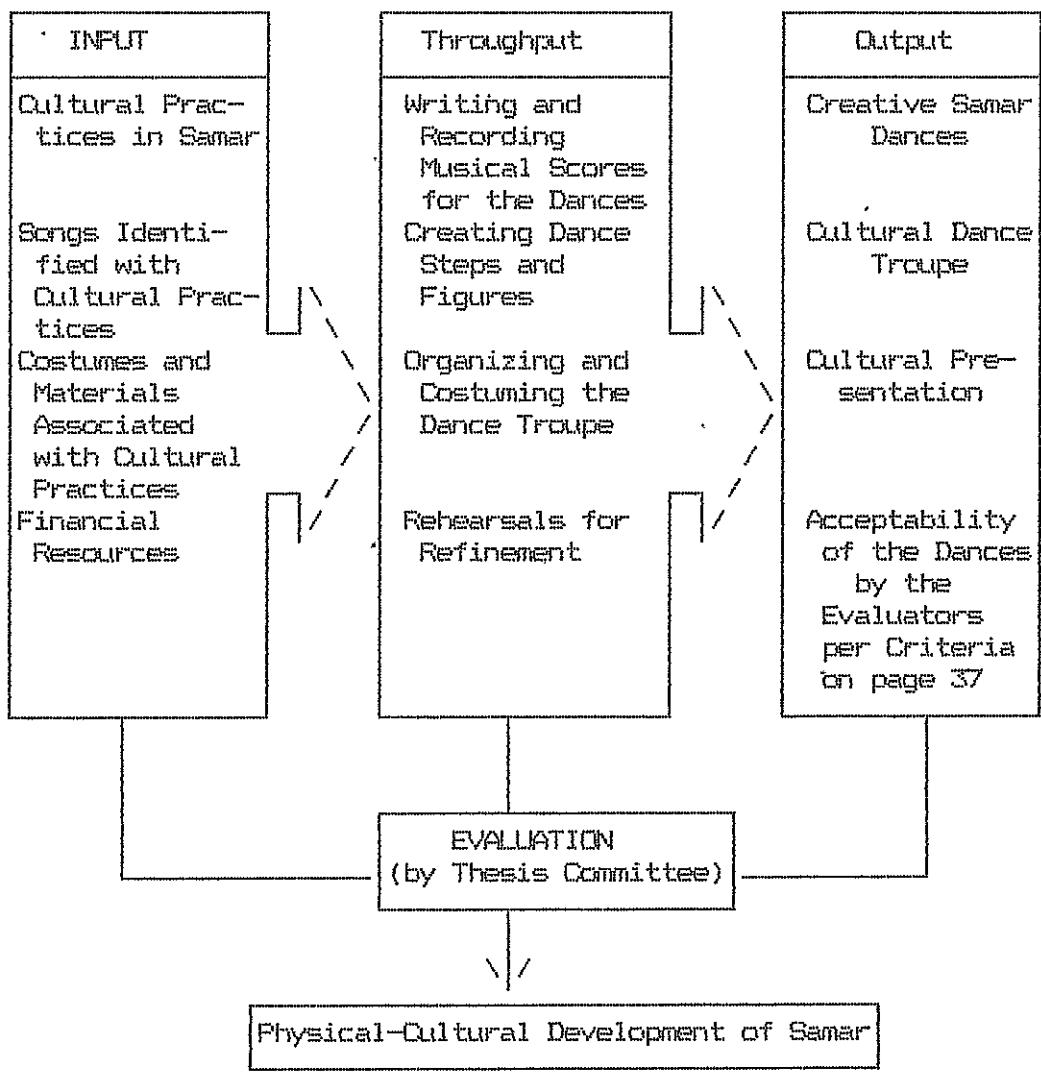


Figure 1. Paradigm of the Conceptual Framework showing the input, throughput and output variables subject to proper evaluation.

Statement of the Problem

The purpose of this study was to create Samar folk dances as springboard to physical-cultural development in the province of Samar. It likewise, organized and maintained a cultural dance troupe which eventually provided opportunity for educational program management in physical education as required by the curriculum being pursued by the researcher. Specifically, it sought answers to the following questions:

1. What are the cultural practices in Samar which be made as bases in creating folk dances?
2. What are the components of each of these creative dances in terms of:
 - 2.1 nature and characteristic of dance?
 - 2.2 number of dancers?
 - 2.3 costume and paraphernalia?
 - 2.4 basic step patten
 - 2.5 tempo, time signature, and meter?
 - 2.6 formation and its variations?
 - 2.7 figures and dance steps?
 - 2.8 performance time allotment?
3. To what extent is each creative dance acceptable as perceived by the P.E. students, P.E. teachers, and the viewing public with respect to:
 - 3.1 appearance and color harmony?

- 3.2 economy of costume and paraphernalia?
- 3.3 authenticity and originality?
- 3.4 relevance to the title of the dance?
- 3.5 formation, figure and step variation?
- 3.6 rhythm and musical variation?
- 3.7 interpretation and meaning?
- 3.8 performance time allotment?

4. Are there significant difference in the perceptions of the P.E. students, P.E. teachers, and the viewing public on the acceptability of the dances with respect to the foregoing criteria?

Hypothesis

1. There are no significant differences in the perceptions of the P.E. students, P.E. teachers, and the viewing public on the acceptability of the dances respect to the foregoing criteria.

Significance of the Study

This study on the creative Samar folk dances as springboard to physical-cultural development of Samar was conducted in response to the need for the preservation of the existing Filipino cultural heritage and for the creation of more in addition to what are already obtaining in our culture as the precious legacy of our forefathers.

The Philippines is represented by several ethnic groups like, Tagalogs, Ilocanos, Cebuanos, Ilongos, Waray-Waray, Bicolanos, and a variety of cultural minorities too numerous to mention, each having its own distinct culture which constitutes an integral part of Philippine society as a whole. All these ethnic culture have contributed to the identity, however, are gradually fading away due to the advent of modernization and influence of present-day civilization.

On the basis of the foregoing situation, the Philippine Government has instituted various measures to counteract this trend of development by mandating our people, through the educational system, to preserve our culture for the consumption of our future generations.

The harness the creativity and ingenuity of our people, the educational system, through the different curricula, encourages teachers, students, and private individuals to create or invent that would help perpetuate our cultural heritage.

This study is one of the timely responses to this call of the times because it aimed to create indigenous folk dances representative of Samar Culture.

The result of this study will be significantly beneficial to students, teachers, researchers, administrators, and to the government in general, for it will provide

insights into the mechanics of cultural preservation and development.

To the students. The students in physical education will be benefited in terms of opportunities to participate in wholesome bodily activities that will develop their physical, intellectual, social, cultural and emotional well-being which are indicative of a well-rounded personality.

To the teachers. The teachers, especially in physical education, health and music, will be afforded the chance to manifest their talents and maximize their creativeness, ingenuity and their managerial and pedagogical capabilities for which they may be recognized and rewarded in terms of promotion and increase in salary.

To other researchers. Other researchers will also benefit from the findings of this study in terms of inputs to their own researchers, thereby encouraging them to venture into inventions, creations, or at least innovations that may distinguish them from the rest of the researchers.

To administrations. The results of this study may provide the administrators the insights into the plight of teachers and researchers, especially those having to do with the needs and problems of their subordinates, thus making the supportive of any desirable program, project or undertaking for the improvement of their institution and its

constituents, in terms of physical-cultural development.

To DECS, Samar Division. One of the DECS thrusts is curriculum, and instructional material development. This developmental work therefore, fits into the particular concern which will contribute toward the development and utilization of the creative Samar songs and Dances representative of Region 8, at the same time promote the goals of physical education and school sports of the DECS.

To the government. The benefits that may be derived from the results of this study will certainly contribute to the sublime task of nation building which is the overall responsibility of every government. This cultural contribution will surely from a part of the pool of Filipino creations. It is only when this responsibility is realized that the government shall have fulfilled its goals and objectives in preserving the true Filipino identity.

To the Samareños. This study will also benefit the Samareños not only in terms of entertainment but also in terms of cultural and prestigious legacy, thereby encouraging every talented Samareños to venture into similar creations or inventions he can call his own.

Scope and Delimitation

This study focused on the creation of Samar folk dances based on the preliminary survey of the cultural practice

representative of various places in Samar, (see Map on the next page) together with songs identified with such cultural practices which are distinct from one another. This venture also included the organization of a cultural dance troupe as a vehicle for the execution and presentation of the dances and songs thus created, as well as an opportunity to exhibit the teachers' pedagogical and managerial abilities.

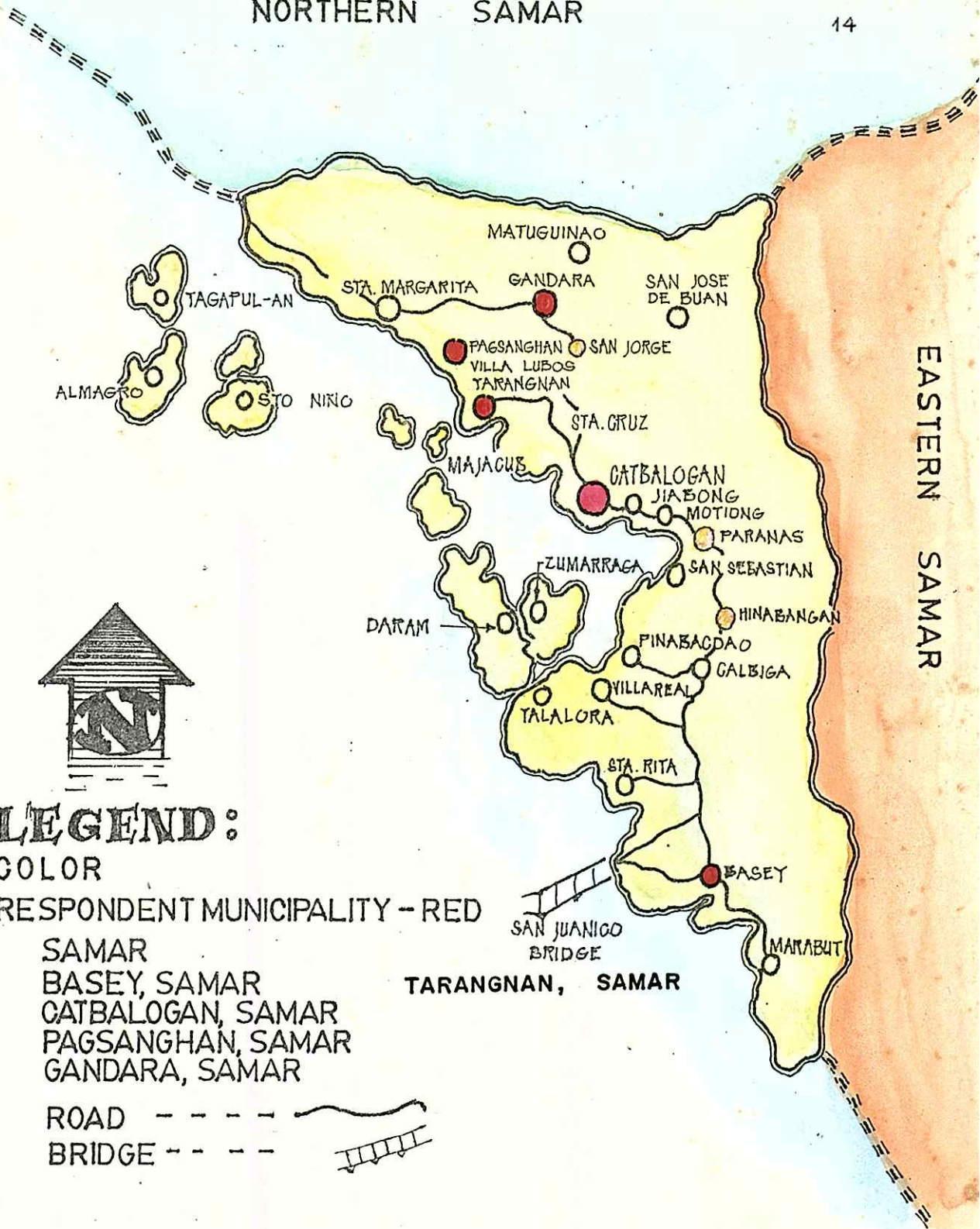
The cultural practices represented by the dances and songs covered by this study are those that are not yet depicted in the book published by Miel entitled Samar Folk Dances.

The six Samar folk dances created and presented for evaluation are as follows: (1) Waray Erit, (2) Pahot-pahot, (3) Pagdayag each of which are described briefly in the subsequent paragraphs. A more comprehensive description of each is found in Chapter 4 as narration.

Definition of Terms

To facilitate understanding of the nature and context of this study, the following terms are defined as applied to this particular investigation.

Art. The term refers to the power of performing an action acquired through study, observation or experience. This include music, dance, dramatics, paintings, drawing and



LEGEND:

COLOR

RESPONDENT MUNICIPALITY - RED

SAMAR

BASEY, SAMAR

CATBALOGAN, SAMAR

PAGSANGHAN, SAMAR

GANDARA, SAMAR

ROAD - - - -

BRIDGE - - - -

MAP OF SAMAR

SHOWING THE LOCATION OF RESPONDENT MUNICIPALITIES

others having to do with psychomotor performance.⁸

Art Song. This is a song accompanied by physical performance reflective of its meaning.

Authenticity. State or quality of being authentic authoritative or genuine.

Color harmony. As used in this study, it refers to the wholesomeness of the relationship of the colors with one another that favorably appeals to the sense of beauty.

Composer. As used in this study, this applies to the person who wrote the lyrics of the musical scores together with the notations and sounds effects thereof.

Coordination. This is the state or relation of harmonious adjustment of actions as of the muscles and the mind in producing various movements.⁹

Creative dances. As used in this study, this refers to the dances originated by the proponent as distinguished from those that are already existing.

Dance. This is the continuous movement of the body to the rhythm of the music intended for it as an expression

⁸William D. Halsey and Lewis Shores, Merit Students Encyclopedia (Crowell Educational Corporation, 1971), p.189.

⁹ Colliers Encyclopedia 1978. Volume VIII, p.207.

of an idea or emotion, as an outlet of surplus energy of source of joy.¹⁰

Dance movement. This is a kind of locomotion characterized by figures and steps that go with the music to depict ideas and feelings.¹¹

Figure. This is one of the regular movements or division of a dance, in which a certain set of steps or evolution is completed.¹²

Indigenous. This signifies the original or authentic character of songs and dances created by the proponent based on the cultural practices, customs and traditions of certain localities representing ethnic groups in different societies.

Music. This refers to the manner of using voice of instruments to produce distinctive sounds as background or accompaniment to the dance movement as interpretation or expression of certain ideas and emotions.¹³

¹⁰ Encyclopedia Americana. International Edition, Vol 8, (Grollier Incorporated, Danbury, Connecticut, 1983), p. 465.

¹¹ Ibid.

¹² Webster's New World Dictionary of the American Language (Second College Edition), Simon and Schuster Inc. Copyright, 1986.

¹³ Oscar Thompson, The International Encyclopedia of Music and Musicians. (New York: Mead and Company, 1979).

Musical arranger. This term applies to the person who systematizes the lyrics, the sound effects, the notations, and the tempo in coordination with the rhythmic movements of the dance created.

Musical scores. This refers to the music composed or the dances created, including the lyrics, notations, and sound effects relative to the rhythmic movement for which they are intended.

Originality. As used in this study, it is the quality of being inventive or creative in nature.

Relevance. This term refers to the appropriateness of the dance to the title, to the occasion or to the time for which it is intended.

Rhythm. This applies to the regular recurrence of grouped strong and weak beats or heavily and lightly accented tone, in alternation and arrangement of successive tones usually in measure according to their relative accentuation and duration.¹⁴

¹⁴William Benton, Encyclopedia Britannica, Vol. 5, (Chicago: Encyclopedia Britannica, Inc., 1975).

¹⁵Webster Comprehensive Dictionary (International Edition, Vol. 2, J: g. Terguson Publishing Company, Chicago, Copyright, 1987).

Variation. This is repetition of a theme or musical idea with changes or embellishment in harmony, rhythm, key, etc., especially any series of such repetition developing a single theme.¹⁵

Viewing public. The term refers to the people that compose the audience who viewed the cultural presentation of the created Samar dances and included as samples of one of the categories of respondents who evaluated the degree of acceptability of the dances per se.

¹⁵Webster Comprehensive Dictionary (International Edition, Vol. 2, J: g. Terguson Publishing Company, Chicago, Copyright, 1987.

Chapter 2

REVIEW OF RELATED LITERATURE AND STUDIES

Studies and various literature materials pertinent to the investigation were reviewed in order to give meaning and substance to this study. As presented in this chapter, the following sources will serve as guide to the researcher in the conduct of her study.

Related Literature

Philippine literature of folk dances and folk dancing is dominated by Aquino,¹⁶ the acknowledge pioneer in the preservation of native Philippine dances as well as the collection and subsequent publication of the same.

Since Aquino pioneered the study of folk dances in the Philippines, there have been many researchers done along this line of our culture. As early as 1924, she started the collection of folk dances, songs, and games.

The Philippine National Dances¹⁷ was then published and was followed by Philippine Folk Dances in four volumes. Philippine National dances contains fifty-four dances with

¹⁶Francisca Reyes Tolentino-Aquino, Philippine Folk Dances and Games, (Manila: Silver Burdett and Company, Inc., 1983)

¹⁷Francisca R. Tolentino-Aquino, Philippine National Dances, (Manila: Silver Burdett Co. Inc., 1978).

their corresponding musical accompaniment, illustrations, diagnosis, photographs of the fundamental positions performed, dance terms, and dance step. Classified and graded lists of these dances have been added to the alphabetical index for the guidance of teachers. Part of the data collected was used in a masteral thesis which was later published as a book entitled "Philippine Folk Dances and Games."

The contents of the book were representative of the different localities and provinces since many dances were similar to one another, only the beautiful, interesting and popular were taken into consideration. The games and dances were clearly described, fully illustrated and graded for difficulty.

Rhythm and Dance as crystallized by Bucher¹⁸, in addition to developing creative self-expression, can also aid in the development of social, emotional, and physical qualities of children. The person who teaches dances in the elementary school, usually the classroom teacher or physical education teacher, determine the outcomes achieved in the program of rhythmic and dance activities.

¹⁸Charles A. Bucher, "Physical Education for Children", Movement Foundation and Experiences, (New York: McMillan Publishing Co. Inc., 1983), p. 260

The person responsible for teaching dance should express a love for movement and sense of rhythm. If the teacher who teaches dance is not strong in the musical aspects of dance, close cooperation with the music teacher is advisable.. Also the teacher of dance should try to develop the necessary musical competencies such as the ability to analyze dance movement and a knowledge of the rhythmic elements of music. The teacher of dance does not have to be a professional dancer, because dance is bounce with the same elements of rhythm as in the temporal aspect of music.

Aside from his published books, Aquino, also wrote articles along the same line. One of these articles, "Dances of the Philippines¹⁹" dealt with the different ethnic groups.

Aquino says that the first among these dances are the Negrito tribal dances in the mountains of Bataan, Zambales, and Tarlac and those of the Igorots of the high mountain valleys of North Central Luzon. Among these ethnic groups are found the most authentic of Philippine dances. The second group of dances are varied, exotic, and mysterious. They are reflective of the Arabic and Indo-Malayan Culture.

¹⁹Francisca R. Tolentino-Aquino, "Dances of the Philippine", Philippine Quarterly, 2:1, October-December, 1980

The third group of dances is composed of the Spanish-European dances of the Christian lowland Filipinos who adopted and blended the different western dances with their own culture. Consequently, these dances are softer, gayer, and free in movements.

Still another article by Aquino²⁰ takes note of the conservative side of the Filipino in the relationship of man and woman as shown in their dances. There is little or no bodily contact at all.

She also noted that regional and occupational differences account for the differences among the dances. People whose abodes are near the sea sing and dance about fishing and boat rowing; those in mining regions depict gold panning; in the coconut region, some of these dances use coconut shells; and among rice planters were depicted by rice-planting, harvesting, threshing, pounding and winnowing, in their dances. In places where life is easy, like the Visayan, Tagalog, and Bicol regions, the dances are usually gay and boisterous. Where life is hard and money is scarce, like in the Ilocos regions the dances are sad, slow and mournful.

²⁰F. R. T. Aquino, "Filipino Folk Dances", Mobilways, 2:1, July, 1983.

Russel²¹ outlines three considerations that teachers should attend to if they are to help the child to grow creatively through rhythmic and dance activities. First the teacher must not only increase his or her understanding of movements but also must provide ways in which movements can be used expressively as an art form. Second the teacher must be able to select appropriate themes for movement lessons. Finally, the teacher should understand the importance of student-teacher interaction in the learning process.

Russel stresses that the teacher who consciously endeavors to teach creatively should be able to experience the feeling of expressive movement and identify with their subjects, be it an idea, a thought or a movement. Specifically, the teacher of the dance should realize that the children in the kindergarten and grades one and two have limited backgrounds. Therefore, they should be given support in expressing their feelings in a creative manner. Their focus be probably be limited to people and things in ~~they have immediate~~ environment in the home, and local trips

Prudente, former President of the Philippine College

²¹John Russel, Creative Movement and Dance for Children, (Boston: Plays, Inc., 1985), p. 2.

of Commerce (Now Polytechnic University of the Philippines) aptly describe the educational system as agent of change in this period of change. He impliedly said:

"The full development of individual is the basis for the full development of society. The full development of society hinges in the full development of individual citizen. Since the educational system of those primarily tasked to develop the youth in order that they may serve the best interest of the entire society, it must serve as effective agent of change."²²

Alejandro²³ writes that "the dance that exist in the Philippines today ranges from tribal dancing in isolated regions performed in actual ritual to the stylish revues of folk dances: group portraying the variety of ethnic styles within the culture as well as modern dance, ballet and social dance."

The Filipino choreographer and writer in the international scene said that his book will serve even more as stimulation to prove or to participate in moulding our future than as a record of the past.

Related Studies

Our school has been doing both to prove into the past and to mold our future in folk dancing through research by graduate students.

²²Nemesio Prudente, "Education in a Revolutionary Period", Philippine Daily Inquirer, April 10, 1979, p. 16.

²³Reynaldo G. Alejandro. Philippine Dance Mainstream and Crosscurrents. (Vera-Reyes, Inc., Manila, 1978), p. 5.

Cited here are some Filipino researchers who have studied indigenous songs and dances and correspondingly added dance movements into such songs.

One such student is Fajardo²⁴ who published two volumes of Visayan folk dances in 1961 and 1964, respectively.

In a more specific venture, Suarez²⁵ undertook the study of dance in Iloilo.

The studies of Fajardo and Suarez both of which are focused in the Visayas, strengthened the observation of this writer that folk dances depict life itself in any state and at any era. As the Visayans are gay and boisterous, so are their dances.

Both works presented the traditional steps common to all dancers. Included in Fajardo's volumes were pictures of different Visayan costumes and a regional classification of published Filipino folk dances. Suarez, for her part, wrote that the peculiar contribution of Visayan dances to the nomenclature and repertory of Philippine dances are three

²⁴Libertad Fajardo. The Unpublished Visayan Folk Dances with their Respective Musical Shores Found in Negros Occidental, (unpublished masteral thesis, Philippine Women's University, Manila, 1984).

²⁵Petrona Suarez, "A Collection of Negrito folk Unpublished Folk Dances from the Provinces of Iloilo", (unpublished master's thesis, Central Philippine University, Iloilo City, Summer 1981).

new steps; to wit: "ekis", the "heel" and raise polka" and "lusod".

Another study of Visayan folk dances was undertaken by Cabahug.²⁶

In her research, Cabahug, determine the distinguishing characteristic of eight Cebuano folk dances and identified the nature, costumes, music and rituals associated with them. The findings of her study include, as distinguishing feature common to Cebuano dances, the use of the moderate tempo, common costumes, and the use of common steps. Their dances, are all festival, anniversaries, wedding, and baptism in nature and content.

Although they manifest traditional modesty of creativity, inspite of foreign influence the dances still remained in their indigenous characteristics.

Cabahug concluded that, as of this time, native dances have remained more or less unmodified and retained the traditional features that had characterized the legacy of the original native dances. This finding is confirmed by the study of Aliposa²⁷ among the T'boli of South Cotabato.

²⁶Gloria V. Cabahug, "A Study of the Fundamental Characteristics of Some Cebuano Folk Dances". (unpublished master's thesis, Cebu State College 1984).

²⁷Tersito A. Aliposa, "Resettled T'boli Responses to Integration Program", unpublished dissertation, Asian Center, U.P., Diliman, Quezon City, 1986.

T'boli²⁸ songs and dances described the people's lifestyle and the natural environment, and collective experiences of the group, and they reflect society's custom, belief system, values and attitudes. In short, T'boli dances and music reveals the people's encounter with people, people with nature, and people with other creatures and supernatural beings. Thus, the T'boli dances are ritualistic in nature and manifest the cultural features of people and society.

Of the allied studies outside of the Visayan region the work of Marbella²⁹ is the most comprehensive as far as researches available for perusal by this writer were concerned.

In like manner, in this 202-page book, Marbella found out that Bukidnon dances are mainly ritualistic, recreational, and occupational. These are performed during weddings, fiestas, social gatherings and Kalinga for illness, harvest and initiation rites for the datu.

²⁸Ibid.

²⁹Hermelin Ching Marbella, "Some Fundamental Characteristics and Distinctive Features of Selected Central Bukidnon Dances," (unpublished master's thesis, Cebu Normal College, Cebu City, 1979), p. 69.

Like the T'boli the Bukidnon attribute a meaning to their dances indicated in their symbolism of movements which are taken from nature, or are imitations of phenomenon in nature, and that Bukidnon dances give us a view into their culture which serve as mirror of their feeling and emotion as a people.

The instrument used for the accompaniment by the Bukidnon are home-made, thus signifying their resourcefulness.

Marbella also observed that the dances that did not require musical instruments used only the feet for rhythms and other special equipment like the leglets, palm fronds and brass rattles, as rhythmic accompaniment.

Another finding indicated that the dance steps performed were always done by the feet close to the ground which maybe explained by the fact that the Bukidnon agricultural and therefore tread close to the ground.

The Bukidnon researcher recapitulated her book with the statement that occasions for dancing are many but all are dependent on the kind of celebration or festivity for which the dance is intended and that the recreational dances are generally mimetic in nature with dancers imitating in pantomime the occurrences, character and gestures of animal showing very close adherence to nature, to depict these dances.

Noces³⁰ made the study with the aim of understanding the Benguet Igorots better through their native festivals and dances. She found out that the Igorots are friendly, sincere, hospitable, cultured and socially mature and are music lovers. She suggested that one can develop love for them by understanding their customs, traditions, sorrows, and triumphs and treating them as co-equals. A parallel study to that of Noces is the recent work of Mata.³¹ She made a study on Igorot dances which she found out depict the tribe as a happy, contented, easy going and optimistic people. The Igorots reveal their character traits and religious and superstitious nature through their dances that are performed for the consecration of duties, spirits of anitos. She recommends that some of these dance be incorporated in folk dancing courses with a few modification which would not destroy or alter the educational and cultural values and the effectivity and the artistry.

³⁰Margarita M. Noces, "A study of the Benguet Igorot Through their Native Festival and Dances" (unpublished master of Arts Thesis, Northwestern Educational Institute, Dagupan City, 1980).

³¹Elema Mata. "An Analysis of the Folk Dances of the Mountain Province and the Possibility of their Inclusion in the Physical Education Program." (unpublished master's thesis, Baguio College, Baguio City, 1983).

Molina³², a gifted Filipino musician, wrote an article about our folk dances. He discussed the Filipino ability to "Filipinize" foreign dances like the "polka" which is the national dance of Czechoslovakia, the "mazurka" from Poland, the "Rigodon" from France, the "Waltzes" from Germany, and the "Chotis" from Scotland. He further stated that the Filipino versatility is clearly demonstrated in many instances especially in the arts.

Another allied study outside in the Visayan region done by Basobas attempted to record and preserve Pangasinan folk dances precisely to acquaint non-Pangasinanese with these dance and create deeper interest in the appreciation of their culture.³³

As an offshoot of her attempts, Basobas found out that the name of Pangasinan dances are derived from the name of persons or from movement which are imitations, and that out of the 20 dances, six are song dances which reveal the fact that Pangasinanese are vocal in their affections using dances as outlets of their emotions.

³²Antonio Molina, "Filipino Musical Heritage in Folk Dances, Comment", 1977, p. 30.

³³Mamerta Basobas, "A Study of Pangasinan Folk Dances", (unpublished master's thesis, Northwestern Educational Institute, Dagupan City, 1981).

As to the costumes the most common worn were the Balintawak, the Maria Clara and Ilocano.

A similar study made by Sison³⁴ to contribute to the country's enrichment and provide materials for physical education teachers, reveal the ten original and authentic Pangasinan folk dances were not any different from those other regions and that the same which were influenced by historical, geographical and sociological factors, are part of the cultural heritage and progress of the people of Pangasinan who are proud of them.

Another similar study was conducted by Colinares.³⁵ She studied the fundamental characteristics of the Waray of Northern Samar and makes a comparative analysis of the distinguishing feature of some Unpublished Dances of Northern Samar. Colinares made the following conclusions: (a) the costume commonly used are the Balintawak and Kimona for the girls and camisa chino and Barong Tagalog for the boys.

³⁴Jovita Sison, "Some Unpublished Pangasinan Folk Dances with their Musical Songs and Costumes", (unpublished master's thesis, Philippine Women's University, Manila, 1985).

³⁵Anita Diaz Colinares, "A Study of the Unpublished Northern Samar Folk Dances," Cebu State College, January 1987).

(b) the preference for colored pants is a reflection of the practicality of an agricultural people who must wear clothes which cannot be easily soiled; (c) the 3/4 time signature is commonly used with 1, 2, 3, counting; (d) running steps are used in festival dances; (e) the tempo is fast; and (f) most dances are of Spanish origin and have retained their original Spanish names.

Arbas³⁶ made a study to that of Colinares. She determined the essential characteristics of Five Unpublished Leyte Dances and their Distinct Features that differentiate them from one another. Her findings in Leyte is that they are festive in nature. It projects their own feelings of religious beliefs and portrays their sorrows and happiness of every living. It is the desire of the Leyteños that their own dances be known, appreciated and accepted to the people in the province and all other regions of the Philippines. As a whole Leyte dances have feature it can call their own, simply yet expressive of their feelings and emotions.

A study with similar setting was done by Miel³⁷ of

³⁶Victor Arbas, "A Study of the Fundamental Characteristic of Five Unpublished Leyte Folk Dances: Its Contribution to the Cultural Trends in Education" unpublished master's thesis, Cebu State College, Cebu City (May, 1987).

³⁷ Juan C. Miel, Published Book of Samar Dances, 1975.

Catbalogan, Samar and later published as a book. This however covered the period when the whole island of Samar was only one province. Miel picked at random a folk dance from the Northern part of the province and another from what he called the Eastern portion of Samar Island. He observed that Samar Folk Dances have similarities with those of Bicol Regions, this part being near Samar. Samar and Leyte have many indigenous songs and dances which have not been published yet by any researcher.

Miel's work is a compilation while Colinares' ventured deeper into the fundamental characteristics and make a comparative analysis of the distinguishing features.

Arteche's findings on her study on Leyte-Samar Folksongs reveal that the region has a wealth of folk songs which have not been included in music books and references used in our schools today. According to her, Leyte-Samar folksongs have varied lyrical themes, which include didactic songs, family life, friendship, love, occupational and songs for relaxation and for special occasions. Although these songs are common in both islands, variations in the melody as well as in lyrics are noted among the folk songs. This folk songs are slowly disappearing because most of them are unrecorded since they have been transmitted through

generations by oral traditions.³⁸

Thus, this researcher has taken up the challenge and ventured into the study of some Creative Samar indigenous composed Waray songs and dance movements.

This present study is concentrated only on some Territorial Municipalities in the province of Samar like Basey, Tarangnan, Gandara, Catbalogan, and Pagsanghan which Miel did not cover in his study as previously discussed under Scope and Delimitation.

All the observations of Miel's work and some other Filipino researchers, their essential characteristics and the distinct features of their dances are very similar to the present study. However, such studies reviewed above did not go deep as what is done in this study. This study goes deeper into the creativity and the authenticity of the possible titles in terms of meaning, content, waray identity, the different stages of the composed waray songs and the execution of dance movement as well as how such dances may be used for public consumption.

³⁸Jesusita L. Arteche, An Analysis and Adaptation of Leyte-Samar Folk Songs for Use in Music Education Classes, unpublished dissertation, Leyte State College, March, 1982

The present study intends to dig deeper into the composition of Waray songs with lyrics and notations, together with their creative rhythmic movements as Springboard to Cultural Development in Samar.

Chapter 3

METHODOLOGY

This chapter discusses in detail the methodology with focus on research design, instrumentation, validation of the instrument, sampling procedures, data gathering, and treatment of data, including hypothesis testing, together with the statistical measures and their respective formulas.

Research Design

This is a developmental research using baseline survey and creative approach to development punctuated by normative-descriptive methods of evaluation.

Baseline survey. The researcher visited old folks in different municipalities to elicit information on different practices, the songs identified with the cultural practices, the costumes and paraphernalia materials associated with such cultural practices, and the possible financial resources for the purpose. The foregoing information served as inputs to the composition of songs to their lyrics and notations into which figures and dance steps were introduced.

Creative approach. The researcher requested local musicians to compose indigenous songs relative to the distinct cultural practices and resources associated with

such practices. The songs thus composed in terms of lyrics and melody were provided with appropriate musical notations and were tape recorded for formative evaluation and further editing. The finalized songs were tape recorded again as the musical scores for the Samar dances thus created. The researcher then created figures and dance steps for each of the musical scores. Since they were found workable, the researcher organized a dance troupe, to perform the rhythmic movements, while at the same time prepared the costumes and their appropriate paraphernalia. Rehearsals for refinement done during P.E. periods or such other time as scheduled for the purpose. All the created dances with their musical scores were replicated and bound in a folder ready for use when needed. The tape recorded music were reproduced for rehearsals purpose and the master tape was preserved for the final public presentation and evaluation by the respondents.

Normative-descriptive evaluation. On December 10, 1992, a public presentation under video coverage was arranged with the administration of Samar College, after which the video was replayed in a Betamax for evaluation purposes. The researcher invited three groups of respondents and evaluators, namely: (1) P.E. students excluding the dancers, (2) P.E. teachers, excluding the parents of the dancers. The purpose of excluding the dancers' parents, and the

researcher was to minimize, if not to avoid biases in the evaluation. The three categories of evaluators were given questionnaires or evaluation sheet as described under instrumentation. The respondents evaluated the extent of acceptability of the created Samar dances in terms of the following criteria as seen in the Betamax:

1. appearance and color harmony
2. economy of costumes and paraphernalia
3. authenticity and originality
4. relevance to the title of the dance
5. formation and step variation
6. rhythm and musical variation
7. interpretation and meaning
8. performance time allotment

The video tape was also shown during the final oral examination of the researcher for final evaluation by the panel of examiners.

Instrumentation

The instruments and other techniques used in this Samar dances and their musical score. Subsequently interviews were resorted to in order to verify or cross check the responses to the questionnaires that were doubtful to the researcher.

Actual observation. Obviously, the researcher observe the life and condition of the places he visited to insure the authenticity and the originality of the cultural practices, the songs, and the local materials associated thereof.

Validation of the Instrument

In as much as the questionnaire was used to evaluate the Samar dance, particularly on their acceptability to the public, the researcher initially employed expert validation by consulting his adviser and a good number of experts in P.E. and music to solicit suggestions for the improvement of the instrument. After such consultation the questionnaire was initially revised incorporating all possible suggestions. The initially revised questionnaire was used in the trial run conducted on December 4, 1992, three days after the initial video tape recording of the dance made solely for this try-out.

During the trial run two P.E. teachers, 10 P.E students, and 10 representatives from the viewing public coming different schools and districts in Catbalogan, Samar were requested to view the tape recorded dances and to answer the initially revised questionnaire. They were likewise requested to give their comments and suggestions for the improvement of the questionnaire. Since there were still

few suggestions, especially from the teachers and the viewing public, these suggestions were considered the final revision of the questionnaire. Among the suggestions given was the deletion of the items that intended to evaluate the performers and the music. However, some respondents suggested the inclusions of the performance time allotment as the component of all the dances.

The public presentation of the six created folk dances was made on the 10th of December under video coverage. The video tape was used together with the questionnaires as discussed under data gathering.

Sampling Procedures

As discussed in Chapter 2, Miel already published Samar folk dances, representative of various municipalities on the entire island of Samar before it was divided into three provinces but his work was limited to compilations, not creation of folk dances. On this premise, the researcher selected only those municipalities whose cultural practices were not yet considered by Miel as mentioned under the scope and delimitations, hence representative sampling for the municipalities involved. However, there was no formal sampling technique used to select the old folks to be interviewed to elicit the baseline information on the distinct cultural practices in different places. The

researcher saw to it that at least or at most five old folks with ages 55 and above would be interviewed for these purpose to insure reliability of information given. Since this study is developmental and creative in nature, the information obtained from the old folks were only made as basis in conceptualizing the study and in creating the Samar folk dances and their musical scores.

Respondents

As to the respondents who evaluated to the extent of acceptability of the created folk dances, the researcher selected those who are knowledgeable to the cultural heritage of the Filipinos. The researcher sampled at least ten P.E. teachers, major in Physical Education or those majoring P.E. in their masteral studies, especially those who have been members of the dance troupe; 50 P.E. students duly recommended by their P.E. teachers based on their experience in folk dancing; and 50 representative of the viewing public chosen who were knowledgeable and enthusiastic about folk dances and other cultural presentation; thus making a total of 110 respondents who were taken from different schools and territorial districts in Catbalogan, Samar.

Data Gathering

Before the researcher set up an interview old folks in different municipalities to gather baseline information for the creation of Samar songs and dances, a permission was sought from the Provincial Governor through the recommendation of the municipal Mayor of Catbalogan, Samar who also wrote a letter introducing the researcher to those concerned.

For the composition of the songs with their lyrics and musical notation, the researcher requested local musicians like Boy Magbuhat, Roger Julaton, Art Ramasasa, and Amparo C. Tizon, who were given by the researcher the basic information on the cultural practices of the municipalities involved to insure originality, authenticity and meaning.

To gather the data on the extent of acceptability of the created songs and dances to the respondents, the researcher used the questionnaire especially designed for the purpose. In this connection, the researcher scheduled the Betamax viewing as described under the research design where the selected respondents evaluated the created dances on the basis of the criteria prescribed on page 38.

Treatment of Data

With the exception of the baseline information which have already been used in conceptualizing the study and in

the creation of the Samar dances and their musical scores, the data that were gathered as a result of the evaluation per Betamax viewing were recorded in a master sheet, tabulated analyzed and interpreted qualitatively and quantitatively using the most appropriate statistical process.

The extent of acceptability of the created dances were evaluated by the three categories of respondents using the five-point scale in the questionnaire as follows:

- 5 - Extremely Acceptable (EA)
- 4 - Highly Acceptable (HA)
- 3 - Moderately Acceptable (MA)
- 2 - Slightly Acceptable (SA)
- 1 - Not Acceptable (NA)

To determine the difference or variance in the assessment of the three categories of respondents on the extent of acceptability of the created songs and dances as viewed inn the Betamax, the one-way analysis of variance (ANOVA) or F-test was used with the following formulas:

$$F = \frac{MSb}{MSw}$$

where:

F = is the computed ANOVA value

MSb = is the mean square between variables

MSw = is the mean square within variables

Before applying the foregoing formula the researcher underwent the following steps:

$$\text{Step I. } SSt = \frac{SSb}{SSw}$$

$$\text{Step II. } SSb = \frac{(\sum X_1)^2}{n_1} + \frac{(\sum X_2)^2}{n_2} + \frac{(\sum X_3)^2}{n_3} - \frac{(\sum X)^2}{N}$$

$$\text{Step III. } SSw = SSt - SSb$$

Where:

SSt = is the total sum of squares of the variables

SSb = is the sum of squares between variables

SSw = is the sum of squares within variables

Σ = stands for summation

X_1 = is the perception of the P.E. teachers

X_2 = is the perception of the P.E. students

X_3 = is the perception of the viewing public

n = is the number cases under each category

N = is the total number of cases for the three categories

Before proceeding to step IV, the researcher prepared the following ANOVA table to find out what items were still lacking.

As the computation went on, the researcher filled up the spaces represented by question marks and after knowing

what were missing, she proceeded to steps IV, V and VI.

$$\text{Step IV.} \quad MS = \frac{SS}{df}$$

$$\text{Step V.} \quad MS_b = \frac{SS_b}{df}$$

$$\text{Step VI.} \quad MS_w = \frac{SS_w}{df}$$

Finally, the researcher was able to compute the F-value using the following formula:

$$F = \frac{MS_b}{MS_w}$$

After the computed statistical values were obtained, they were compared with the table values to find out whether the computed value were significant at .05 level and their corresponding degree of freedom. Where the computed values were greater than the table values, the hypothesis were projected. When less than the table values, the hypotheses were rejected.

Chapter 4

PRESENTATION, ANALYSIS, AND INTERPRETATION OF DATA

This chapter contains a detailed presentation of the Creative Samar Folk Dances along with the common dance terms, the common dance steps, the common dance positions, the fundamental position of the arms, the dance notation symbols, the costumes in pictures, the description of each dance, the counting, the formations and the musical notations. Also included in the presentation, analysis and interpretation are cultural practices associated with the dance, the dance components, and the extent of acceptability of each of the dances by the three categories of respondents.

Cultural Practices of Municipalities in Samar as Bases for Creating the Samar Folk Dance

Table 1 shows the cultural practices of the municipalities in Samar as bases for creating the Samar folk dances.

Courtship ordeal. This cultural practice which is true to all municipalities in Samar, subjects the gentleman seeking the hand of a lady to a series of ordeals like fetching water, pounding rice, splitting firewood and the like, but does not think of giving up if only to prove the

sincerity of his love. Hence, the "Waray Erit", meaning, no retreat and no surrender.

Mat embroidery. This is both avocation and a livelihood industry of Basey, Samar where most of the beautifully designed and embroidered mats are made for export and for local markets. Hence, the "Pahot-Pahot", meaning embroidering.

Gangsterism. This activity is usually engaged in by children and teen agers who are influenced by epic stories and this is done as a pastime during long and christmas vacations by two warring groups on a boundary of two districts in Catbalogan, Samar and later extended to other capital towns in the entire island. This is the origin of "Latak-latak" which means to hit an opponent.

Shell craft. In places like the island of Tigdaranao, Tarangnan, Samar where sea shells abound, the children usually gather sea shells, the most common of which is "Buskay", a small half-egg shaped and tiny shell commonly used as stones for local games like "Sungka", "Bogoy", "Tatsi", "Bingo", etcetera. Later, these shells were fashioned into necklaces, bracelets, choker, and beads for various attire. Hence, the "Binuskayan", a folk dance using buskay as paraphernalia.

Table 1

**Cultural Practices in Municipalities in Samar as Bases
For Creating the Samar Folk Dances**

Cultural Practices	Creative Folk Dances	Municipality
Courtship ordeal	Waray Erit	All Municipalities
Mat Embroidery	Pahot-Pahot	Basey, Samar
Gangsterism	Latak-Latak	Catbalogan, Samar
Shell Craft	Binuskayan	Tarangnan, Samar
Rice Farming	Sinadukan	Gandara, samar
Religious Ritual	Pagdayag	Pagsanghan, Samar

Rice farming. During rice planting and harvesting, it is customary for farm girls to wear a broad-brimmed domelike-center headgear called "Sadok" made of Anahaw leaves to protect them from rain and sunshine. This is the origin of "Sinadukan" of Gandara, Samar.

Religious ritual. In Pagsanghan, a former barangay in Tarangnan, Samar but now an independent municipality, a ritual called "Pagdayag" was common in adoration for the Divine Child of Prague to implore his power and graces in order to heal the sick.

Creative Samar Dances and Their Components

As shown in Table 2-A-F, the creative Samar dances have the following components: (1) nature and characteristics,

(2) number of dancers, (3) costume and paraphernalia, (4) basic step pattern (5) tempo/time signature/ meter, (6) formation variation, (7) figures/dance steps, and (8) performance time allotment.

Waray Erit. This is a courtship dance with three pairs of boys and girls and performed in three to five minutes.

Pahot-Pahot. This is a mat embroidery dance with 10 girls as dancers.

Latak-Latak. This is characterized as a war dance performed by six dancers all of whom are boys.

Binuskayan. This is a shell craft dance with six girls as dancers.

Sinadukan. This is a farming dance, performed by eight girls as dancers.

Pagdayag. This is a dance of adoration or ritual with three pairs of boys and girls as dancers.

Table 2-A-F
Creative Samar Dances and Their Components

Name of Dances	Nature and Characteristic	Number of Dancers	Costume and Paraphernalia	Formation/Variation	Tempo/Time Signature	Figures/Dance Steps	Basic Step Pattern	Performance Time Allotment
Waray Erit	Courtship Dance	Three pairs Boys & Girls	Boys: Camisa de Chino & Colored Pants Girls: Patadyong with Tapis, Kimona with soft Panuelo/Handkerchief	V-shape	Lively 2/4 and 3/4 time signature	Six Figures Dance Steps 1. Heel and toe change step 2. Mincing step 3. Change step 4. Espunti steps 5. Waltz step 6. Sway Balance with a Hop 7. Waltz Balance 8. Step-Brush-swing 9. Grapevine 10. Three-step turn 11. Skip step	Heel-Place, Toe-point, Step, close step Step, Step, Step, Step (tiny steps as many as required) Step close stepp Pivot L(R) and point R(L) (as many as required) Step Close Step (R,L,R) Step Cross-step, Step raise hop Step Close L(R) heels, raise heels (both), heels down (both) Step brush-swing hop Step Cross-step, step Cross-step, stepp Step turn and turn and Close pause (in place or moving) Step hop step hop (Two skip step to one measure)	3 -5 min

Table 2-A-F cont'd

Name of Dances	Nature and Characteristic	Number of Dancers	Costume and Paraphernalia	Formation/Variation	Tempo/Time Signature	Figures/Dance Steps	Basic Step Pattern	Performance Time Allotment
B. Pahot-Pahot	Mat Embroidery Dance	Five pairs (all girls)	Balintawak/Strings of Colored 'buri' or 'ticog'	Column	Lively 3/4 time signature	Four Figures Dance Steps 1. Cross Waltz 2. Step Swing 3. Blecking Step 4. Waltz 5. Waltz Balance 6. Espunti step 7. Three Step Turn	Cross-step, close step Step Swing (R & L) Spring L(R) and heel-place R(L) Step Close Step (R,L,R) Step Close L(R) heels, raise heels (both); heels down (both) Pivot L(R) and point R(L) (as many as required) Step turn, and step, and Close pause (in place or moving)	3-5 min.
C. Latak-Latak	War Dance	Three Pairs (All Boys)	Camisa Chino and Colored Pants	Inverted V-shape	Lively 2/4 and 3/4 time Signature	Six Figures Dance Step 1. Four Step Turn 2. Engaño w/ a close 3. Waltz 4. Three step turn	Step turn and step, turn and step (close) Step cross-step, step close Step Close Step (R,L,R) Step turn and turn and Close pause (in place or moving)	3-5 min

Table 2-A-F cont'd

Name of Dances	Nature and Characteristic	Number of Dancers	Costume and Paraphernalia	Formation/Variation	Tempo/Time Signature	Figures/Dance Steps	Basic Step Pattern	Performance Time Allotment
D. Binuskayan	Shellcraft Dance	Three Pairs (All Girls)	Patadyong and Kimona/Cagay Buskay	Inverted V-shape	Lively 3/4 time Signature	Four Figures Dance Steps 1. Three Step Turn 2. Redova Step 3. Waltz Balance 4. Step-Brush Swing-hop 5. Waltz 6. Cross Waltz 7. Grapevine 8. Waltz Turn	Step turn and turn and Close pause (in place or moving) Slide cut cut Step Close L(R) heels, raise heels (both), heels down (Both) Step brush swing hop Step close step (R,L,R) Cross-step close step R(L) Step Cross-Step, Step, Cross-Step Step Close Step (turning in place or moving)	3-5 min
E. Sina-dukan	Farming Dance	Four Pairs (All Girls)	Patadyong w/ Tapis/Kimona Sadok	Line	Lively 3/4 time Signature	Seven Figures Dance Steps 1. Waltz 2. Three Step Turn 3. Cross Waltz 4. Sway Balance w/ a point 5. Double Sway Balance 6. Waltz turn 7. Grapevine 8. Changing step	Step Close Step (R,L,R) Step turn and turn and Close pause (in place or moving) Cross-Step Close Step R(L) Step Cross Step, Step point Step cross-step, step point, Cross step, step point Step Close Step (turning in place or moving) Step, cross-step, step cross-step Jump (one foot in front	

Table 2-A-F cont'd

Name of Dances	Nature and Characteristic	Number of Dancers	Costume and Paraphernalia	Formation/Variation	Tempo/Time Signature	Figures/Dance Steps	Basic Step Pattern	Performance Time Allotment
F. Pagdayeg	Ritual Dance	Three Pairs (Boys and Girls)	Boys Barong Tagalog w/Black Pants Girls Maria Clara Handkerchief	Diagonal	Moderate 4/4 time Signature	Six Figures Dance Steps 9. Step-Brush Swing-hop 10. Contragansa step 1. Change Step 2. Parallel Tortillier 3. Shuffling Step	and the other in rear Step brush swing hop Leap cross-step step Step Close Step Pivot on heels and turn toes (Both), Pivot on toes and turn heels (Both) Slide slide slide slide (Tinny slides)	3-5 min

The other components of the foregoing dances may be seen as presented later in this chapter, particularly in lyrics, the diagrams, and the performance time allotment which are three to five minutes.

I. COMMON DANCE TERMS³⁹

In as much as the dance terms are commonly applicable to various dances, particularly those referred hereto as the readers' understanding of the presentation and the corresponding discussion.

Abrasiete. Girl at the right side, holds R arms of partner with her l hand, free hands down at the sides.

Arms in Lateral Position. Both arms are at one side, either sideward right or left. This may be done at shoulder, chest. or waist level.

Arms in Reverse "T". Arms are side horizontal, elbows bent at right angles, forearms parallel to head, palms forward or facing inward, fists loosely closed.

"Bilao". To turn palms of hands up and down alternately, hands at waist level in front, elbows close to waist

Clockwise. Like the motion of the hands of a clock. R shoulder is toward the center of an imaginary circle. When facing center, the movements is toward the left.

39

F.R.T. Aquino, op. cit. p. 33.

Counterclockwise. The reverse direction of clockwise. L shoulder is toward the center of an imaginary circle. When facing center, the movement is toward the right.

Do -si -do. Both advance forward, pass each other's right (or left) side, step across to the right or left, move backward without turning a round pass each other' left (or right) side to proper places.

Double Pahot. A kumintang -like movement of both hands or arms starting from the from median line of the body as both arms open sideward.

Fighting and movement no. 1. A fighting hand movement where both L or R clinch fists move across the median line of the body on opposite directions.

Fighting hand movement No.2. A boxing hand movement of the clinch fists directed alternately towards either L or R elbow.

Free foot. The foot not bearing the weight of the body.

Free hand. The hand not placed anywhere or not doing anything.

Hands on waist. Placed hands at the waist line(at the smallest part of the trunk). Knuckles in, fingers pointing in rear.

Hapay. To flourish or offer a handkerchief, hat or glass of wine to somebody as a sign or invitation.

Hayon-Hayon. To place one forearm in front and the other at the back of the waist. This is a Visayan term.

Hop. A spring on one foot landing on the same foot in place in any direction. The other foot may be raised in any direction (in front, in rear, sideward, or across).

Inside foot. The foot nearest one's partner, when partners stand side by side.

Inside Hand. The hands nearer one's partner, when partners stand side by side.

Jump. Spring on one foot or both feet, landing on both feet in any direction.

Kumintang. Moving the hand from the wrist either in a clockwise or counterclockwise direction.

Leap. A spring from one foot, landing on the other foot in any direction (forward, sideward, backward, or oblique).

Masiwak. To turn the hand from the wrist halfway clockwise then raise and lower wrist once or twice.

Outside foot. The foot away from one's partner, when partner stand side by side.

Outside hand. The hand away from one's partner, when partner stand side by side.

Pivot. To turn the ball, heel, or whole feet on a fixed place or point.

Point. Touch the floor lightly with the toes of one foot weight of the body on the other foot.

Saludo. Partners bow to each other, to the audience opposite dancers, or the neighbors with feet together.

Sarok. Cross the R (or L) foot in front of the L (R) bend the body slightly forward and cross the hands (fore-arms) down in front with the R or (L) hand (forearm) over the L (or R). This is a Visayan term.

Single Pahot. A Kumintang - lie movement of both hands and the arms, while at horizontal position at either left or right side of the body as if embroidering mats.

Sinulog Movements. A forward leaping movement of the either L or R foot, while the bind or rear foot slightly flexed as the front foot lands on the floor simultaneously and with the slight forward bending of the body.

Sinulog Hand Movement No. (Girls). Repetitive close open movement of the hand while the arms is horizontal position at either L or R side of the body.

Sinulog Hand Movement No.2. A movement similar to no. except that the arms are gracefully stretched forward.

Sinulog Hand Movement(Boys). Open-close movement of either L or R while one arms is slightly flexed at shoulder level, and the other arms slightly flexed at the back of the waist.

Step. To advance or recede or raising or movement one

foot to another resting place. There is a complete transfer of weight from one foot to another.

II. COMMON DANCE STEPS⁴⁰

Bleking Step. Place R (L) heel in front, step R (L) close to L (R) or first position.

Change step. Step R (L) foot in fourth (ct. 1), step L (R) close to R (L) foot in third in rear or in first position (ct. and), step R (L) foot quickly in fourth in front (ct. 2). This may be executed in any direction.

Changing step. With a little jump off the floor, land on feet with the R (L) in front and the L (R) foot in rear (ct. 1), with a little jump (or spring reverse the position of the ct.2). There are two changing step in a measure.

Close step. Step R (L) foot in fourth in front (ct.1), close L (R) foot in third in rear or in first position (ct.2). This may be executed in any direction.

Contra-ganza. Leap sideward right (left) into R (L) (ct.1), step L (R) across the R (L) in front (ct, and), quickly step the R (L) foot in place (cts.2). This is most commonly done sideward.

⁴⁰Ibid., p.36.

Cross waltz. Step R (L) across L (R) in front and raise L (R) close to R (L) in third in rear (ct. 2), step R (L) forward (ct.3). There is a slight bending of the knees on ct. 1. Step on the ball of the rear foot on vct. 2. This is usually done in forward or sideward direction.

Double Sway Balance Step. a) Repeat the same movement in sway balance with a point (a and b) with the same arm movements (2 measure), b) Step sideward right (left) across R (L) foot in front (cts.1,2), step R (L) foot in second position (ct.3), c) Point L (R) in fourth in front (cts. 1,2,3). Girls holding skirts, boys hands on waist for the last two measure.

Engaño with a close. Step R (L) foot in second position (cts.1,2), step L (R) across the right (left) foot (ct.1), close L(R) to R (L) foot in first (cts.2,3). Do not put weight on the L (R) foot when closing on counts 2,3. Arms in third or in fourth position, R(L) arm high or one arm in reverse 'T' and the other bent forward at shoulder level.

Espunti. Starting position- feet in first position, Move the L sideward left without lifting the toes (pivoting or pushing on the ball of the left foot) and point R foot sideward right (ct.1), lift the toe of the left foot and move it to sideward left (pivoting or pushing on the heel of the left foot) at the same time point the RR to fourth

position in front (cts.2,3). Repeat as many times as required.

Heel and Toe Change Step. Place the R (L) heel in fourth in front (ct.1), touch the R (L) toe in rear (ct.2). Take one change step forward, starting with the R (L) foot (cts.1, and 2). This may be executed forward and backward and in oblique direction.

Grapevine. Leap sideward right (left) onto R (L) foot (ct.1), step R (L) across the R(L) in front (ct. and), quickly step the R (L) foot in place (cts.2). This is most commonly done sideward.

Mincing step. Starting position: R (L) foot in fifth position in front, heels slightly raised or with the leading foot flat on the floor. Execute tiny steps sideward right (leg) as many times as necessary. It may be done with a one, two or fourth tiny steps in one count. This may be done also forward and backward.

Parallel tortillier. 1.) Starting position—feet together, toes pointed forward, both feet flat on the floor. Pivot on heels and turn toes sideward left (ct.1), pivot on balls of feet and turn heels to sideward left (ct.2), and so on. 2) Starting in the same position as inn (1). Pivot on heels and turn toes to sideward left ct.1, pivot on balls of feet and turn heels sideward left (ct.and). Repeat all.

Paso Español. a) Waltz balance forward R (cts. 1,2,3). Waltz backward L (cts. 1,2,3). b) Step-brush-swing-hop forward R (cts.1,2,3) and the same with the L foot (cts. 1,2,3,).

Redoba Step. Slide R(L) foot in second position (ct.1), cut R (L) sideward with the L(R) (ct.2), cut L(R) with the R(L) foot and raise the L(R) foot inn rear of the R (L) knee (ct.3).

Shuffling step. Execute tiny sliding steps on the balls of the feet as many times as required. This is usually done forward.

Skip step. Step R (L) in fourth in front (ct.1), hop on R(L) in place (ct.ab). There are two skip to a measure in 2/4 in time. This is executed in any direction.

Step swing. Step R(L) foot in second position (ct.1), swing the L(R) foot in fourth in front or across the R(L) in front (ct.2). The raised foot is pointed downward or in natural position and the knee is straight or slightly bent. This is done any direction.

Step-brush-swing-hop. Step R(L) foot in fourth in front (ct.1), brush L(R) foot forward and swing it across the R(L) in front (ct,2), hop on the R (L) (ct.3). This may be executed in any direction.

Sway balance with a hop. Step R(L) obviously backward right (Left) (ct.1), raise L(R) foot across the R(L) in

front (ct.2), hop on the R (L) foot (ct.3). The same movement as in sway balance with a point.

Sway balance with a point. a) step R(L) foot obliquely forward right (left) (cts.,2), step L(R) across the R (L) foot in front (ct.3). b) step R (L) in fourth in front (cts. 1,2).

Three step turn. Step L(R) foot in second position (ct.1), turn left (right) about and step R(L) to second (ct.2), turn left (right) about and step L(R) to second to face front (ct.3). Close R(L) foot to L(R) foot (ct.1), pause 2,3.

Waltz step. Step R(L) foot in fourth in front (ct.1) step R(L) close to L(R) in first or third position in rear (ct.2), step R(L) in fourth in front (ct.3). This may be executed in any direction

Waltz turn. 1) If a moderate turn is desired, take the two waltz step turning around either or left in place or moving. 2) If slow turn is desired, take four waltz steps to make a complete turn left or right. 3) If a fast turn is desired, take one waltz steps to right or left to make a complete turn.

III. COMMON DANCE POSITION⁴¹

⁴¹Ibid., p.4

If most dance position where the girls clasps the boys hands, the boy holds his hands palms up and the girls joins the grip with a palm down position. The following dance position for partners are common to many dances.

Closed position. This is the social dance position. The boy faces the girl, holding her right hand in his left hand out to the side about shoulder level with the elbow bent. His right hand is on bent girls back just below her left shoulder blade. Her left arms rests lightly on the top of his arms with her left hand on his shoulder.

Partners facing position. Partners are facing. The boy extends his hands forward with palms up and the elbows slightly bent. The girls place her hand in the boy's hands.

Skater's position. This is the crossed-arm position where the dancers stand side by side, facing the same direction with the right hand held by the right, and the left by the left.

Varsouvienne position. Boy and girl stand side by side, facing the same direction. The boy holds the girl left hand with his left hand in front. She brings her right hand directly back over her right shoulder, and the boy reaches behind the back at shoulder height and grasps this hand with his right.

IV. FUNDAMENTAL POSITION OF THE ARMS⁴²

Arms in first position. The arms make a circle in front of the chest with the back of the hands facing front. The arm should be so round that the elbow is a little below the shoulder: the wrist a little below the elbow, which are slightly, rounded.

Arms in second position. Arms slightly rounded are extended in a line just below the level of the shoulders so that the elbow. The palms of the hands face front, the fingers are slightly rounded.

Arms in third position. The R(L) arms makes a half circle over and in front of the head. The L(R) arms is in second position.

Arms in fourth position. The R(L) arms makes a half-circle over and in front of the head. The L(R) arms is in the first position.

Arms in fifth position. The arms are rounded above the head so that the finger tips are just within the line of vision and the palms slightly downwards.

⁴²Ibid., p.46.

V. FUNDAMENTAL POSITION OF THE FEET⁴³

Feet in first position. Right and left heels together with R(L) toes apart in a 45 degrees angle or forming a V-shape.

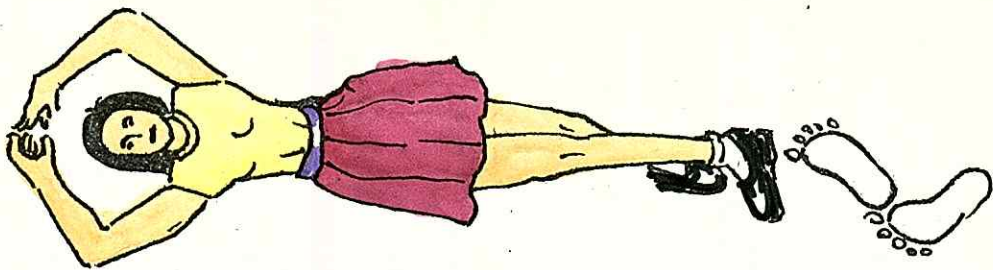
Feet in second position. Right or left foot in place, and left the L(R) foot take about one foot apart sideward right or left.

Feet in third position. Right or left foot in place, then draw the L(R) heels at the center of R(L) foot, or in step together.

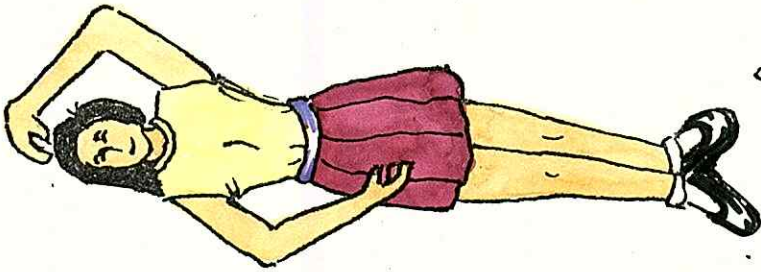
Feet in fourth position. Right or left foot in place then draw the R(L) foot obliquely forward.

Feet in fifth position. Right or left foot in place, then draw the L(R) foot to the toes of the R(L) foot.

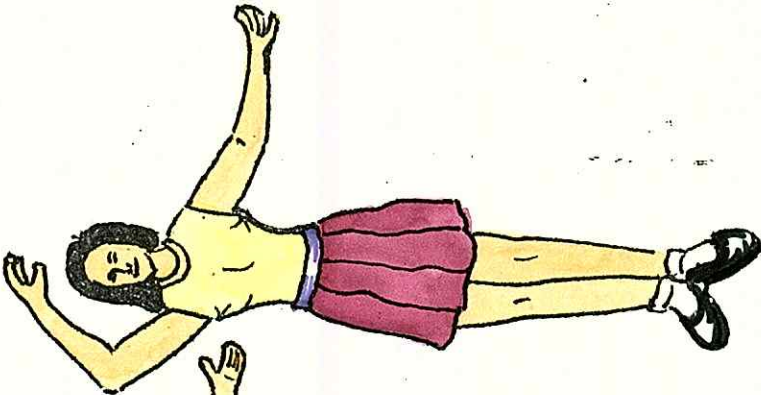
⁴³Ibid., p.47.



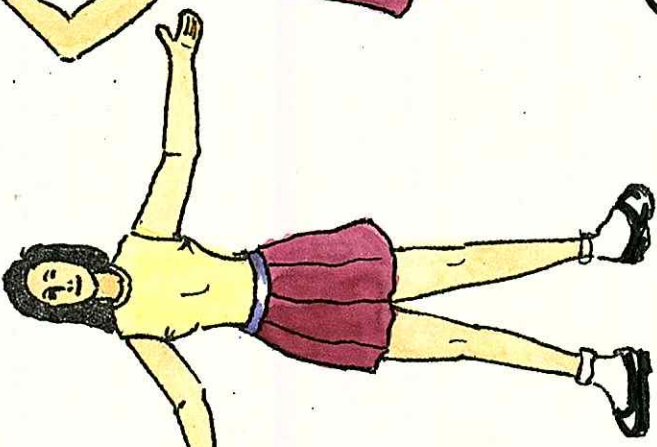
5th



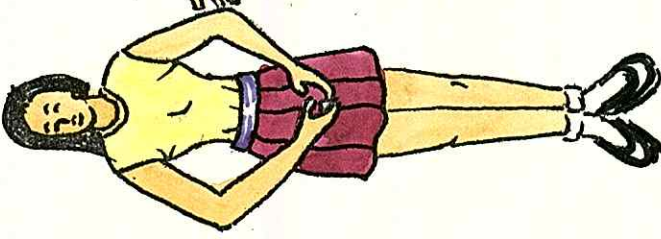
4th



3rd



2nd



1st



WARAY ERIT



Waray Erit
(Samar)

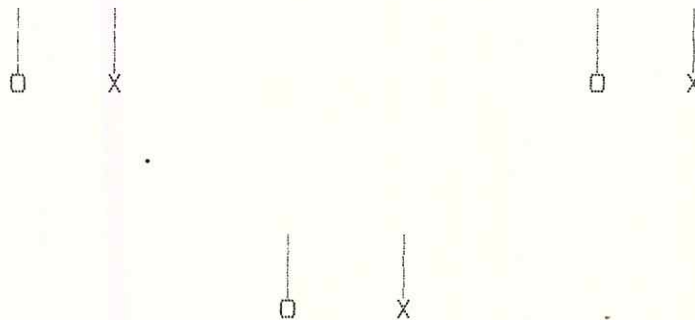
This is a courtship dance illustrating the ordeals of a gentleman seeking for the hand of a lady under the strict control and authority of the parents. As the title of the dance suggests, the gentleman does not think of giving up no matter how difficult the ordeals are, for the nurtures the feeling that the greater the sacrifice the sweeter the triumph.

Costume. Girl wears patadyong with tapis and kimona with soft panuelo, and a handkerchief inserted to their skirt. Boy wears camisa de chino and colored pants.

Music. Is composed of A, B, C, and D.

Count One and two in 2/4 time and one, two, three, one, and two, three, or one and two three and, in 3/4 time.

Formation. In sets of three pairs. Girl stay at the right side of the boy in V-formation. Partners facing front about six feet apart. Any number of pairs may take part in this dance.



WARAY ERIT

Entrance

Introduction

Girl at the right side of the boy. Take heel and toe change step going to proper places. Girl holding skirt, Boys hand on waist. - - - - - 8 M

I

Music A

Face Audience.

a) Girls holding skirt, Boys hand on waist. Swing R foot extended forward starting RLR foot then extend L leg sideward, as if making a circle. Repeat with L foot - 4 M

b) Face partner and repeat (a) R and L to end up facing audience - - - - - 4 M

c) Mincing step going to the partners place. Girl passing in front of the boy R arm doing the 'Kumintang' L arm holding skirt, boys hands on waist, then take four change step moving clockwise direction. Girl doing arms in lateral position, boys doing hayon-hayon with a click of their thumb and middle finger.- - - - -
- - - - 4 M .

d) Repeat (c) going to proper places.- - - - - 4 M

II

Music B

Face Audience

a) In Varsouvienne position, starting with R foot. Take four espunti step finishing clockwise with L foot bouncing in place. Reverse direction. - - - - - 8 M

b) Girl execute four change steps turning around boy, Girl R hand joint L hand of boy. Partners execute four

change step, Girl turn around boy, R hand of girl holding skirt, boy hands on waist. - - - - - 8 M

c) Repeat (a) and (b) excluding inward turning, then take four waltz step, girl arms in lateral position, boys palm facing upward (as if asking the hand of the lady) preparation for the next figure in column formation. - - 16 M

III

Music C

Face Audience

a) Sway balance with a hop, starting with the R foot going sideward R, point L foot in front, arms in fourth position and shake shoulder up and down (4x) hands holding skirt, boys hands on waist, Repeat going to the L. - - - 8 M

b) Repeat (a) with partners facing diagonally going sideward R and L. - 8 M

c) Face partner. Joint L hands and do waltz balance then take four walking step forward meeting at center passing L to R shoulder to back to back position, Girl facing audience. Point R foot in front with trunk twisting, repeat movement starting left, girls hold skirts, boys hands on waist, then do two waltz steps to partners place. - - 8 M

d) Repeat (c) going to proper places passing L to L shoulder. Finish in circle formation. - - - - - - - - - 8 M

IV

Music C

a) Partners are Skater's position, take three step brush swing hop sideward R and L in place, then full turn to the right to change with another pair moving in a clockwise direction. - - - - - 8 M

b) Repeat (a) finishing to proper places. - - - - - 8 M

V

Music D.

a) Face partner. Boys kneel on R, hands on waist. Girls extend arms forward to meet the palm of the boy using close step, heels up and down. Step R foot backward, point L foot in front, L arm holding skirt and R hand to get handkerchief from the wrist. - - - - - 4 M

b) Girls take two waltz step in place R and L 'Hapay' flourished the handkerchief with R hand to partners L hand hold skirt passing R to R shoulder with a full turn, girls now is at the back of the boy, then repeat movement going to proper places. - - - - - 8 M

c) Repeat (b) passing L to L shoulder, girl at the R side of the boy. - - - - - 8 M

d) Boys stand up to hold the girls in close ballroom position. Take grapevine step sideward R (2x), then repeat going sideward L in clockwise direction and make four waltz steps going to proper places. - - - - - 8 M

VI

Music C

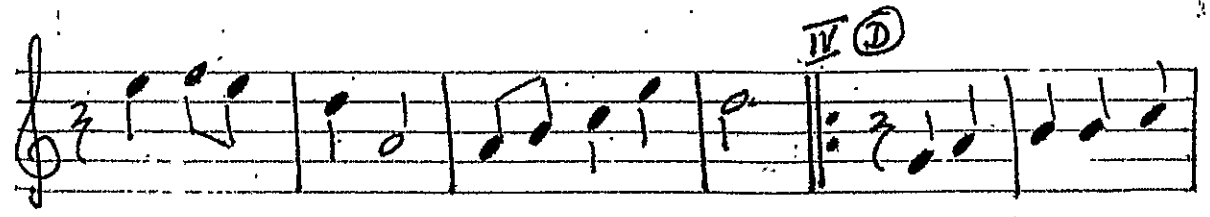
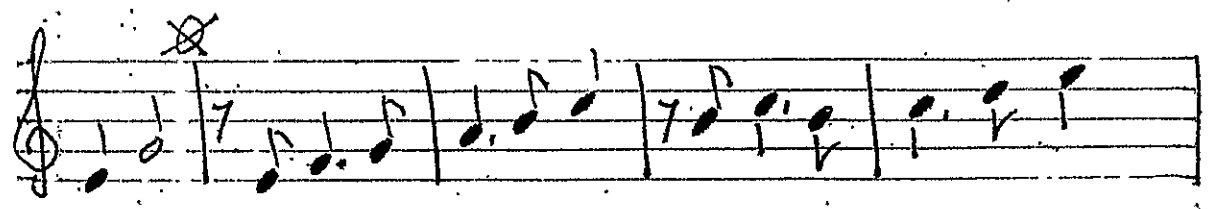
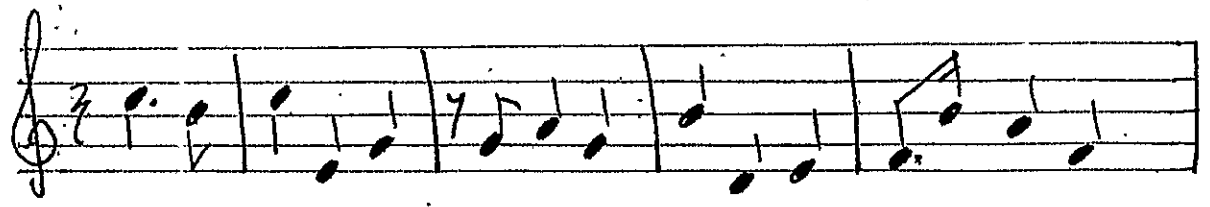
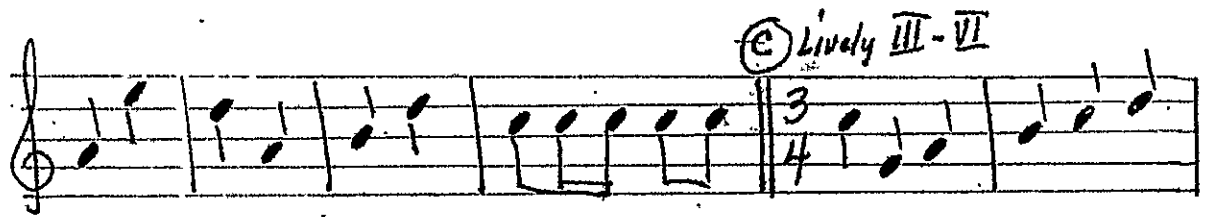
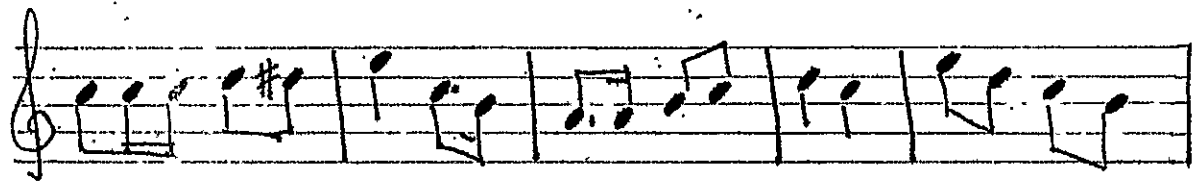
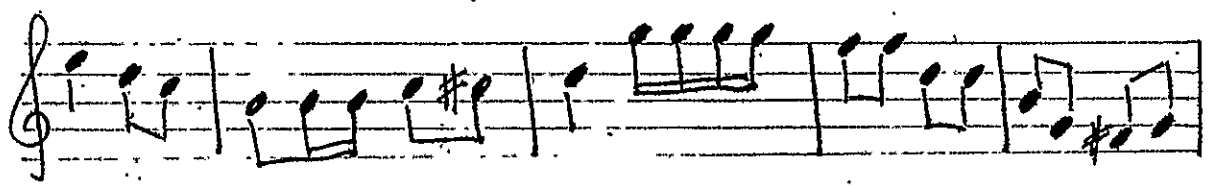
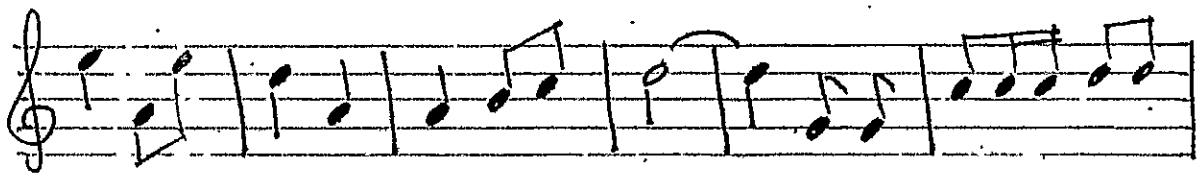
a) Two waltz steps in place, Girls with arms in lateral position, then turn in place, hands holding skirt, boys at the back of the girls with arms in 'Hayon-hayon' moving in a clockwise direction. Repeat three more times going to proper places. - - - - - 8 M

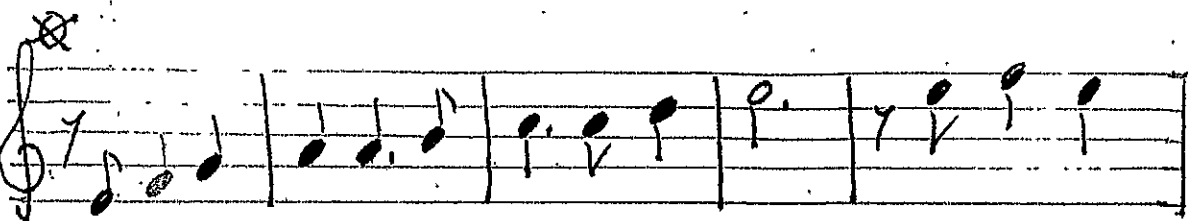
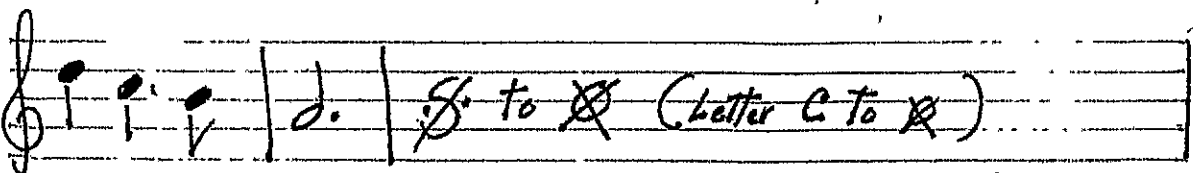
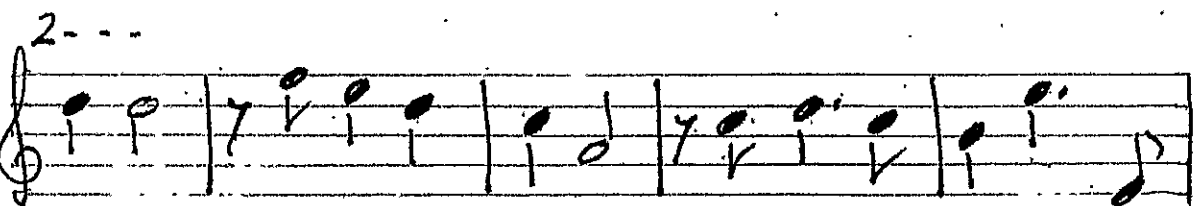
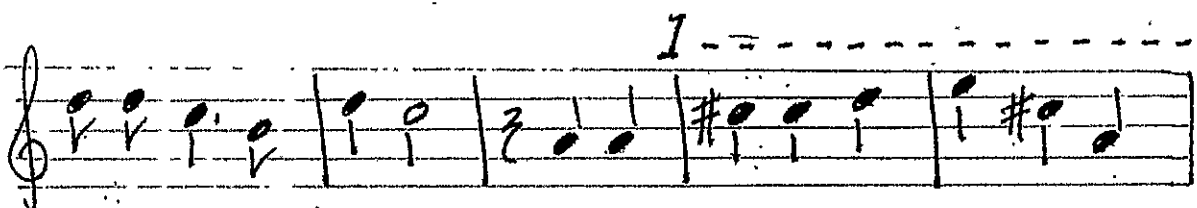
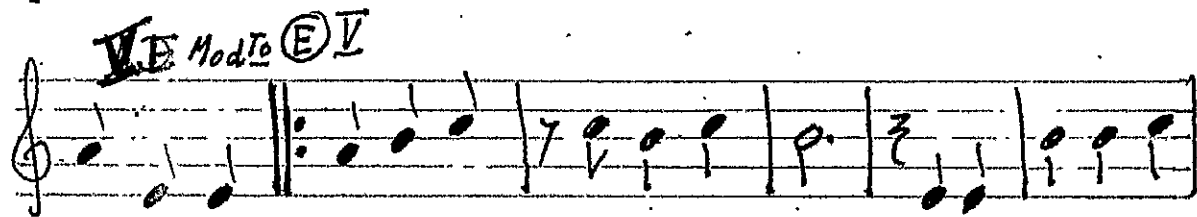
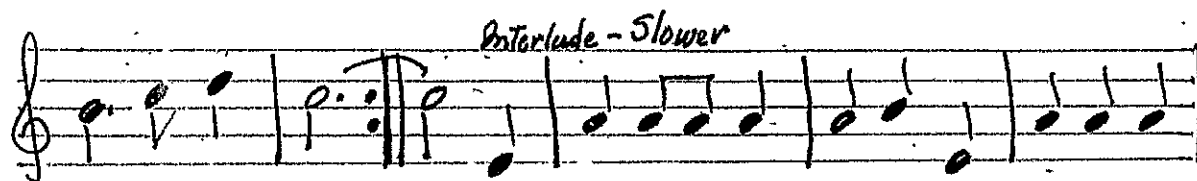
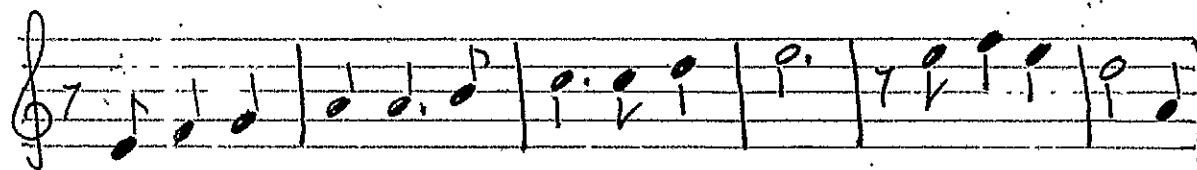
Saludo. Three steps turn in place, boys kneel on right girls L foot extended sideward on the top of the boys kneeling position, arms in fourth position of the arms. - 8M

Exit:

Skip step, boys hand on waist, girls L arms on the top of left shoulder of the boy, R arms holding skirt. - - - - - 8 M

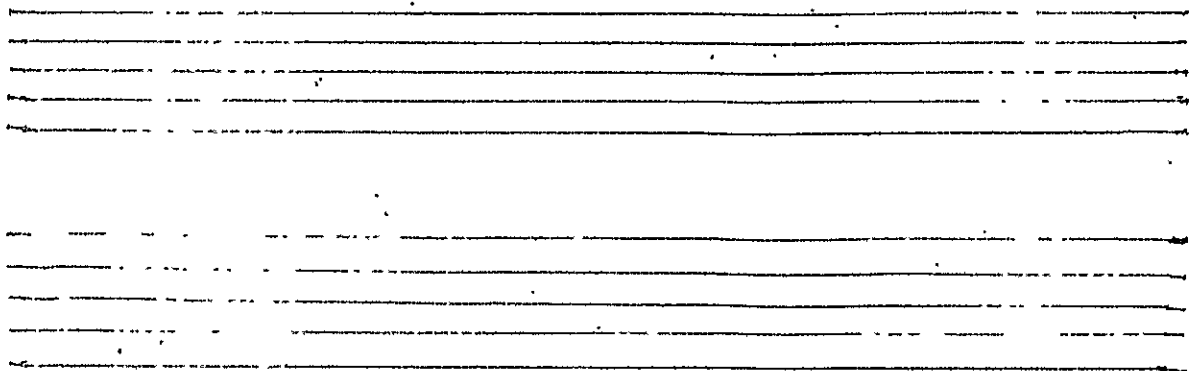
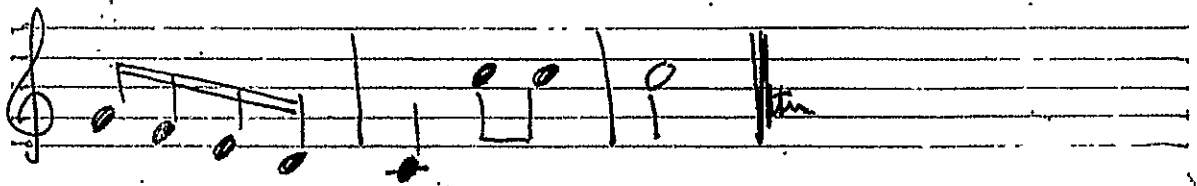
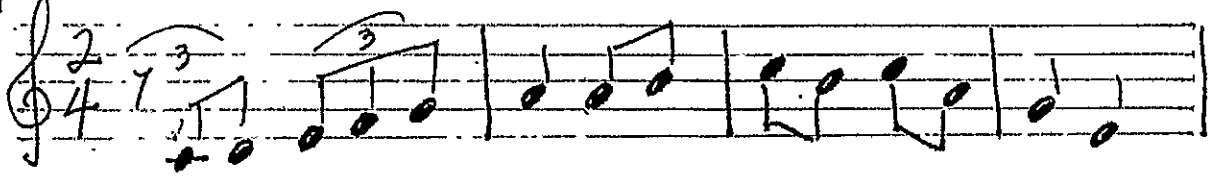
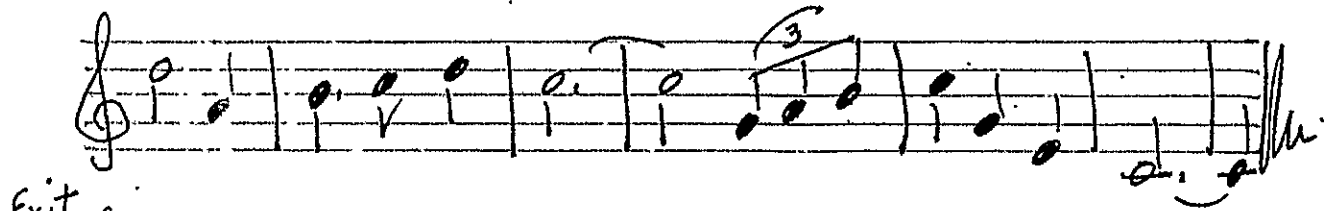
Waray Erit (2)





Waray Erit (4)

Exit





· PAHOT - PAHOT ·



PAHOT -PAHOT

(Basey)

This folk dance, which is a prominent distinction of Basey, Samar, depicts mat embroidery, along with mat weaving not only as an avocation to some but more of a livelihood to many as the products of this home industry demand high selling price both locally and abroad. As the lyrics reveal this diligence-oriented industry is highly cherished by the Basaynon's (Native of Basey, Samar) to the extent of always manifesting a happy working atmosphere in spite of the hardships encountered in the long and tedious process

because it is a singular and distinctive source of reasonable pride among the entrepreneurs.

Costume. Dancer wears Balintawak with an applique of unfinished flower made of 'ticog'.

Equipment. Strings of colored 'buri' or 'ticog' about 4 inches in length, handled by R and L hand.

Music. Is composed of two parts; A and B.

Count. One and two and three, or one and two and three and.

Formation. Partners are facing audience about six feet apart in column formation. Girl at the right side of girl 2.



PAHOT -PAHOT

Entrance:

Execute cross waltz, arms joining at the back, going to proper places, then four step swing sideward R and L making a vertical line facing audience and immediately four steps going to proper places then courtesy. - - - - - 8 M

I

Music A.**Face Audience**

a) Girl- point R foot forward, arms doing the ' single pahot' R and L, trunk twisting alternately sideways, then execute arms with 'double pahot' at chest level, trunk erect. Girl 2 starting L to R side then at the center. - -
- - - - - 4 M

Repeat 9a) in the opposite direction. - - - - - 4 M

b) Face partner. Repeat (a) Reverse the direction of the arms and feet. - - - - - 8 M

c) Execute bleking step starting R foot (2x) arms holding skirts, then starting with R foot take four waltz step to the center (shaking) shoulders simultaneously four times up and down. Repeat (c) to change with partners. - -
- - - - - 8 M

d) Repeat (c) going to proper places. - - - - - 8 M

II

Music B

a) Execute waltz step starting R foot, shake arms with 'Buri' string upward (2x), forward, sideward, then turn in place moving in a clockwise direction. Repeat three more times to finish in a diagonal formation. - - - - - 12 M

b) 1) Girl . In a diagonal formation, body slanting to the L pointing R foot in front circling arms going upward with R arms up. - - - - - 4 M

2) Repeat (b-1) doing movements alternately with Girl-2 body slanting sideward R. - - - - - 4 M

c) Eight waltz steps to form a double circle Girl-2 inside circle, girl-1 outside circle, while doing the waltz girl-2 arms circling at head level and girl-1 (shaking) arms at waist level. - - - - - 8 M

d) Girl-1 Execute two waltz step sideward R and 1,R palms up at waist, the same with L hand, then both arms circling counterclockwise towards body giving the 'buri' strings to the next dancing moving in a clockwise direction, while girl-2 will execute waltz balance forward and backward with both arms (shaking) upward. - - - - - 4 M

III

Music A

Face Partner

a) With partners facing each other, point R foot forward, arms doing a 'single pahot' R and L, then with palms closed at chest level stretched arms immediately. - -

- - - - - 4 M

b) Repeat (a) in opposite direction. - - - - - 4 M

c) Repeat (a) and (b). - - - - - 8 M

IV

Music B

a) Girl-1 Take four espunti steps sideward R and 1 arms sideward doing the 'masiwak', Girl-2 same movement with girl-1 in opposite direction. - - - - - 8 M

b) In diagonal formation, repeat (a) moving to proper places. - - - - - 8 M

c) Repeat Figure I(b) facing partner. - - - - - 8 M

d) Execute four step to end up with arms in fourth position with the R arm up. - - - - - 8 M

Saludo. Three steps turn in place, arm in 4th position of the arms.

Exit:

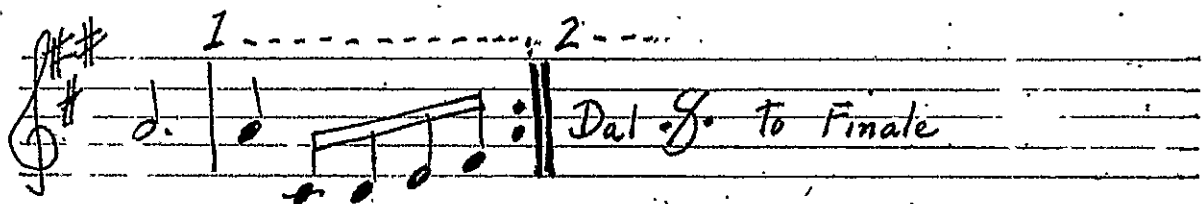
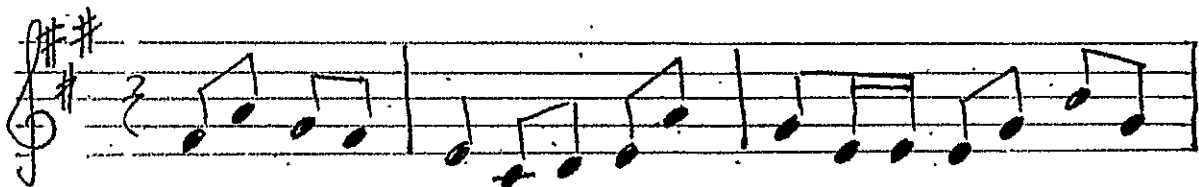
Waltz steps in diagonal formation with both arms doing the "masiwak" alternately sideward R and L.

Pahot-pahot

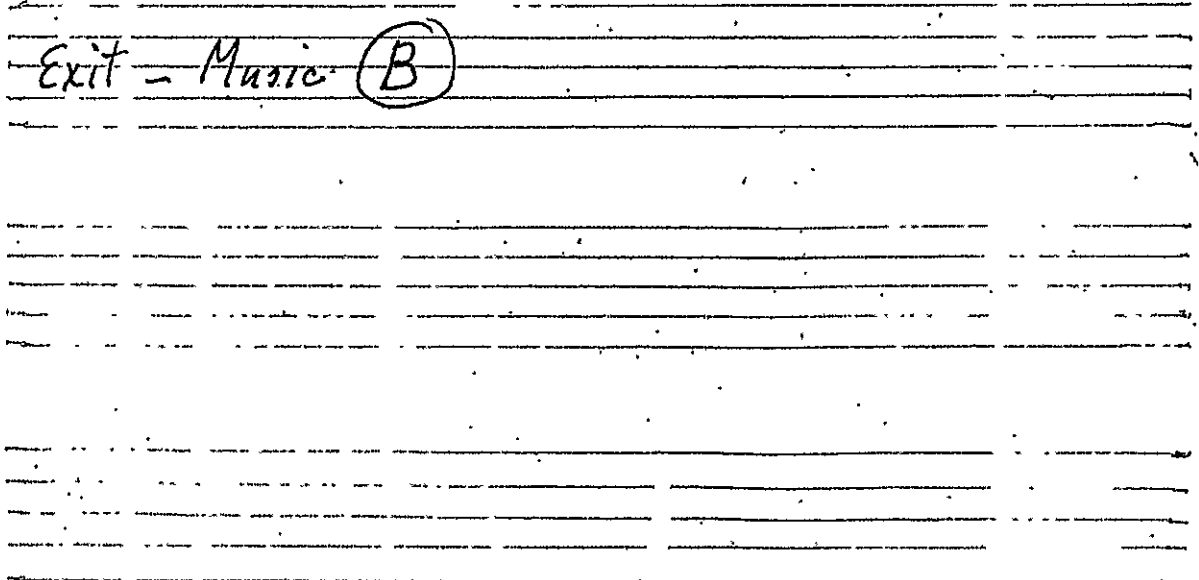
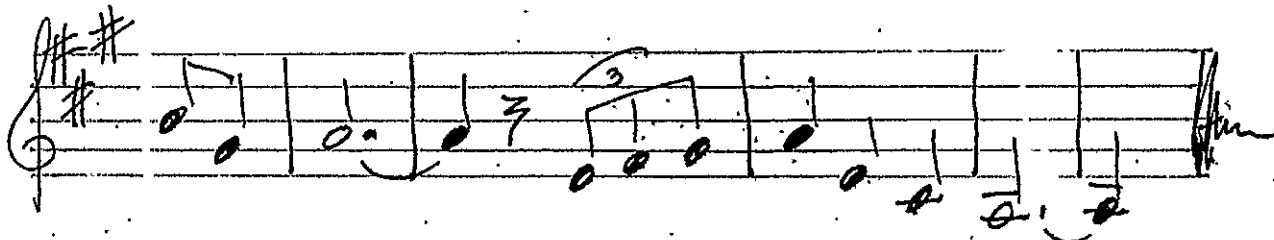
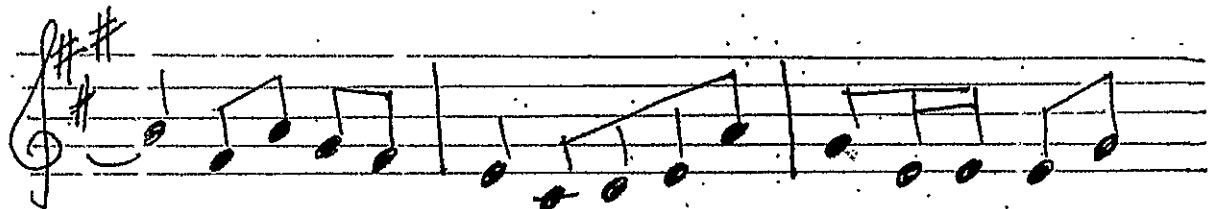
Introd.

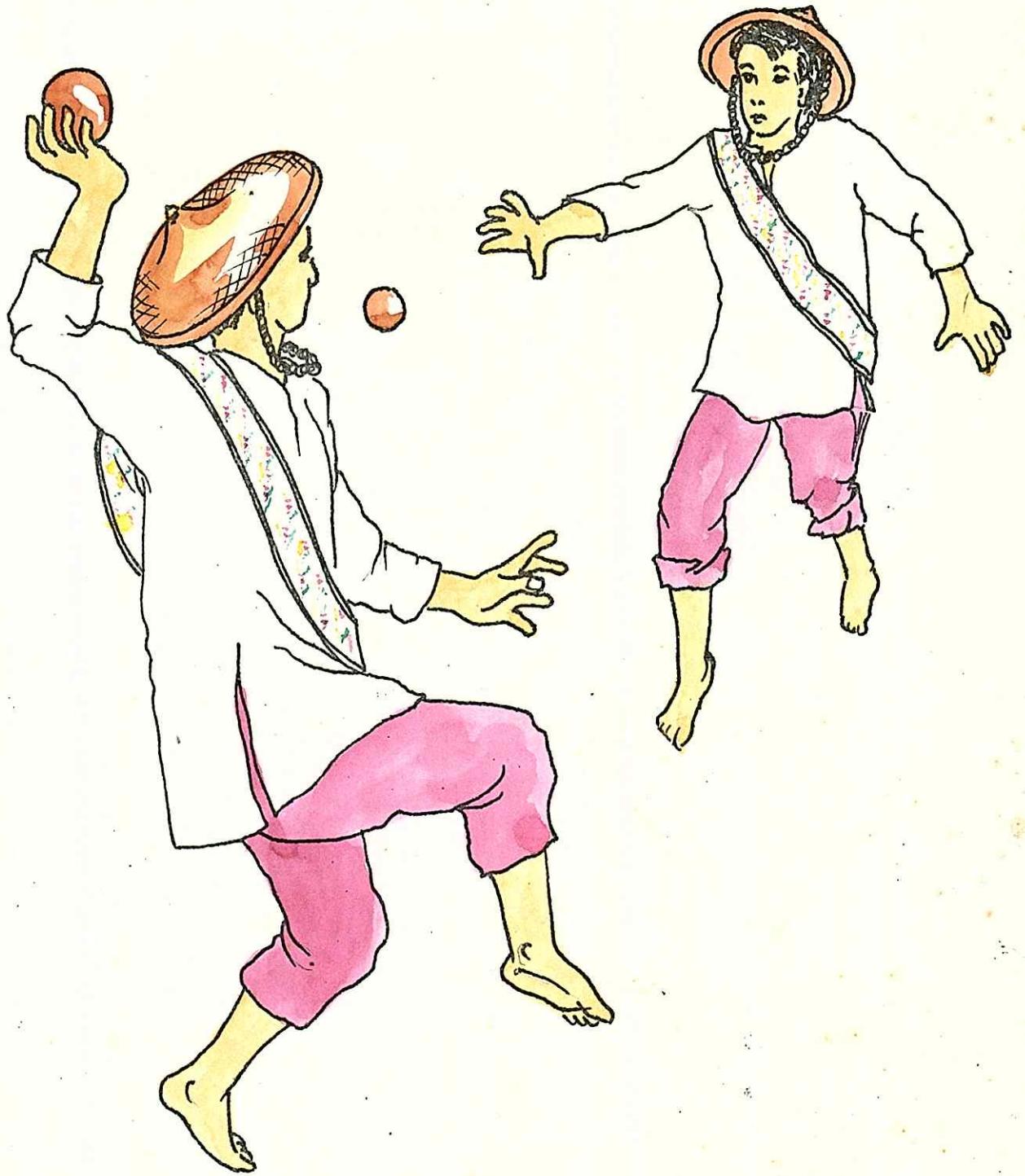
The musical score consists of eight staves of music in treble clef. The first staff is in 3/4 time and includes a sharp sign (#) on the eighth note of the second measure. The second staff contains a treble clef, a common time signature (C), and the annotation "A I-III" above the staff. The third staff features a wavy line above the first measure. The fourth staff has a sharp sign (#) on the eighth note of the second measure and a wavy line above the fifth measure. The fifth staff has a wavy line above the fifth measure. The sixth staff includes the annotation "1 - - - - - 2 # # B II-IV" above the staff, with a sharp sign (#) on the eighth note of the second measure. The seventh staff has a key signature of two sharps (F# and C#) indicated by two sharp signs at the beginning. The eighth staff also has a key signature of two sharps (F# and C#) indicated by two sharp signs at the beginning. The music is primarily composed of eighth and sixteenth notes, with some rests and wavy lines indicating specific musical effects or phrasing.

Pahot-pahot (2)



Finale





LATAK - LATAK



LATAK -LATAK

(Catbalogan, Samar)

The concept behind this dance is derived from rioting groups whose impulsive spirit and attitudes of members are influenced by epic stories in some distant past, hence a war dance. This is indicative of gangsterism among young children and teenagers, especially during summer vacations when children are free from school work. Originally, the war-like scene was usually portrayed by two groups representing major districts in Catbalogan like Burak (Old name of Mercedes), Salug, Kanlagpak, Market Circle, Ubanon,

Nursery (now Quindapunan) and rarely the Poblacionn, called Sawang. In the beginning, the two supposedly warring groups would meet at a designated war zone, usually at a district boundary where they assimilated the war game. Earlier, the groups are narrated by our grandparents were using bows and arrows made of bamboos and abaca string. When the Spaniards and Americans came to the Philippines the warring shifted to sling shots with wire staples as ammunition. Because of the physical distance between the two groups, which was less satisfying to the instinct of young boys, coupled with the occasional apprehensions from the parents and the police, the warring groups agreed to use stones, and later of toy guns, or water gun called 'Heringga' to make the activity less dangerous. But still they would be apprehended by the police because they would hit even the passers by and bystanders

One aggravating circumstances that would make the police intervened was that some members of the warring groups would strike at passers by in their territory even if they were non-members of their opposing groups. So this summer pass time would occasionally stop even in the prewar days during which the warring group would just play a substitute war game called Latak-latak, using a softball made of coconut leaves, or the capturing game called tubig-tubig, but usually, this were played among the members if

"LATAK-LATAK"

Entrance

Boy 1 leap R foot n front, raise L foot inn rear, then leap R foot backward, raising L foot in front, R arm bend upward with close fist bringing it forward and backward, left hand on waist. - - - - - 8 M

Boy 2 same movement of Boy 1 but both hands on waist with close fist.

I

Music A

Face Partner

Boy 1 stay at the right side of boy 2, holding the balls with their right hand.

a) Take four steps forward meeting at the center, passing R to R shoulder to partners place (Boy 1) up and down movement of the clinch fists alternately along the L or R shoulder. (Boy 2) hands on waist with clinch fists then four step turn in place. - - - - - 8 M

b) Repeat the movement (a) passing L to L shoulder to proper places. Reverse the movement of the hands of Boy 1 and Boy 2. - - - - - 8 M

c) Repeat (a) and (b) in diagonal formation. - - - 8 M

d) Starting with the Rr foot take one Engaño step with

a close sideward R and L 'Latak' movement of the hand, Boy 2 twisting the head to the right as if trying to escape from a throwing ball coming from Boy 1.

Boy 2 (Repeat the movement as in (d) starting from opposite direction. - - - - - 8 M

e) Repeat (d) diagonally passing L to L shoulder with Boy 1, and Boy 2 starting from the opposite direction.- -8 M

f) Repeat (d) and (e) - - - - - 16 M
(Reverse the movement of the hand with Boy 1 and 2 alternately).

II

Music B.

a) Face partner. Take four running step to meet at center trying to hit each other from a throwing ball starting with the R foot and raising also the R foot in rear. The repeat going backward to proper places. Repeat three more times. - - - - 16 M

b) Take two half-turn step RR going to partners place trying to hit Boy 2 while doing the same movement going backward in order to escape from the throwing ball. - - 8 M

c) Repeat three more times - - - - - 8 M

Note: Steps should be done alternately with Boy 1 and Boy 2

III

Music C.

a) Boy 1 facing away from the audience, Boy 2 facing audience, pointing R foot forward, take a circling movement of the arms holding the ball four times, then turn R repeat the movement continuously. - - - - - 8 M

b) Repeat (a) but in a diagonal position of the body the same with the circling movement of the arms. - - - 8 M

c) Leap R foot sideward R landing on fifth position of the feet, at the same time using the fighting hand movement number (4x). Repeat a now using the hand movement No. 2. - - - 8 M

d) Repeat (c) going to sideward left. - - - - - 8 M

e) Repeat (c) and (d) diagonally facing partner. -16M

IV

Music A

Face Partner

a) Take four steps forward to meet at center passing R to R shoulder, then clasps both R hands, Repeat going backward to proper places, arms hanging at sides. - - - 8 M

b) Repeat (a) to meet at center, then turn right to partners' place joining both R hands at head level. - - - 8 M

c) Repeat (a) and (b) going to proper places passing L to L shoulder. - - - - - 16 M

d) Leap R foot forward raising L foot in rear touch R to R elbow and L to L elbow. - - - - - 16 M

V

Music B

Repeat Figure II - - - - - 16 M

VI

Music C

In circle formation. a) Take eight waltz step moving in a clockwise direction R arms circling overhead, left hand on waist. - - - - - 8 M

b) Repeat (a) counterclockwise, arms circling in and out at waist level. - - - - - 8 M

Saludo. Three steps turn in place, hands on waist then curtsy. - - - - - 4 M

Exit:

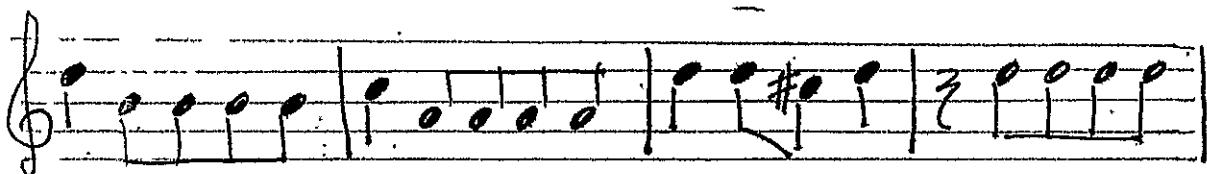
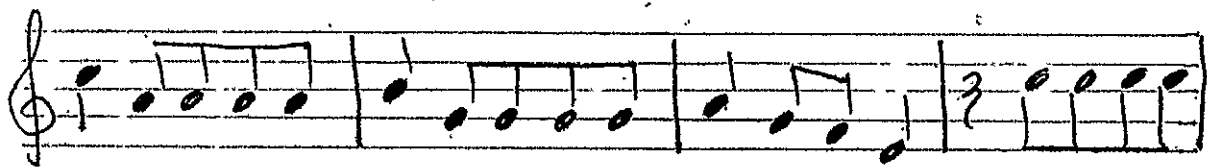
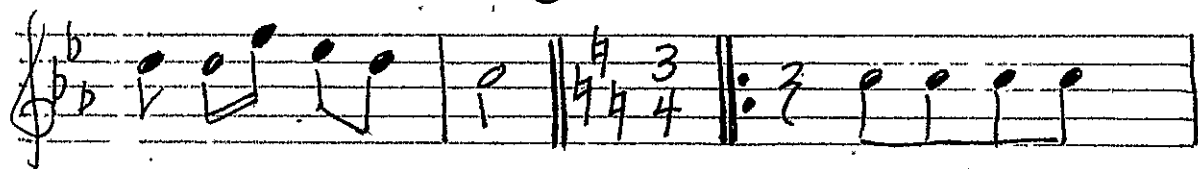
Latak latak

Introd. Lively

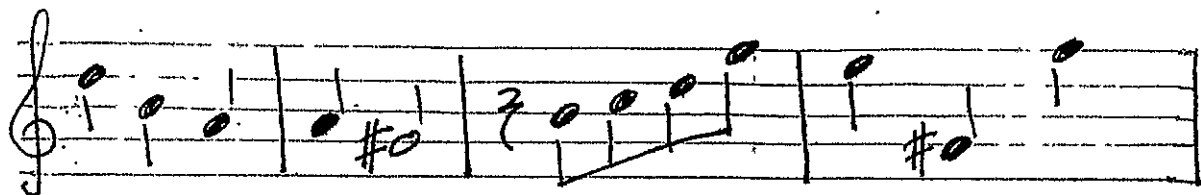
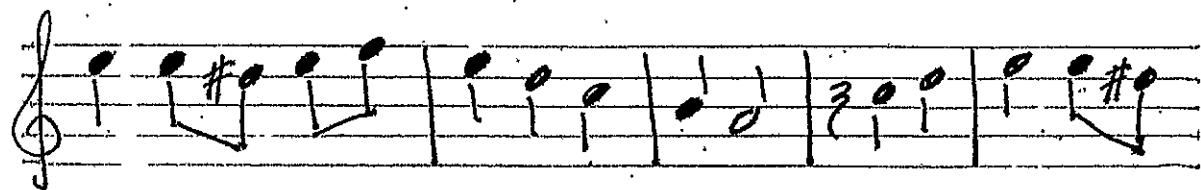
The image shows a handwritten musical score for a piece titled "Latak latak". The score is written on a single staff in treble clef, with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The piece begins with an "Introd. Lively" section consisting of the first three staves. The first staff starts with a treble clef, two flats, and a 2/4 time signature. The melody is written in eighth notes, with some slurs and accents. The second and third staves continue the melodic line with various slurs and accents. The fourth staff marks the beginning of the main section, indicated by a double bar line and the chord diagram $\textcircled{A} \text{I-IV} \text{ : } \text{S}$. The main section consists of the remaining five staves, continuing the melodic development with various slurs and accents. The notation includes many slurs, accents, and some slanted lines, possibly indicating fingerings or specific articulation. The overall style is that of a handwritten musical sketch or a personal study score.

Latak latak. (2)

Ⓑ II-V



Ⓒ III-VI



Latak latak (3)

Finale

Dal. S.

Exit - Music C



· BINUSKAYAN ·



BINUSKAYAN

(Tarangnan, Samar)

In the municipality of Tarangnan, Samar, there is an island called Tigdarano where sea shells abound. One specie of such shells is the so-called "buskay", a small half-egg-shaped and shiny with varied geometrical and decorative designs on its back. Originally, this shells was used as stone in playing local games like "Sungka", "Bogoy", "Tatsi", "Bingo", etc. In later years, people used them as necklace, bracelet, choker and beads for various attires, especially folk dances. This was how "Binuskayan," as a

folk dance, came into existence. As beads for dancing attire, the "Buskay" would strike one another and produce unique and pleasing sounds that go with the rhythmic movements of the dances. Presently, this shell is used with other shells to decorate various articles like wall clocks, mirrors, and official seals, thus demanding high price for their uniqueness.

Costume. Girl wears short patadyong and kimona with bell-shaped sleeve.

Music. Is composed of two parts; and B.

Equipment. Shell skirt and Cagay Buskay.

Count. One, two, and three and, one and two, three, one, and two and three and or one, two, three.

Formation. Partners face each other about six feet apart. When facing audience, Girl 1 stands at the right side of Girl 2. One to any number of pairs may participate in this dance.

O—————><—————O

O—————><—————O

O—————><—————O

"BINUSKAYAN"

Entrance

Girls enter with eight steps starting with the R foot, arms in lateral position going to proper places. - - - 16 M

Introduction ^{2,}

Face Audience

Three step turn in place, arms in fourth position R arm up, L arm holding skirt then quickly point L foot in front and pause. - - - - - 4 M

I**Music A**

Face Partner

a) Girl-I starting with R foot execute four redoba steps sideward R and L, left arms holding the cagay buskay (tambourine) upward, (shaking), R arm holding skirt. - - 4 M

Girl 2 same movement as Girl-I but done in opposite direction.

b) Partners move forward using redoba steps passing R to R shoulder going to partners place. Reverse movement of arms. - - - - - 4 M

c) Starting with R foot, execute a waltz balance followed by a step-brush-swing-hop forward twist body to right and point L foot forward, body slightly bent backward

L arm holding skirt, R arm with cagay buskay (tambourine) to strike with partners at center, waltz L (4x) to partners place. - - - - - 8 M

d) Repeat (c) going to proper places. - - - - - 8 M

II

Music B

Face Audience

a) Girl-I and 2, 'Sarok', cross R arm over L shake the cagay buskay and cross R foot with L foot in front open arms sideward, R foot pointing sideward, then cross R foot over L, Step L foot sideward, cross R foot in rear and close. Exchange places with partners in last measure. - - - - - 4 M

b) Repeat (a) going to proper places. - - - - - 4 M

c) Face partner, Repeat (a) and (b). - - - - - 8 M

d) In circle formation. Execute two cross waltz step, arms in 'Hayon-hayon' moving in a clockwise direction. Girl-I shakes cagay-buskay with R arm up, Girl 2 shakes cagay buskay with her L arm, as both turn inn place. - - 16M

III

Music C

Face Partner

a) Two waltz step inn place R and L, arms in Lateral

position and take four waltz step meeting at center forming the line in a black to back position. - - - - - 4 M

b) Girl-1 facing audience, Girl 2 away from the L palm (4x) starting from the left moving arm in a clockwise direction in front of the body to end in a LR side, reverse movement of arm. - - - - - 8 M

c) Execute four waltz steps to proper places arm in lateral position, to end up facing audience. - - - - - 4 M

d) Girl-1 starting with the R foot, Girl-2 in opposite direction, step brush-swing-hop to the L swaying arms starting from L, R, then turn in place clashing with cagay buskay, upward. - - - - - 8 M

e) Repeat (d) Reverse direction of the arms. - - 8 M

IV

Music B

Face Partner

a) Girl-1 tap cagay buskay of Girl-2 with her L arm using cross waltz, point R foot forward (shaking) cagay buskay (4x) and pause. - - - - - 4 M

b) Repeat (a) Reverse direction of the arms and feet. - - - - - 4 M

c) Starting with R foot, take eight waltz step forward in a clockwise direction ending to proper places

Binuskayan

Introd. - Entrance

Musical staff 1: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

(A) I-III

Musical staff 2: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a repeat sign.

Musical staff 3: Treble clef, 7/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 4: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 5: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a first ending bracket.

2. (B) II-IV

Musical staff 6: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a second ending bracket.

Musical staff 7: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 8: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Handwritten musical notation on two staves. The first staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The word "slower" is written below the second staff.

Exit - Music A

A series of empty musical staves for writing.



· SINADUKAN ·



"SINADUKAN"

(Gandara, Samar)

This is a rice planting and harvesting folk dance which originated in Gandara, Samar. It typifies a farm girl wearing a broad brimmed conical head gear called 'Sadok', which is made out of Anahaw leaves. During rice planting and harvesting, it was customary for girls to wear 'sadok' to protect them from rain and sunshine, thus making it so highly demanded by farmers that it became a profitable home industry in Gandara and later in other municipalities where

the materials abounds. Presently, the Sadok becomes an integral part of the attire of a typical 'dalagang Filipina', especially in many folk dances having to do with planting and harvesting rice.

Costume. Girl wears patadyong with tapis and kimona.

Equipment. Sadok made of bamboo leaves.

Music. Is composed of A, B, and C.

Count. One, and two, three, or one, two, three, one and two and three and, one and two, three, one two and three, and, in 3/4 time.

Formation. Partners are in line formation facing each other about six feet apart. Girl 1 stay at the right side of Girl 2.

2	2	2	2
0	0	0	0

0	0	0	0
I	I	I	I

"SINADUKAN"

Entrance

Waltz step going to places, arms in lateral position with Girl-1 holding the 'sadok' with her both arms swaying 'sadok' R and L alternately starting R. Girl-2 at the left side. - - - - - 16 M

The sadok at waist level while turning and for the last count, put the 'sadok' on head and pause, facing partner. - - - - - 4 M

Saludo - Three step turn in place holding the sadok.

I

Music A

Face Partner

a) Starting with the R foot take two cross waltz step R and L, arms in 'hayon-hayon', then one sway balance with a point, Repeat going to the L. - - - - - 8 M

b) Double sway balance diagonally facing partner to partners place and waltz turn in place. - - - - - 8 M

c) Repeat (a) and (b) but the last counting for waltz step as a preparation for second figure facing audience. - - - - - 8 M

II

Music B

Face Audience

a) In line formation, Girl-1 in front and Girl-2 at the back. Point R foot in front holding the 'sadok' sideward R. Girl-1 'Sadok at the R side bringing the sadok outward on air (as if making a circle in air) (4x) same with Girl-2 starting with the L direction. Then take the two grapevine step sideward R and repeat going to proper places.

- - - 8 M

b) Face Partner. Take two waltz step R and L then turn right with Girl-1 bring of the sadok facing sideward at waist level and bring the sadok overhead while turning. Girl-2 the same movement of girl-1 bring of the sadok racing upward swaying it sideward R and L over head and while turning bring the sadok at waist level. - - - - - 4 M

c) Repeat (b) two more times doing movement alternately with Girl-2. - - - - - 4 M

III

Music C

Face Partner

a) Take four changing step in place, Girl-2 holding the sadok with her R hand, girl-2 with her L hand, change

sadok with girl-2 by throwing it alternately after the changing step. Repeat the movement three move time in place. - - - - - - - -8 M

b) Do-si-do Girl-I holding the Sadok with L arm passing R to R shoulder meeting at center standing side by side with Girl-I how at the L side of Girl-2 and point facing audience. Girl-2 reverse the movement of Girl-I then repeat to proper places. -8 M

c) Repeat (b) Reverse the direction together with the holding of the Sadok. - - - - - - - - - - - - - - - - - - 16 M

IV

Music A

Face Audience.

a) Starting the R foot, step brush-swing-hop sideward R and point L foot in front with a 'Sadok; holding the 'Sadok' with L hand with a pause in front at waist level, swaying it going upward at head level, brim of the Sadok facing audience. - -8 M

b) Repeat (a) going to L and reverse the holding of the Sadok. - - - - - - - - - - - - - - - - - - 8 M

c) Repeat (a) and (b) Girl-I facing audience diagonally forward with L hand holding the Sadok. Girl-2 facing away from the audience right hand holding the Sadok. - - - - - - - - - -8 M

at chest level and 4th pair at shoulder level. - - - - - 8 M

VII

Music A

Face Audience

a) Take eight waltz steps to form square with Pair-1 and Pair-2, Pair-3 and Pair-4, arms in lateral position, on the last count the Sadok on the floor. Contragansa step sideward R and L inside the Sadok (as if making a circle on air) then four waltz step in a clockwise direction. and repeat the movement, hands holding skirt. - - - - - 8 M

b) Repeat (a) finishing to proper places, on the last count get the sadok from the floor. - - - - - 8 M

c) Face Audience. Take Audience waltz steps in place, arms in lateral position, turn right with Girl-1 and Girl-2 facing diagonally with each other with two waltz steps meeting at center in back to back position pointing R and L feet in front Sadok of Girl-1 at the right side with Girl-2 at the L side that two steps going to proper places and pause. - - - - - -8 M

d) Repeat (c) with another pair. - - - - - -8 M

Saludo. Three steps forward Sadok nearest to the chest, then bring it to second position of the arms, going upward and pause.

Exit:

Waltz steps, Sadok on head, hands holding skirt.

Sinadukan

Entrance:

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The second measure contains a quarter note D5, a quarter note E5, and a quarter note F5. The third measure contains a quarter note G5, a quarter note A5, and a quarter note Bb5. The fourth measure contains a quarter note C6, a quarter note Bb5, and a quarter note A5. The fifth measure contains a quarter note G5, a quarter note F5, and a quarter note E5. The sixth measure contains a quarter note D5, a quarter note C5, and a quarter note Bb4. The seventh measure contains a quarter note A4, a quarter note G4, and a quarter note F4. The eighth measure contains a quarter note E4, a quarter note D4, and a quarter note C4.

Musical staff 2: Treble clef, key signature of two flats (Bb, Eb). The melody continues with a quarter note Bb4, a quarter note A4, and a quarter note G4. The second measure contains a quarter note F4, a quarter note E4, and a quarter note D4. The third measure contains a quarter note C4, a quarter note Bb3, and a quarter note A3. The fourth measure contains a quarter note G3, a quarter note F3, and a quarter note E3. The fifth measure contains a quarter note D3, a quarter note C3, and a quarter note Bb2. The sixth measure contains a quarter note A2, a quarter note G2, and a quarter note F2. The seventh measure contains a quarter note E2, a quarter note D2, and a quarter note C2. The eighth measure contains a quarter note Bb1, a quarter note A1, and a quarter note G1.

Musical staff 3: Treble clef, key signature of two flats (Bb, Eb). The melody continues with a quarter note F2, a quarter note E2, and a quarter note D2. The second measure contains a quarter note C2, a quarter note Bb1, and a quarter note A1. The third measure contains a quarter note G1, a quarter note F1, and a quarter note E1. The fourth measure contains a quarter note D1, a quarter note C1, and a quarter note Bb0. The fifth measure contains a quarter note A0, a quarter note G0, and a quarter note F0. The sixth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The seventh measure contains a quarter note Bb-1, a quarter note A-1, and a quarter note G-1. The eighth measure contains a quarter note F-1, a quarter note E-1, and a quarter note D-1.

Musical staff 4: Treble clef, key signature of two flats (Bb, Eb). The melody continues with a quarter note C-1, a quarter note B-1, and a quarter note A-1. The second measure contains a quarter note G-1, a quarter note F-1, and a quarter note E-1. The third measure contains a quarter note D-1, a quarter note C-1, and a quarter note Bb-2. The fourth measure contains a quarter note A-2, a quarter note G-2, and a quarter note F-2. The fifth measure contains a quarter note E-2, a quarter note D-2, and a quarter note C-2. The sixth measure contains a quarter note Bb-2, a quarter note A-2, and a quarter note G-2. The seventh measure contains a quarter note F-2, a quarter note E-2, and a quarter note D-2. The eighth measure contains a quarter note C-2, a quarter note Bb-2, and a quarter note A-2. A "SLOW" marking is written above the fourth measure.

(A) I - Lively

Musical staff 5: Treble clef, key signature of two flats (Bb, Eb). The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The second measure contains a quarter note D5, a quarter note E5, and a quarter note F5. The third measure contains a quarter note G5, a quarter note A5, and a quarter note Bb5. The fourth measure contains a quarter note C6, a quarter note Bb5, and a quarter note A5. The fifth measure contains a quarter note G5, a quarter note F5, and a quarter note E5. The sixth measure contains a quarter note D5, a quarter note C5, and a quarter note Bb4. The seventh measure contains a quarter note A4, a quarter note G4, and a quarter note F4. The eighth measure contains a quarter note E4, a quarter note D4, and a quarter note C4.

Musical staff 6: Treble clef, key signature of two flats (Bb, Eb). The melody continues with a quarter note Bb4, a quarter note A4, and a quarter note G4. The second measure contains a quarter note F4, a quarter note E4, and a quarter note D4. The third measure contains a quarter note C4, a quarter note Bb3, and a quarter note A3. The fourth measure contains a quarter note G3, a quarter note F3, and a quarter note E3. The fifth measure contains a quarter note D3, a quarter note C3, and a quarter note Bb2. The sixth measure contains a quarter note A2, a quarter note G2, and a quarter note F2. The seventh measure contains a quarter note E2, a quarter note D2, and a quarter note C2. The eighth measure contains a quarter note Bb1, a quarter note A1, and a quarter note G1.

Musical staff 7: Treble clef, key signature of two flats (Bb, Eb). The melody continues with a quarter note F2, a quarter note E2, and a quarter note D2. The second measure contains a quarter note C2, a quarter note Bb1, and a quarter note A1. The third measure contains a quarter note G1, a quarter note F1, and a quarter note E1. The fourth measure contains a quarter note D1, a quarter note C1, and a quarter note Bb0. The fifth measure contains a quarter note A0, a quarter note G0, and a quarter note F0. The sixth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The seventh measure contains a quarter note Bb-1, a quarter note A-1, and a quarter note G-1. The eighth measure contains a quarter note F-1, a quarter note E-1, and a quarter note D-1.

Musical staff 8: Treble clef, key signature of two flats (Bb, Eb). The melody continues with a quarter note C-1, a quarter note B-1, and a quarter note A-1. The second measure contains a quarter note G-1, a quarter note F-1, and a quarter note E-1. The third measure contains a quarter note D-1, a quarter note C-1, and a quarter note Bb-2. The fourth measure contains a quarter note A-2, a quarter note G-2, and a quarter note F-2. The fifth measure contains a quarter note E-2, a quarter note D-2, and a quarter note C-2. The sixth measure contains a quarter note Bb-2, a quarter note A-2, and a quarter note G-2. The seventh measure contains a quarter note F-2, a quarter note E-2, and a quarter note D-2. The eighth measure contains a quarter note C-2, a quarter note Bb-2, and a quarter note A-2.

Sinaduhan (3)

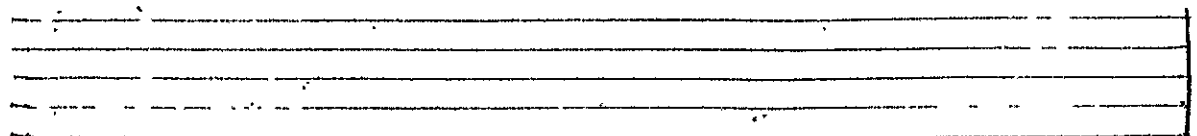
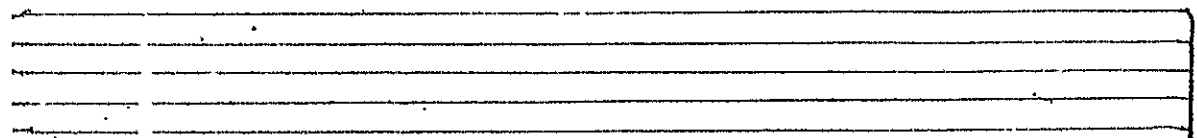
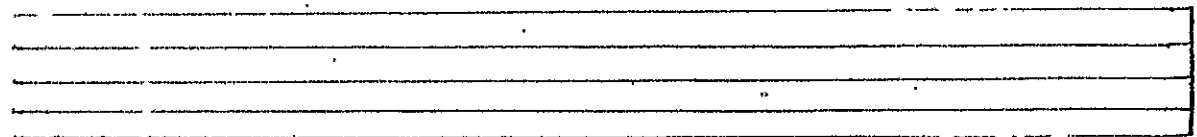
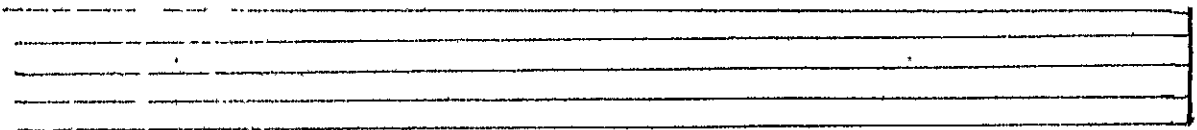
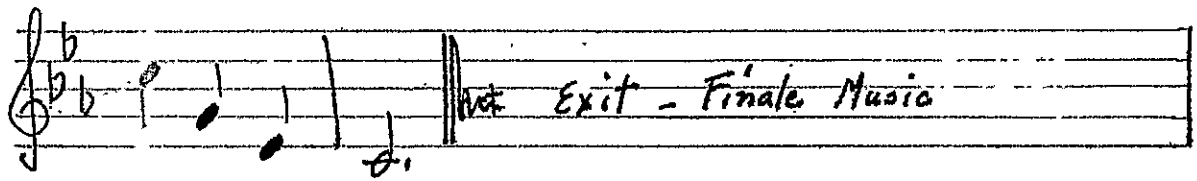
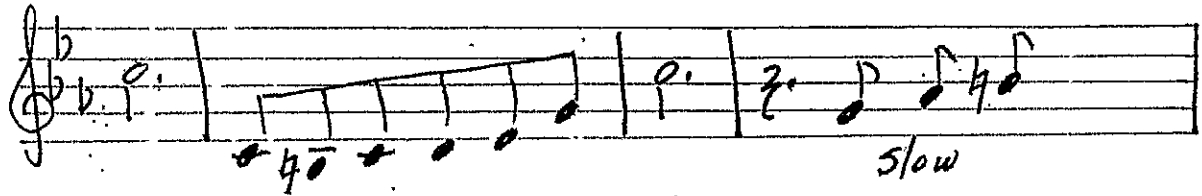
2

(A') IV-VII

1

2

Finale





• PAGDAYEG •



"PAGDAYEG"

(Pagsanghan, Samar)

This folk dance is commonly identified with the people of Pagsanghan, a former barangay of Tarangnan, Samar, but now an independent municipality, Pagdayeg, is ritual or dance of adoration for the Divine Child of Prague (Sto. Niño) to implore his power and graces to heal the illness of the people. although it assumes the tempo of the Sinulog in Cebu, it is not the same in certain aspects. Sinulog is a war dance emphasizing the victory of the Christians over the Moslem as a result of the worship for and faith in the

Divine Child of Prague, while Pagdayeg is a dance of adoration and faith in the child for his power as health of the sick. In the early days, a fiesta celebration in Fagsanghan would not be complete without a public presentation of the Pagdayeg as part of the occasion. Today, it is seldom witnessed by the people, hence, the need for its revival.

Costume. Girl wears Maria Clara, Boys Barong Tagalog, with black pants.

Equipment. Handkerchief

Music. Is divided into two parts. A and B.

Count. One, two, three, four/one, two three, four and one, two and three, four in 4/4 time.

Formation. Partners are in diagonal formation facing to the image about six feet apart from each other. Any number of pairs may take part in this dance.

"PAGDAYEG"**Entrance Music**

Facing Image

(a) Eight change step forward starting at the R foot, hands with palm facing outward at waist level bringing it upward with head doing a bow alternately - - - - - 8 M

(b) Repeat (a) going backward - - - - - 8 M

(c) Repeat (a) and (b) boys bringing the arms upward and downward alternately - - - - - 16M

I**Music A**

(a) In circle formation. Take a "sinulog" movement of the feet moving in a clockwise direction. Girls L hand on waist, R hand with a handkerchief swaying forward and backward, Boys (sinulog) hand movement - - - - - 8 M

(b) Repeat (a) going to proper places facing always to the image - - - - - 8 M

(c) Face, partner. Parallel Tortillier, with girls going sideward, R, doing the "sinulog hand movement No. 1, Boys same movement of the girls. - - - - - 8 M

(d) Repeat (c) reverse the direction of the arms- 8 M

II

Music B

(a) Eight (sinulog movement of the feet) going to the image, with hands of the girls cross to each other with R hand over L hand flickering fingers starting from waist level going upward, together with the bowing of the head alternately while the boys are using their sinulog hand movement. - - - - - 8 M

(b) Eight (sinulog) movement in place. Girls using the sinulog hand movement No. 3 alternately. Boys stay at the back of the girl with arms in "reverse" "T" position bringing it downward. - - - - - 8 M

(c) Parallel Tortillier sideward R and L. Girls arms obliquely upward at shoulder level with palm facing outward Boys holding the palm of the girl, while executing the tortillier, arms are raised upward starting from the R side bringing it downward at shoulder level alternately - - - 8 M

(d) Repeat (c) going sideward L. - - - - - 8 M

III

Entrance Music

Face Audience

(a) Partners join inside hand with sinulog movement raising the arms obliquely forward and backward, outside hand on waist. - - - - - 8 M

(b) Leap R foot in front, then brush R heel in front, do it alternately LRL (4x) facing four corners of the hall to face partner, girls with open palm (as if asking for a favor) raise obliquely forward at head level with R and L alternately, boys the same movement of the girls. - - - 8 M

(c) Take a sinulog movement, partners hold in "Abrasiete" with L arms of the girls swaying the handkerchief obliquely forward and backward facing to the image. - - - - - 8 M

(d) Repeat (c) boys holding the handkerchief, girls L hand on waist. - - - - - 8 M

IV

Music A

Face Partner

(a) Repeat figure 1-(C) - - - - - 8 M

(b) Face Image. Repeat Figure 11-(a) - - - - - 8 M

(c) Girl face audience, boys away from the audience, Girls parallel tortillier sideward L boys sideward R then repeat meeting at the center, girls using the sinulog hand movement No. 1 at waist level in front of the body, palm facing inward. Boys are also doing their sinulog hand movement. - - - - - 8 M

(d) Turn R in place with shuffling steps, girls doing

the sinulog hand movement No. 3, Boys sinulog hand movement.

----- 8 M

(e) Repeat (c) and (d) going to proper places - 16M

V

Music C

Facing the Image

(a) Girls at standing position, cross R over L with a bow of the head alternately, then open hand at shoulder level with palm facing outward, then bring it obliquely upward with palm also facing outward, with the head facing to the image, repeat three more times. Boys the same movement with the girls but in kneeling position - - - - 8 M

(b) Repeat the movement and reverse the position, Girls kneeling, Boys standing - - - - - 8 M

(c) Repeat (a) and (b) facing to the audience - - 16 M

VI

Entrance Music

(a) Take a sinulog movement starting with the R foot
Girls arm obliquely upward with open palm facing outward,
Boys doing their sinulog hand movement. - - - - - 8 M

(b) In circle formation, moving in a clockwise direction, doing the sinulog movement. Boys using their sinulog hand movement while the girls arms obliquely upward

with open palm. - - - - - 8 M

(c) Repeat (b) counterclockwise. Girls arms obliquely
upward with sinulog hand movement No. 2 - - - - - 8 M

Boys doing their sinulog hand movement.

Exit.

ENTRANCE MUSIC :

The image shows a handwritten musical score for the entrance music of a piece titled "Pagdayeg". The score is written on seven staves of music, all in G major (one sharp) and common time (C). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and ties. There are several annotations and markings throughout the score:

- Staff 1: A treble clef, a key signature of one sharp (F#), and a common time signature (C). Above the staff, there is a circled "8" and the Roman numeral "III".
- Staff 2: Continuation of the melody.
- Staff 3: Continuation of the melody.
- Staff 4: Continuation of the melody.
- Staff 5: A circled "A" is placed to the left of the staff. Above the staff, there is the Roman numeral "I-IV".
- Staff 6: Continuation of the melody.
- Staff 7: Continuation of the melody.

Pagdayeg (2)

VI

Pagdayeg (3)

Handwritten musical notation on a single staff. It begins with a treble clef, two flats (Bb and Eb), and a 4/4 time signature. The first measure contains a whole note chord. The second measure is a repeat sign. The third measure contains a quarter note with a '7' above it. The fourth measure contains a quarter note with a '7' above it. The fifth measure contains a quarter note with a '7' above it. The sixth measure contains a quarter note with a '7' above it. The seventh measure contains a quarter note with a '7' above it. The eighth measure contains a quarter note with a '7' above it. The piece ends with a double bar line.

Handwritten musical notation on a single staff. It begins with a treble clef, two flats (Bb and Eb). The first measure contains a quarter note with a '7' above it. The second measure contains a quarter note with a '7' above it. The third measure contains a quarter note with a '7' above it. The piece ends with a double bar line.

A series of ten empty musical staves, each consisting of five horizontal lines.

Acceptability of the 'Waray Erit'
as a Creative Samar Folk Dance

By the P.E. Students. A cursory glance of Table 3-A-1 reveals a commonality of evaluation by the P.E. students of the eight criteria as indicated by weighted means ranging from 3.80 to 4.22 which are all 'highly acceptable', thus yielding a grand weighted mean of 3.9425 which also 'highly acceptable'.

By the P.E. Teachers. Like the P.E. students, the P.E. teachers also perceived the 'Waray Erit' as 'highly acceptable', as presented in Table 3-A-2, although with very much higher weighted means ranging from 4.00 to 4.50, thereby making a grand weighted mean of 4.2875 which is also 'highly acceptable'.

By the Viewing Public. As illustrated in Table 3-A-3, likewise evaluated the 'Waray Erit' as 'highly acceptable' with weighted means ranging from 4.14 to 4.38 and with a grand weighted means of 4.25 which is almost as high as that of the teachers, hence, also 'highly acceptable'.

Table 3-A
Acceptability of the 'Waray Erit' as a
Creative Samar Folk Dance

A-I. As Perceived by the P.E. Students

Indicators/ Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)	Total	Weighted Mean
1. Appearance and color harmony	23 (115)	17 (68)	8 (24)	2 (4)	0 (0)	50 (211)	HA 4.22
2. Economy of Costume and Paraphernalia	17 (85)	14 (56)	17 (51)	2 (4)	0 (0)	50 (196)	HA 3.92
3. Authenticity and Originality	17 (85)	21 (84)	6 (18)	5 (10)	1 (1)	50 (198)	HA 3.96
4. Relevance to the Title of Dance	11 (55)	24 (96)	21 (33)	3 (16)	1 (1)	50 (191)	HA 3.82
5. Formation, Figure and Step Variation	17 (85)	15 (60)	16 (48)	2 (4)	0 (0)	50 (197)	HA 3.94
6. Rhythm and Musical Variation	14 (70)	21 (84)	11 (33)	4 (8)	0 (0)	50 (195)	HA 3.90
7. Interpretation and Meaning	13 (65)	19 (76)	13 (39)	5 (10)	0 (0)	50 (190)	HA 3.80
8. Performance and	15	21	12	2	0	50	HA
Total	127 635	152 608	94 282	25 (50)	2 (2)	400 (1577)	31.54
Grand Weighted Mean	5	4	3	2	1	3.942	HA 3.9425

Legend:

4.51 - 5.00 EA 2.51 - 3.50 MA 1.00- 1.50 NA
3.51 - 4.50 HA 1.51 - 2.50 SA

A-2. As Perceived by the P.E. Teachers

Indicators/ Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)	Total	Weighted Mean
1. Appearance and color harmony	5 (10)	2 (8)	3 (6)	0 (0)	0 (0)	10 (42)	HA 4.20
2. Economy of Costume and Paraphernalia	5 (10)	4 (16)	1 (3)	0 (0)	0 (0)	10 (44)	HA 4.40
3. Authenticity and Originality	6 (30)	3 (12)	1 (3)	0 (0)	0 (0)	10 (45)	HA 4.50
4. Relevance to the Title of Dance	5 (25)	3 (12)	2 (6)	0 (0)	0 (0)	10 (43)	HA 4.30
5. Formation, Figure, and Step Variation	4 (20)	4 (16)	2 (6)	0 (0)	0 (0)	10 (42)	HA 4.20
6. Rhythm and Musical Variation	2 (10)	6 (20)	2 (6)	0 (0)	0 (0)	10 (40)	HA 4.00
7. Interpretation and Meaning	6 (30)	3 (12)	1 (3)	0 (0)	0 (0)	10 (45)	HA 4.50
8. Performance and Time Allotment	4 (20)	4 (16)	2 (6)	0 (0)	0 (0)	10 (42)	HA 4.20
Total	37 185	29 116	144 42	0 (0)	0 (0)	80 (343)	34.3
Grand Weighted Mean	5	4	3	0	0	4.2875	HA 4.2875

Legend:

4.51 - 5.00 EA 2.51 - 3.50 MA 1.00- 1.50 NA
3.51 - 4.50 HA 1.51 - 2.50 SA

A-3. As Perceived by the Viewing Public

Indicators/ Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)	Total	Weighted Mean
1. Appearance and color harmony	27 (1350)	15 (60)	8 (24)	0 (0)	0 (0)	50 (219)	HA 4.38
2. Economy of Costume and Paraphernalia	23 (115)	14 (56)	13 (39)	0 (0)	0 (0)	50 (210)	HA 4.20
3. Authenticity and Originality	21 (105)	21 (84)	8 (24)	0 (0)	0 (0)	50 (213)	HA 4.26
4. Relevance to the Title of Dance	23 (115)	12 (48)	14 (42)	1 (2)	0 (0)	50 (207)	HA 4.14
5. Formation, Figure, and Step Variation	22 (110)	15 (60)	11 (33)	2 (4)	0 (0)	50 (207)	HA 4.14
6. Rhythm and Musical Variation	26 (130)	16 (64)	8 (24)	0 (0)	0 (0)	50 (218)	HA 4.36
7. Interpretation and Meaning	23 (115)	16 (64)	9 (27)	2 (4)	0 (0)	50 (210)	HA 4.20
8. Performance and Time Allotment	25 (125)	18 (72)	7 (21)	0 (0)	0 (0)	50 (218)	HA 4.38
Total	170 950	127 508	78 234	5 10	0 (0)	400 1702	34.08
Grand Weighted Mean	5	4	3	0	0	4,2875	HA 4.25

Legend:

4.5I - 5.00 EA 2.5I - 3.50 MA 1.00- 1.50 NA
3.5I - 4.50 HA 1.5I - 2.50 SA

Table 3-A-4

Acceptability of 'Waray Erit' as Perceived by the
Three Categories of Respondents

Criteria	Students	Eval- uation	Teachers	Eval- uation	Viewing	Eval- uation
	Wt. Mean		Wt. Mean			
1	4.22	HA	4.20	HA	4.38	HA
2	3.92	HA	4.40	HA	4.20	HA
3	3.96	HA	4.50	HA	4.26	HA
4	3.82	HA	4.30	HA	4.14	HA
5	3.94	HA	4.20	HA	4.14	HA
6	3.90	HA	4.0	HA	4.36	HA
7	3.80	HA	4.50	HA	4.20	HA
8	3.98	HA	4.20	HA	4.36	HA
Total	31.54		34.30		34.04	
Over- all mean	3.94	HA	4.28	HA	4.25	HA

On the whole, the 'Waray Erit' as a Creative Samar folk dance is commonly perceived as 'highly acceptable' with overall mean of 5.94, 4.28, and 4.25, as shown in Table 3-A-4.

**Analysis of Variance on the
Acceptability of the 'Waray-
Erit' as Perceived by the Three
Categories of Respondents**

Table 3-A-5 reveals the analysis of variance on the

Table 3-A-5

ANOVA Table on the Acceptability of 'Waray Erit'
As Perceived by the Three Groups of Respondents

Source of Variation	Sum of Square	Degrees of Freedom df	Mean Square	Computed F-Value	Tabular F-Value
Between	0.580664	(K-1)= 2	0.29032 15.423028	0.0188238	3.47
Within	0.3953	(N-K)= 21			
Total	0.97594	N-1 = 23		Significant	

acceptability of the 'Waray Erit' as perceived by the three categories of respondents. This analysis results in a computed F-value of 15.423028 which is larger than the tabular value of 3.47 at .05 level of significance and degrees of freedom equivalent of 2 and 21. Therefore, the F-value is significant. To find out where the significant difference lies, further testing using Scheffe's test was resorted to. This test reveal that the evaluation of the three categories of respondents significantly differ from one another. This means that even if the evaluation of the 'Waray Erit' is 'highly acceptable', the three categories of respondents still differ in the degree of acceptance.

Table 3-A-6
Comparison of Means for 'Waray Erit'

Means Compared	Difference	Computed Scheffe's Value	Critical Scheffe's Value	Significance/Evaluation
X ₁ (Students) vs. X ₂ (Teachers)	0.35	74.37	4.93	Significant
X ₁ (Students) vs. X ₃ (V.Public)	0.32	68.00	4.93	Significant
X ₂ (Teachers) vs. X ₃ (V. Public)	0.03	6.37	4.93	Significant

**Acceptability of the Pahot-Pahot
as a Creative Samar Folk Dance**

As glanced from Table 3-B-1, the 'Pahot-Pahot' as a Creative Samar Folk Dance is 'highly acceptable' to the P.E. students, with respect to the eight criteria, as indicated by the individual weighted means ranging from 3.68 to 3.94 and the grand weighted mean of 3.7675. folk dance is also 'highly acceptable' to the P.E. teachers who evaluated within a weighted mean ranging from 3.70 to 4.10, and a weighted means of 3.90, as shown in Table 3-B-2.

Table 3-B

Acceptability of the 'Pahot-Pahot' as a
Creative Samar Folk Dance

B-I. As Perceived by the P.E. Students

Indicators/ Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)	Total	Weighted Mean
1. Appearance and color harmony	18 (90)	15 (60)	13 (39)	74 (8)	0 (0)	50 (197)	HA 3.94
2. Economy of Costume and Paraphernalia	12 (60)	20 (80)	14 (42)	4 (8)	0 (0)	50 (190)	HA 3.80
3. Authenticity and Originality	12 (60)	17 (68)	15 (45)	5 (10)	1 (1)	50 (184)	HA 3.68
4. Relevance to the Title of Dance	8 (40)	26 (104)	15 (45)	1 (2)	0 (0)	50 (191)	HA 3.82
5. Formation, Figure, and Step Variation	10 (50)	18 (72)	18 (54)	4 (8)	0 (0)	50 (184)	HA 3.68
6. Rhythm and Musical Variation	12 (60)	21 (84)	13 (39)	4 (8)	0 (0)	50 (191)	HA 3.82
7. Interpretation and Meaning	8 (40)	23 (92)	14 (42)	5 (10)	0 (0)	50 (184)	HA 3.68
8. Performance and Time Allotment	10 (50)	21 (84)	14 (42)	5 (10)	0 (0)	50 (186)	HA 3.72
Total	90 (450)	161 (644)	116 (348)	32 (64)	1 (1)	400 (1507)	30.14
Grand Weighted Mean	5	4	3	2	1	3.7675	HA 3.7675

Legend:

4.51 - 5.00 EA 2.51 - 3.50 MA 1.00- 1.50 NA
3.51 - 4.50 HA 1.51 - 2.50 SA

B-2. As Perceived by the P.E. Teachers

Indicators/ Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)	Total	Weighted Mean
1. Appearance and color harmony	3 (15)	6 (20)	0 (0)	1 (2)	0 (0)	10 (41)	HA 4.10
2. Economy of Costume and Paraphernalia	3 (15)	2 (8)	5 (15)	0 (0)	0 (0)	10 (38)	HA 3.80
3. Authenticity and Originality	3 (15)	3 (12)	2 (6)	2 (4)	0 (0)	10 (37)	HA 3.70
4. Relevance to the Title of Dance	3 (15)	4 (16)	1 (3)	2 (4)	0 (0)	10 (38)	HA 3.80
5. Formation, Figure, and Step Variation	4 (20)	2 (8)	2 (6)	2 (4)	0 (0)	10 (318)	HA 3.80
6. Rhythm and Musical Variation	4 (20)	4 (16)	2 (6)	0 (0)	0 (0)	10 (42)	HA 4.20
7. Interpretation and Meaning	2 (10)	5 (20)	2 (6)	1 (2)	0 (0)	10 (38)	HA 3.80
8. Performance and Time Allotment	3 (15)	5 (20)	1 (3)	1 (2)	0 (0)	10 (40)	HA (4.0)
Total	25 125	21 124	15 (45)	9 (18)	0 (0)	80 (312)	31.2
Grand Weighted Mean	5	4	3	2	1	3.90	HA 3.90

Legend:

4.51 - 5.00 EA 2.51 - 3.50 MA 1.00- 1.50 NA
3.51 - 4.50 HA 1.51 - 2.50 SA

B-3. As Perceived by the Viewing Public

Indicators/ Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)	Total	Weighted Mean
1. Appearance and color harmony	31 (155)	13 (52)	4 (12)	2 (4)	0 (0)	50 (223)	HA 4.46
2. Economy of Costume and Paraphernalia	26 (130)	18 (72)	5 (15)	1 (2)	0 (0)	50 (219)	HA 4.38
3. Authenticity and Originality	15 (75)	27 (108)	8 (24)	0 (0)	0 (0)	50 (207)	HA 4.14
4. Relevance to the Title of Dance	18 (90)	22 (88)	10 (30)	0 (0)	0 (0)	50 (208)	HA 4.16
5. Formation, Figure, and Step Variation	24 (120)	13 (52)	12 (36)	1 (2)	0 (0)	50 (210)	HA 4.20
6. Rhythm and Musical Variation	23 (115)	14 (56)	12 (36)	1 (2)	0 (0)	50 (209)	HA 4.18
7. Interpretation and Meaning	22 (110)	20 (80)	6 (18)	2 (4)	0 (0)	50 (212)	HA 4.24
8. Performance and Time Allotment	24 (120)	17 (68)	8 (24)	1 (2)	0 (0)	50 (214)	HA 4.28
Total	183 915	144 576	65 195	8 (16)	0 (0)	400 (1702)	34.04
Grand Weighted Mean	5	4	3	2	1	4.25	HA 4.25

Legend:

4.51 - 5.00 EA 2.51 - 3.50 MA 1.00- 1.50 NA
3.51 - 4.50 HA 1.51 - 2.50 SA

Table 3-A-4

Acceptability of 'Pahot-Pahot' as Perceived by the
Three Categories of Respondents

Criteria	Students	Eval- uation	Teachers	Eval- uation	Viewing Public	Eval- uation
	Wt. Mean		Wt. Mean			
1	3.94	HA	4.10	HA	4.38	HA
2	3.80	HA	3.80	HA	4.20	HA
3	3.68	HA	3.70	HA	4.26	HA
4	3.82	HA	3.80	HA	4.14	HA
5	3.68	HA	3.80	HA	4.14	HA
6	3.82	HA	4.20	HA	4.36	HA
7	3.68	HA	3.80	HA	4.20	HA
8	3.72	HA	4.00	HA	4.36	HA
Total	30.14		31.2		34.04	
Over- all mean	3.76	HA	3.90	HA	4.25	HA

The viewing public, likewise, are unanimous in their evaluation with weighted means ranging from 4.14 to 4.46 and grand weighted mean of 4.25 which are also 'highly acceptable' as shown in Table 3-B-3.

Table 3-B-4 summarizes the acceptability of the three categories of respondents as indicated by the grand weighted means of 3.76 for the P.E. students, 3.90 for the

Table 3-B-5

ANOVA Table on the Acceptability of 'Pahot-Pahot'
As Perceived by the Three Groups of Respondents

Source of Variation	Sum of Square	Degrees of Freedom df	Mean Square	Computed F-Value	Tabular F-Value
Between	1.01964	(K-1)= 2	.050982	25.088	3.47
Within	0.42675	(N-K)= 21			
Total	1.44639	N-1 = 23	Significant		

P.E. teachers, and 4.25 for the viewing public., which are all indicators of 'highly acceptable' evaluation.

**ANOVA on the Acceptability of the
Pahot-Pahot as a Creative
Samar Folk Dance**

Shown in Table 3-B-5 in the ANOVA in the acceptability of the Pahot-Pahot as a Creative Samar Folk Dances. The computed F-value of 25.088 which is greater than the Table value of 3.47, is 'significant' as .05 level and 2 and 21 df, hence the need to proceed to further testing to find out where the difference are found.

The Scheffe's test shown in Table 3-B-6 reveal that the significant difference are found among the three categories of respondents. This means that, while their

Table 3-B-6
Comparison of Means for 'Pahot-Pahot'

Means Compared	Difference	Computed Fscheffe's Value	Critical Fscheffe's Value	Significance/Evaluation
X ₁ (Students) vs. X ₂ (Teachers)	0.35	68.89	4.93	Significant
X ₁ (Students) vs. X ₃ (V.Public)	0.48	94.48	4.93	Significant
X ₂ (Teachers) vs. X ₃ (V. Public)	0.13	25.59	4.93	Significant

evaluation are all 'highly acceptable', there acceptability still differ to a certain degree.

**Acceptability of the Latak-Latak as
a Creative Samar Folk Dance**

As presented in Table 3-C-I to 4 the P.E. students, the P.E. teachers, and the viewing public evaluated the 'Latak-Latak' as 'highly acceptable' with grand weighted means of 29.54, 33.0, respectively.

Table 3-C

Acceptability of the 'Latak-Latak' as a
Creative Samar Folk Dance

C-I. As Perceived by the P.E. Students

Indicators/ Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)	Total	Weighted Mean
1. Appearance and color harmony	16 (80)	16 (64)	12 (36)	5 (10)	1 (1)	50 (191)	HA 3.82
2. Economy of Costume and Paraphernalia	14 (70)	19 (76)	12 (36)	5 (10)	0 (0)	50 (192)	HA 3.84
3. Authenticity and Originality	9 (45)	23 (92)	11 (33)	5 (10)	2 (2)	50 (182)	HA 3.64
4. Relevance to the Title of Dance	10 (50)	22 (88)	13 (39)	3 (6)	2 (3)	50 (185)	HA 3.70
5. Formation, Figure, and Step Variation	12 (60)	14 (56)	15 (45)	7 (14)	2 (2)	50 (117)	HA 3.54
6. Rhythm and Musical Variation	10 (50)	22 (88)	10 (30)	8 (16)	0 (0)	50 (184)	HA 3.68
7. Interpretation and Meaning	11 (55)	18 (72)	11 (33)	10 (20)	0 (0)	50 (180)	HA 3.60
8. Performance and Time Allotment	9 (45)	22 (88)	15 (45)	4 (8)	0 (0)	50 (186)	HA 3.72
Total	91 455	156 624	99 297	47 (94)	7 (7)	400 (1477)	28.54
Grand Weighted Mean	5	4	3	2	1	3.6925	HA 3.6925

Legend:

4.51 - 5.00 EA 2.51 - 3.50 MA 1.00- 1.50 NA
3.51 - 4.50 HA 1.51 - 2.50 SA

C-2. As Perceived by the P.E. Teachers

Indicators/ Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)	Total	Weighted Mean
1. Appearance and color harmony	4 (20)	4 (16)	2 (6)	0 (0)	0 (0)	10 (42)	HA 4.20
2. Economy of Costume and Paraphernalia	7 (35)	2 (8)	1 (3)	0 (0)	0 (0)	10 (46)	HA 4.60
3. Authenticity and Originality	3 (15)	5 (20)	1 (3)	1 (2)	0 (0)	10 (40)	HA 4.0
4. Relevance to the Title of Dance	4 (20)	4 (16)	1 (3)	1 (2)	0 (0)	10 (41)	HA 4.10
5. Formation, Figure, and Step Variation	4 (20)	3 (12)	2 (6)	1 (2)	0 (0)	10 (40)	HA 4.0
6. Rhythm and Musical Variation	2 (10)	6 (24)	2 (6)	0 (0)	0 (0)	10 (40)	HA 4.0
7. Interpretation and Meaning	4 (20)	4 (16)	0 (0)	2 (4)	0 (0)	10 (40)	HA 4.0
8. Performance and Time Allotment	3 (15)	5 (20)	2 (6)	0 (0)	0 (0)	10 (41)	HA 4.10
Total	31 155	33 132	11 (33)	5 (10)	0 (0)	80 (330)	33.0
Grand Weighted Mean	5	4	3	2	1	4.125	HA 4.125

Legend:

4.51 - 5.00 EA 2.51 - 3.50 MA 1.00- 1.50 NA
3.51 - 4.50 HA 1.51 - 2.50 SA

C-3. As Perceived by the Viewing Public

Indicators/ Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)	Total	Weighted Mean
1. Appearance and color harmony	25 (125)	16 (64)	9 (27)	0 (0)	0 (0)	50 (216)	HA 4.32
2. Economy of Costume and Paraphernalia	22 (110)	18 (72)	10 (30)	0 (0)	0 (0)	50 (212)	HA 4.24
3. Authenticity and Originality	18 (90)	23 (92)	8 (24)	1 (2)	0 (0)	50 (208)	HA 4.16
4. Relevance to the Title of Dance	19 (95)	22 (88)	8 (24)	1 (2)	0 (0)	50 (209)	HA 4.80
5. Formation, Figure, and Step Variation	19 (95)	13 (52)	17 (51)	1 (2)	0 (0)	50 (200)	HA 4.0
6. Rhythm and Musical Variation	19 (95)	22 (88)	8 (24)	1 (2)	0 (0)	50 (209)	HA 4.18
7. Interpretation and Meaning	20 (100)	20 (80)	10 (30)	0 (0)	0 (0)	50 (213)	HA 4.20
8. Performance and Time Allotment	25 (125)	13 (52)	12 (36)	0 (0)	0 (0)	50 (213)	HA 4.26
Total	167 8355	147 588	82 246	4 (8)	0 (0)	400 (1677)	33.54
Grand Weighted Mean	5	4	3	2	1	4.19	HA 4.19

Legend:

4.51 - 5.00 EA 2.51 - 3.50 MA 1.00- 1.50 NA
3.51 - 4.50 HA 1.51 - 2.50 SA

Table 3-C-4

**Acceptability of 'Latak-Latak' as Perceived by the
Three Categories of Respondents**

Criteria	Students	Eval- uation	Teachers	Eval- uation	Viewing	Eval- uation
	Wt. Mean		Wt. Mean		Public	
1	3.82	HA	4.20	HA	4.32	HA
2	3.84	HA	4.60	HA	4.24	HA
3	3.64	HA	4.0	HA	4.16	HA
4	3.70	HA	4.10	HA	4.18	HA
5	3.54	HA	4.00	HA	4.00	HA
6	3.68	HA	4.00	HA	4.18	HA
7	3.60	HA	4.00	HA	4.20	HA
8	3.72	HA	4.10	HA	4.26	HA
Total	29.54		33.0		33.54	
Over- all mean	3.69	HA	4.12	HA	4.19	HA

**ANOVA on the Acceptability of the
Latak-Latak as a Creative
Samar Folk Dance**

As gleaned from Table 3-C-5, the computed F-value of 28.749 is greater than the table value of 3.47 at .05 level and 2 and 21 degrees of freedoms. Therefore, the H_0 is rejected. Since the F-value is significant, further testing is necessary, as shown in Table 3-C-6. The result

Table 3-C-5

ANOVA Table on the Acceptability of 'Latak-Latak'
As Perceived by the Three Groups of Respondents

Source of Variation	Sum of Square	Degrees of Freedom df	Mean Square	Computed F-Value	Tabular F-Value
Between	1.17763	(K-1)= 2	.588815	28.749	3.47
Within	0.4301	(N-K)= 21	.02048095238		
Total	1.60773	N-1 = 23	Significant		

of the Scheffe's test reveal that the significant differences lie among the three categories of respondents. This means that while their evaluation falls on the scale of 'highly acceptable', they still differ in the degree of acceptability.

Table 3-C-6

Comparison of Means for 'Pahot-Pahot'

Means Compared	Difference	Computed Fscheffe's Value	Critical Fscheffe's Value	Significance/Evaluation
X ₁ (Students) vs. X ₂ (Teachers)	0.43	83.98	4.93	different
X ₁ (Students) vs. X ₃ (V.Public)	0.50	97.65	4.93	different
X ₂ (Teachers) vs. X ₃ (V. Public)	0.07	13.67	4.93	different

Acceptability of the Binuskayan as a Creative Samar Folk Dance

Table 3-D-1 TO 4 show the evaluation of the 'Binuskayan' by the respondents. Like the other folk dances already discussed, this folk dance is also 'highly acceptable' to the P.E. students as well as to the P.E. teachers and the viewing public as evidenced by the grand weighted means of 3.96, 4.20, and 4.30 respectively.

ANOVA on the Acceptability of the Binuskayan

As shown in Table 3-d-5, the computed F-value for 'Binuskayan' is 16.22. This value, being greater than the table value of 3.47 at .05 level of significance and df equal to 2 and 21, the H_0 that 'there is no significant difference among the perceptions of the three categories of respondents on the acceptability of the 'Binuskayan' as a creative Samar Folk Dance' is rejected. This means that the respondents differ in their perception on the acceptability of the foregoing folk dance.

Based on the Scheffe's test in Table 3-D-6, the students' group differ in their perception both from the viewing public and the teachers.

Table 3-D

**Acceptability of the 'Binuskayan' as a
Creative Samar Folk Dance**

D-I. As Perceived by the P.E. Students

Indicators/ Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)	Total	Weighted Mean
1. Appearance and color harmony	18 (90)	20 (80)	8 (24)	4 (8)	0 (0)	50 (202)	HA 4.04
2. Economy of Cos- tume & ppatapher- nalia	16 (80)	20 (80)	9 (27)	3 (6)	2 (2)	50 (195)	HA 3.90
3. Authenticity and Originality	18 (90)	20 (80)	5 (15)	5 (10)	2 (2)	50 (197)	HA 3.94
4. Relevance to the Title of Dance	15 (75)	23 (92)	7 (21)	3 (6)	2 (2)	50 (196)	HA 3.92
5. Formation, Figure, and Step Variation	17 (85)	18 (72)	10 (30)	3 (6)	2 (2)	50 (195)	HA 3.90
6. Rhythm and Musical Variation	19 (95)	20 (80)	10 (30)	1 (2)	0 (0)	50 (207)	HA 4.14
7. Interpretation and Meaning	13 (65)	22 (88)	11 (33)	4 (8)	0 (0)	50 (194)	HA 3.88
8. Performance and Time Allotment	14 (70)	22 (88)	14 (42)	0 (0)	0 (0)	50 (200)	HA 4.0
Total	130 (650)	165 (660)	74 (222)	23 (46)	8 (8)	400 (1586)	31.72
Grand Weighted Mean	5	4	3	2	1	3.965	HA 3.965

Legend:

4.51 - 5.00 EA 2.51 - 3.50 MA 1.00 - 1.50 NA
3.51 - 4.50 HA 1.51 - 2.50 SA

D-2. As Perceived by the P.E. Teachers

Indicators/ Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)	Total	Weighted Mean
1. Appearance and color harmony	6 (30)	3 (12)	1 (3)	0 (0)	0 (0)	10 (45)	HA 4.50
2. Economy of Costume and Paraphernalia	6 (30)	2 (8)	1 (3)	1 (2)	0 (0)	10 (43)	HA 4.30
3. Authenticity and Originality	5 (25)	2 (8)	3 (9)	0 (0)	0 (0)	10 (42)	HA 4.20
4. Relevance to the Title of Dance	5 (25)	2 (8)	2 (6)	1 (2)	0 (0)	10 (41)	HA 4.10
5. Formation, Figure, & Step Variation	3 (15)	4 (12)	3 (9)	0 (0)	0 (0)	10 (40)	HA 4.00
6. Rhythm & Musical Variation	5 (25)	2 (8)	2 (6)	1 (2)	0 (0)	10 (41)	HA 4.0
7. Interpretation & Meaning	4 (20)	3 (12)	2 (6)	1 (2)	0 (0)	10 (40)	HA 4.0
8. Performance and Time Allotment	5 (25)	4 (16)	1 (3)	0 (0)	0 (0)	10 (44)	HA 4.40
Total	39 (195)	22 (88)	15 (45)	4 (8)	0 (0)	80 (336)	33.6
Grand Weighted Mean	5	4	3	2	0	4.20	HA 4.20

Legend:

4.51 - 5.00 EA 2.51 - 3.50 MA 1.00- 1.50 NA
3.51 - 4.50 HA 1.51 - 2.50 SA

D-3. As Perceived by the Viewing Public

Indicators/ Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)	Total	Weighted Mean
1. Appearance and color harmony	28 (140)	11 (44)	8 (24)	3 (6)	0 (0)	50 (214)	HA 4.28
2. Economy of Cos- tume & Parapher- nalia	25 (125)	14 (56)	9 (28)	2 (4)	0 (0)	50 (212)	HA 4.24
3. Authenticity & Originality	28 (140)	13 (52)	8 (24)	1 (2)	0 (0)	50 (218)	HA 4.36
4. Relevance to the Title of Dance	26 (130)	13 (52)	10 (30)	1 (2)	0 (0)	50 (214)	HA 4.28
5. Formation, Figure, & Step Variation	24 (120)	20 (80)	5 (15)	1 (2)	0 (0)	50 (217)	HA 4.34
6. Rhythm & Musical Variation	27 (135)	20 (80)	8 (24)	2 (4)	0 (0)	50 (215)	HA 4.30
7. Interpretation & Meaning	23 (115)	20 (80)	5 (15)	2 (4)	0 (0)	50 (214)	HA 4.28
8. Performance and Time Allotment	27 (135)	13 (52)	9 (27)	1 (2)	0 (0)	50 (216)	HA 4.32
Total	208 (1040)	117 (468)	62 (186)	13 (26)	0 (0)	400 (1720)	34.40
Grand Weighted Mean	5	4	3	2	0	4.30	HA 4.30

Legend:

4.51 - 5.00 EA 2.51 - 3.50 MA 1.00- 1.50 NA
3.51 - 4.50 HA 1.51 - 2.50 SA

Table 3-D-4

**Acceptability of 'Binuskayan' as Perceived by the
Three Categories of Respondents**

Criteria	Students	Eval- uation	Teachers	Eval- uation	Viewing Public	Eval- uation
	Wt. Mean		Wt. Mean			
1	4.04	HA	4.50	HA	4.28	HA
2	3.90	HA	4.30	HA	4.24	HA
3	3.94	HA	4.20	HA	4.36	HA
4	3.92	HA	4.10	HA	4.28	HA
5	3.90	HA	4.00	HA	4.34	HA
6	4.14	HA	4.10	HA	4.30	HA
7	3.88	HA	4.00	HA	4.28	HA
8	4.00	HA	4.40	HA	4.32	HA
Total	31.75		35.6		34.4	
Over- all mean	3.96	HA	4.2	HA	4.3	HA

Table 3-D-5

ANOVA Table on the Acceptability of 'Binuskayan'
As Perceived by the Three Groups of Respondents

Source of Variation	Sum of Square	Degrees of Freedom df	Mean Square	Computed F-Value	Tabular F-Value
Between	.4732	(K-1) 2	.02366	16.22	3.47
Within	0.3062	(N-K) 21	0 .0145809		
Total	0.77943	N-1 23		Significant	

Table 3-D-6
Comparison of Means for 'Binuskayan'

Means Compared	Computed Scheffe's Test	Significance
X ₁ (Students) vs. X ₂ (Teachers)	15.8015	Significant
X ₁ (Students) vs. X ₃ (V.Public)	31.7127	Significant
X ₂ (Teachers) vs. X ₃ (V. Public)	2.7433	Not Significant

**Acceptability of the Sinadukan
as a Creative Samar Folk
Dance**

A cursory glance at Tables 3-E-1 to 4 the 'Sinadukan' is generally evaluated by the three categories of respondents as 'highly acceptable' with weighted means of 3.93 for the P.E. students, 4.27 for the P.E. teachers, and 4.39 for the viewing public.

**ANOVA on the Acceptability
of the Sinadukan**

Table 3-E-5 shows an F-value of 21.113 which is greater than the table value of 3.47. This leads to the rejection of the H_0 . Since the F-value is significant at .05 level and 2 and 21 df, the Scheffe's test was resorted to, in order to determine where the significant differences are found. This test reveals that the differences are found among all the three categories of respondents

Table 3-E

**Acceptability of the 'Sinadukan' as a
Creative Samar Folk Dance**

E-I. As Perceived by the P.E. Students

Indicators/ Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)	Total	Weighted Mean
1. Appearance and color harmony	17 (85)	21 (84)	7 (21)	3 (6)	2 (2)	50 (198)	HA 3.96
2. Economy of Costume & Paraphernalia	16 (80)	23 (92)	6 (18)	5 (10)	0 (0)	50 (200)	HA 4.0
3. Authenticity and Originality	18 (90)	18 (72)	6 (18)	4 (8)	4 (4)	50 (192)	HA 3.84
4. Relevance to the Title of Dance	18 (90)	19 (76)	8 (24)	3 (6)	2 (2)	50 (198)	HA 3.96
5. Formation, Figure, & Step Variation	16 (80)	19 (76)	7 (21)	7 (14)	1 (1)	50 (192)	HA 3.84
6. Rhythm and Musical Variation	17 (85)	18 (72)	9 (27)	4 (8)	2 (2)	50 (194)	HA 3.88
7. Interpretation and Meaning	19 (95)	18 (72)	9 (27)	3 (8)	1 (2)	50 (194)	HA 3.88
8. Performance and Time Allotment	19 (95)	17 (68)	10 (30)	3 (6)	1 (1)	50 (200)	HA 4.00
Total	140 700	153 (612)	62 (186)	32 (64)	13 (13)	400 (1575)	31.5
Grand Weighted Mean	5	4	3	2	1	3.9375	HA 3.9375

Legend:

4.51 - 5.00 EA 2.51 - 3.50 MA 1.00- 1.50 NA
3.51 - 4.50 HA 1.51 - 2.50 SA

E-2. As Perceived by the P.E. Teachers

Indicators/ Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)	Total	Weighted Mean
1. Appearance and color harmony	7 (35)	2 (8)	1 (3)	0 (0)	0 (0)	10 (46)	HA 4.60
2. Economy of Costume & Paraphernalia	5 (25)	4 (16)	1 (3)	0 (0)	0 (0)	10 (44)	HA 4.40
3. Authenticity and Originality	5 (25)	4 (16)	1 (3)	0 (0)	0 (0)	10 (44)	HA 4.40
4. Relevance to the Title of Dance	6 (30)	2 (8)	2 (6)	0 (0)	0 (0)	10 (44)	HA 4.40
5. Formation, Figure, & Step Variation	2 (10)	4 (16)	4 (12)	0 (0)	0 (0)	10 (38)	HA 3.80
6. Rhythm and Musical Variation	4 (20)	3 (12)	3 (9)	0 (0)	0 (0)	10 (41)	HA 4.10
7. Interpretation & Meaning	5 (25)	2 (8)	3 (9)	0 (0)	0 (0)	10 (42)	HA 4.20
8. Performance and Time Allotment	5 (25)	3 (12)	2 (6)	0 (0)	0 (0)	10 (43)	HA 4.30
Total	39 (195)	24 (96)	17 (51)	0 (8)	0 (0)	80 (342)	34.2
Grand Weighted Mean	5	4	3	0	0	4.275	HA 4.275

Legend:

4.51- 5.00 EA 2.51 - 3.50 MA 1.00- 1.50 NA
3.51- 4.50 HA 1.51 - 2.50 SA

E-3. As Perceived by the Viewing Public

Indicators/ Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)	Total	Weighted Mean
1. Appearance and color harmony	32 (160)	15 (60)	2 (6)	1 (2)	0 (0)	50 (228)	HA 4.56
2. Economy of Costume & Paraphernalia	24 (120)	21 (84)	4 (12)	12 (2)	0 (0)	50 (212)	HA 4.36
3. Authenticity and Originality	24 (120)	21 (84)	5 (15)	0 (0)	0 (0)	50 (219)	HA 4.38
4. Relevance to the Title of Dance	24 (120)	23 (92)	3 (9)	0 (0)	0 (0)	50 (221)	HA 4.42
5. Formation, Figure, & Step Variation	26 (130)	15 (60)	8 (24)	1 (2)	0 (0)	50 (216)	HA 4.32
6. Rhythm and Musical Variation	25 (125)	18 (72)	6 (18)	1 (2)	0 (0)	50 (217)	HA 4.34
7. Interpretation and Meaning	26 (130)	19 (76)	3 (9)	2 (4)	0 (0)	50 (219)	HA 4.38
8. Performance and Time Allotment	24 (120)	20 (80)	6 (18)	0 (0)	0 (0)	50 (218)	HA 4.36
Total	203 (1025)	152 (608)	37 (111)	6 (12)	0 (0)	400 (1756)	35.12
Grand Weighted Mean	5	4	3	2	0	4.39	HA 4.39

Legend:

4.51 - 5.00 EA 2.51 - 3.50 MA 1.00- 1.50 NA
 3.51 - 4.50 HA 1.51 - 2.50 SA

Table 3-E-4

**Acceptability of 'Sinadukan' as Perceived by the
Three Categories of Respondents**

Criteria	Students	Eval-	Teachers	Eval-	Viewing	Eval-
	Wt. Mean	uation	Wt. Mean	uation	Public	uation
1	3.96	HA	4.60	HA	4.56	HA
2	4.0	HA	4.40	HA	4.36	HA
3	3.84	HA	4.40	HA	4.38	HA
4	3.96	HA	4.40	HA	4.42	HA
5	3.84	HA	3.80	HA	4.32	HA
6	3.88	HA	4.10	HA	4.34	HA
7	4.02	HA	4.20	HA	4.38	HA
8	4.0	HA	4.30	HA	4.36	HA
Total	31.5		34.2		35.12	
Over- all mean	3.93	HA	4.27	HA	4.39	HA

Table 3-E-5

ANOVA on the Acceptability of the 'Sinadukan'
As Perceived by the Three Groups of Respondents

Source of Variation	Sum of Square	Degrees of Freedom	Mean Square	Computed F-value	Tabular F-value
Between	.88505	(K-1)= 2	.442525	21.113	3.47
Within	0.44015	(N-k)=21	0.0209595		
Total	1.3252	N-1 23			Significant

Table 3-E-6

Comparison of Means for 'Sinadukan'

Means Compared	Difference	Computed Fscheffe's	Critical Fscheffe's	Significance/Evaluation
X ₁ (Students) vs. X ₂ (Teachers)	0.34	64.89	4.93	Different
X ₁ (Students) vs. X ₃ (V.Public)	0.45	85.88	4.93	Different
X ₂ (Teachers) vs. X ₃ (V.Public)	0.11	20.99	4.93	Different

as shown in Table 3-E-6. Take the first three folk dances already discussed, the respondents differ to some degree even if their general evaluation is 'highly acceptable'.

Acceptability of the 'Pagdayeg' as a Creative Samar Folk Dance

The acceptability of the Pagdayag is shown in Table 3-F-1 to 4. As in the 'Waray Erit', 'Pahot-Pahot', 'Latak-Latak', and 'Sinadukan', the 'Pagdayeg' is also highly acceptable, to the three categories of respondents as revealed by the weighted means of 30.54 for the P.E. students, 33.3 for the P.E. teachers, and 34.3 for the viewing public, all of which are summarized in Table 3-F-4.

ANOVA on the Acceptability of the Pagdayeg

Table 3-F-5 reveals a computed F-value of 26.658 which is greater than the table value of 3.47. Therefore the H_0 is rejected at .05 level 2 and 21 df. Further testing using the Scheffe's test indicate that the significant difference are manifested among all the three categories of respondents as shown in Table 3-F-6. However, while the general evaluation is 'highly acceptable' the three categories of respondents still differ to some extent.

Table 3-F

**Acceptability of the Pagdayeg as
Creative Samar Folk Dance**

F-I. As Perceived by the P.E. Students

Indicators/ Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)	Total	Weighted Mean
1. Appearance and Color Harmony	18 (90)	17 (680)	7 (21)	7 (14)	1 (1)	50 (194)	HA 3.88
2. Economy of Costume & Paraphernalia	15 (75)	16 (64)	13 (39)	6 (12)	0 (0)	50 (190)	HA 3.80
3. Authenticity & Ori- ginality	16 (80)	19 (76)	9 (27)	5 (10)	1 (1)	50 (194)	HA 3.88
4. Relevance to the of the Dance	15 (75)	20 (80)	13 (39)	2 (4)	0 (0)	50 (198)	HA 3.98
5. Formation, Figure and Step Variation	17 (85)	11 (44)	17 (51)	5 (10)	0 (0)	50 (190)	HA 3.80
6. Rhythm and Musical Variation	16 (80)	15 (60)	13 (39)	6 (12)	0 (0)	50 (193)	HA 3.86
7. Interpretation & Meaning	13 (65)	20 (80)	10 (30)	3 (6)	4 (4)	50 (185)	HA 3.70
8. Performance and Time Allotment	12 (60)	19 (76)	14 (42)	2 (4)	3 (3)	50 (185)	HA 3.70
Total	122 (610)	137 (548)	96 (288)	36 (72)	6 (9)	400 (1527)	30.54
Grand Weighted Mean	5	4	3	2	1	3.8175	HA 3.8175

Legend:

4.51 - 5.00 EA 2.51 - 3.50 MA 1.00 - 1.50 NA
3.51 - 4.50 HA 1.51 - 2.50 SA

F-2. As Perceived by the P.E. Teachers

Indicators/ Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)	Total	Weighted Mean
1. Appearance & Color Harmony	5 (25)	4 (16)	1 (3)	7 (0)	0 (0)	10 (44)	HA 4.40
2. Economy of Costume & Paraphernalia	5 (25)	3 (12)	2 (6)	0 (0)	0 (0)	10 (43)	HA 4.30
3. Authenticity & Ori- ginality	3 (15)	6 (20)	0 (0)	1 (2)	0 (0)	10 (41)	HA 4.10
4. Relevance to the Title of the Dance	4 (20)	4 (16)	2 (6)	0 (0)	0 (0)	10 (42)	HA 4.20
5. Formation Figure and Step Variation	5 (25)	2 (8)	2 (6)	1 (2)	0 (0)	10 (41)	HA 4.10
6. Rhythm and Musical Variation	1 (5)	6 (24)	3 (9)	0 (0)	0 (0)	10 (38)	HA 3.80
7. Interpretation & Meaning	3 (15)	5 (20)	2 (6)	0 (0)	0 (0)	10 (41)	HA 4.10
8. Performance and Time Allotment	4 (20)	3 (20)	1 (3)	0 (0)	0 (0)	10 (43)	HA 4.30
Total	122 (610)	137 (548)	96 (268)	36 (72)	6 (9)	400 (1527)	HA 30.54
Grand Weighted Mean	5	4	3	2	1	3.8175	HA 3.8175

Legend:

4.51 - 5.00 EA 2.51 - 3.50 MA 1.00-1.50 NA
3.51 - 4.50 HA 1.51 - 2.50 SA

F-3. As Perceived by the Viewing Public

Indicators/ Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)	Total	Weighted Mean
1. Appearance & Color	29	15	4	2	0	50	HA
Harmony	(145)	(60)	(12)	(4)	(0)	(221)	4.42
2. Economy of Costume & Paraphernalia	25	15	8	2	0	50	HA
	(125)	(60)	(24)	(4)	(10)	(213)	4.26
3. Authenticity & Ori- ginality	18	24	7	1	0	50	HA
	(90)	(96)	(21)	(2)	(0)	(209)	4.18
4. Relevance to the Title of the Dance	20	23	5	2	0	50	HA
	(100)	(92)	(15)	(4)	(0)	(211)	4.22
5. Formation, Figure and Step Variation	26	14	8	2	0	50	HA
	(130)	(56)	(24)	(4)	(0)	(214)	4.28
6. Rhythm and Musical Variation	21	18	9	2	0	50	HA
	(105)	(72)	(27)	(4)	(0)	(208)	4.16
7. Interpretation & Meaning	28	17	3	2	0	50	HA
	(140)	(68)	(9)	(4)	(0)	(221)	4.42
8. Performance and Time Allotment	24	21	4	1	0	50	HA
	(120)	(84)	(12)	(2)	(0)	(218)	4.36
Total	191	147	48	14	0	400	
	(955)	(588)	(144)	(28)	(0)	(1715)	34.3
Grand Weighted Mean	5	4	3	2	0	4.2875	HA 4.2875

Legend:

4.51 - 5.00 EA 2.51 - 3.50 MA 1.00-1.50 NA

3.51 - 4.50 HA 1.51 - 2.50 SA

Since the general evaluation of the six folk dances is uniformly on the scale of 'highly acceptable', the interpretation is apparently controversial because among the six folk dances, evaluated, five yielded computed F-value which indicate significant differences. This situation, however, is justified by the fact that the number of cases (N) which is only eight, is small to warrant a big differences. In such cases the significant differences may be shown even with a mere fraction of a decimal. Hence, the rejection of the hypothesis is determined by a computed statistical value which is equal or greater than the table value.

Table 3-F-4
Acceptability of 'Pagdayeg' as Perceived by the
Three Categories of Respondents

Criteria	Students		Teachers		Viewing Public		Evaluation
	Wt.	Mn.	Wt.	Mn.	Wt.	Mn.	
1		3.88		4.40		4.42	HA
2		3.76		4.30		4.26	HA
3		3.88		4.10		4.18	HA
4		3.96		4.20		4.22	HA
5		3.90		4.10		4.28	HA
6		3.86		3.80		4.16	HA
7		3.70		4.10		4.42	HA
8		3.70		4.30		4.36	HA
Total		30.54		33.3		34.3	
Overall Mean		3.81		4.16		4.28	HA

Table 3-F-5

ANOVA on the Acceptability of the 'Pagdayeg'
As Perceived by the Three Groups of Respondents

Source of Variation	Sum of Square	Degrees of Freedom	Mean Square	Computed F-value	Tabular F-value
Between	.94814	(K-1) = 2	0.474707	26.658	3.47
Within	0.37345	(N-k) = 21	0.0177833		
Total	1.32159	N-1 = 23			Significant

Table 3-F-6

Comparison of Means for 'Pagdayeg'

Means Compared	Difference	Computed Fscheffe's	Critical Fscheffe's	Significance/Evaluation
X ₁ (Students) vs. X ₂ (Teachers)	0.34	76.47	4.93	Significant
X ₂ (Students) vs. X ₃ (V.Public)	0.47	105.72	4.93	Significant
X ₂ (Teachers) vs. X ₃ (V.Public)	0.13	29.24	4.93	Significant

Chapter 5

SUMMARY, CONCLUSION AND RECOMMENDATION

This chapter presents the summary of findings, the conclusions and recommendations.

Summary of Findings

Based on the specific questions posed in Chapter 1, the following findings are herein summarized:

1. The cultural practices of different municipalities in Samar which are made as bases for creating the Samar folk dances and songs associated with them are the following: (1) courtship ordeal for "Waray Erit", (2) Mat embroidery for "Pahot-Pahot", (3) Gangsterism for "Latak-Latak", (4) Shell craft for "Binuskayan", (5) rice farming for "Sinadukan" and (6) religion ritual for "Pagdayeg".

2. The components common to the six dances created are the following: (1) nature and characteristics, (2) members of dancers, (3) costume and paraphernalia, (4) basic step pattern, (5) tempo/time signature/meter, (6) formation/variation, (7) figures/dance step, and (8) performance time allotment.

3. As to the acceptability of the folk dances, all the six Creative Samar Folk Dances were commonly evaluated

by the three categories of respondents as "highly acceptable", with respect to the eight criteria enumerated as follows: (1) appearance and color harmony; (2) economy of costume and paraphernalia; (3) authenticity and originality; (5) formation, figure and step variation; (6) rhythm and musical variation; (7) interpretation and meaning, and (8) performance time allotment.

4. There are significant differences among the perceptions of the three categories of respondents on the acceptability of the folk dances with respect to the criteria.

Conclusions

In the light of the foregoing findings the following conclusions are made:

1. The cultural practices of the different municipalities in Samar are reasonable bases in creating folk dances and songs.

2. The different dance components are common considerations for all creative folk dances.

3. The high acceptability of the creative dances in the study may lead to the creation of more dances and songs as additional contributions to the Waray-Waray Culture.

4. The significant differences in the perception of

the categories of respondents are indicative of the differences in the orientation and stature of the respondents.

Recommendations

1. The Waray-Waray, particularly the Samar Cultural heritage should be preserved and perpetuated, especially through the dances and songs.

2. The different dance components should always be taken into consideration in creating folk dances.

3. Despite the high acceptability of the folk dances as evaluated, it is necessary to organize a dance troupe composed of skillful, graceful, and well-coordinated members who can execute the movements with precision and beauty.

4. More Samar folk dances should be created and presented to intensify the cultural values of the Samareños.

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A P P E N D I C E S

APPENDIX A**Republic of the Philippines
SAMAR STATE POLYTECHNIC COLLEGE
Catbalogan, Samar**

October 3, 1991

The Dean of Graduate Studies
Samar State Polytechnic College
Catbalogan, Samar

Sir:

In my desire to start writing my thesis proposal, I have the honor to submit for approval one of the following research problems, preferably No. 1:

1. CREATIVE SAMAR DANCES: A SPRINGBOARD TO PHYSICAL CULTURAL DEVELOPMENT IN SAMAR
2. RAYHAC CULTURAL GROUP OF SAMAR COLLEGE: AN OUTLET FOR CREATIVE SAMAR DANCES AND THEIR MUSICAL SCORES
3. CULTURAL DEVELOPMENT OF SAMAR COLLEGE VIA SAMAR CREATIVE DANCES AND THEIR MUSICAL SCORES

I hope for your early and favorable action on this request.

Very truly yours,

(SGD) YOLANDA M. MARANON
Researcher

Recommending Approval:

(SGD) TERSITO A. ALIPOSA, Ph.D./Ed.D.
Dean, Research and Extension Services

APPROVED:

(SGD) SENECIO D. AYONG, DPA/Ed.D
Dean, instructional and Related Services

APPENDIX B

Republic of the Philippines
SAMAR STATE POLYTECHNIC COLLEGE
Catbalogan, Samar

SCHOOL OF GRADUATE STUDIES

APPLICATION FOR ASSIGNMENT OF ADVISER

NAME: MARANON, YOLANDA M.
Surname First Name MI

CANDIDATE FOR DEGREE: M.A.

AREA OF SPECIALIZATION: Physical Education

TITLE OF PROPOSED THESIS/DISSERTATION: CREATIVE SAMAR
DANCES: A SPRINGBOARD TO PHYSICAL-CULTURAL
DEVELOPMENT IN SAMAR

(SGD) YOLANDA M. MARANON
Applicant

(SGD) TERSITO A. ALIPOSA
Name/Designated Adviser

CONFORME:

(SGD) ALEJANDRO E. CANANUA
Consultant

APPROVED:

(SGD) SENEKIO D. AYONG, DPA/Ed.D.
Dean, Instruction & Related Services

APPENDIX C

SAMPLE COMPUTATION OF THE ANOVA ON THE ACCEPTABILITY
OF "WARAY ERIT" AS PERCEIVED BY THE THREE
CATEGORIES OF RESPONDENTS

Criteria	X_1	X_1^2	X_2	X_2^2	X_3	X_3^2
1	4.22	17.8084	4.20	17.64	4.38	19.1844
2	3.92	15.3664	4.40	19.36	4.20	17.6400
3	3.96	15.6816	4.50	20.25	4.26	18.1476
4	3.82	14.5924	4.30	18.49	4.24	17.1396
5	3.94	15.5236	4.20	17.64	4.14	17.1396
6	3.90	15.2100	4.00	16.00	4.36	19.0096
7	3.80	14.4400	4.50	20.25	4.20	17.6400
8	3.98	15.8404	4.20	17.64	4.36	19.0096

$$\begin{array}{cccccc} \Sigma X = 31.54 & \Sigma X^2 = 124.4628 & \Sigma X = 34.30 & \Sigma X^2 = 147.27 & \Sigma X = 34.04 & \Sigma X^2 = 144.9104 \\ 1 & 1 & 2 & 2 & 3 & 3 \end{array}$$

$$\Sigma X = \Sigma X_1 + \Sigma X_2 + \Sigma X_3 = 31.54 + 34.3 + 34.04 = 99.88$$

$$\Sigma X^2 = \Sigma X_1^2 + \Sigma X_2^2 + \Sigma X_3^2 = 124.4628 + 147.27 + 144.9104 = 416.6432$$

$$N = n_1 + n_2 + n_3 = 8 + 8 + 8 = 24$$

$$1) SSt = \Sigma X^2 - \frac{(\Sigma X)^2}{N} = 416.6432 - \frac{(99.88)^2}{24} = 416.6432 - 9976.0144$$

$$= 416.6432 - 415.66726 = 0.97594$$

$$2) Ssb = \frac{(\Sigma X_1)^2}{n_1} + \frac{(\Sigma X_2)^2}{n_2} + \frac{(\Sigma X_3)^2}{n_3} - \frac{(\Sigma X)^2}{N}$$

$$= \frac{(31.54)^2}{8} + \frac{(34.3)^2}{8} + \frac{(34.04)^2}{8} - \frac{(99.88)^2}{24}$$

$$= 99.7716 + 1176.49 + 1158.7216 - 9976.0144$$

$$= 124.34645 + 147.06125 + 144.8402 - 415.66726$$

$$= 416.2479 - 415.66726$$

$$Ssb = 0.58064$$

$$3) SS_w = SS_t - SS_b = 0.97594 - 0.58064$$

$$SS_w = 0.3953$$

ANOVA TABLE

Source of Variation	Sum of Squares	Degree of Freedom(df)	Mean Square	Computed F-value	Tabular F-value
Between	0.58064	(K-1) 2	0.29032	15.423028	3.47
Within	0.3953	(N-K) 21	0.0188238		
Total	0.97594	N-1 23			Significant

$$4) MS_b = \frac{SS_b}{df} = \frac{.58064}{2} = 0.29032$$

$$5) MS_w = \frac{SS_w}{df} = \frac{0.3953}{21} = 0.0188238$$

$$6) F = \frac{MS_b}{MS_w} = \frac{0.29032}{0.0188238} = 15.423$$

Decision:

Since the computed F-value of 15.423028 is greater than the table value of 3.47 at .05 level of significant and df equal to 2 and 21 the H_0 that "there is a significant difference among the perceptions of the three categories of respondents on the acceptability of the "Waray Erit" as a creative Samar Folk Dance" is rejected. This means that the respondents differed in their perceptions on the acceptability of the foregoing folk dances.

APPENDIX D

COMPARISON OF MEANS FOR "WARAY ERIT"

Means Compared	Difference	Computed Scheffe's	Critical Scheffe's	Significance/Evaluation
X (Students) 1 vs. X (Teachers) 2	0.35	74.37	4.39	Significant
X (students) 1 vs. X (V.Public) 3	0.32	68.00	4.39	Significant
X (Teachers) 2 vs. X (V.Public) 3	0.03	6.37	4.39	Significant

$$\bar{X}_1 = \frac{\sum X_1}{N_1} = \frac{31.54}{8} = 3.94$$

$$\bar{X}_2 = \frac{\sum X_2}{N_2} = \frac{34.30}{8} = 4.29$$

$$\bar{X}_3 = \frac{\sum X_3}{N_3} = \frac{34.04}{8} = 4.26$$

$$F_{\text{Scheffe's}} = \frac{\bar{X}_1 - \bar{X}_2}{\sqrt{\frac{MSE(N_1+N_2)}{N_1 N_2}}} = \frac{3.94 - 4.29}{\sqrt{\frac{0.0188238(8+8)}{8(8)}}} = \frac{0.35}{\sqrt{0.3011808}} = 0.35$$

$$MSE(N_1+N_2) = 0.0188238(8+8) = 0.3011808$$

$$\frac{N_1 N_2}{N_1 + N_2} = \frac{8(8)}{8+8} = 64$$

$$= 0.35$$

$$.00470595$$

$$F_{\text{Scheffe's}} = \frac{\bar{X}_1 - \bar{X}_3}{\sqrt{\frac{MSE(N_1+N_3)}{N_1 N_3}}} = \frac{3.94 - 4.26}{\sqrt{\frac{0.0188238(8+8)}{8(8)}}} = \frac{0.32}{\sqrt{0.3011808}} = 0.32$$

$$MSE(N_1+N_3) = 0.0188238(8+8) = 0.3011808$$

X₂ vs. X₃

$$F_{scheffe's} = \frac{X_2 - X_3}{\sqrt{\frac{MSE(N-N)}{2 \cdot 3}}} = \frac{4.29 - 4.26}{\sqrt{\frac{.0188238(8+8)}{2 \cdot 3}}} = \frac{0.03}{\sqrt{\frac{.004709595}{64}}} = 6.3749$$

Critical F_{scheffe's} = _____

(N-1)(F.05)

= _____

7 (3.47)

= _____

24.29

Critical F_{scheffe's} = 4.39

Table F

Critical values of F^*
5 percent (roman type) and 1 percent (bold-face type) points for the distribution of F^*

Degrees of freedom for denominator	Degrees of freedom for numerator																									
	1	2	3	4	5	6	7	8	9	10	11	12	14	16	20	24	30	40	50	75	100	200	500	∞		
1	161 4023	200 4993	216 5403	225 5622	230 5764	234 5889	237 5928	239 5981	241 6021	242 6052	243 6082	244 6106	245 6123	246 6139	248 6169	249 6184	250 6198	251 6210	252 6221	253 6231	253 6234	254 6244	254 6252	254 6261	254 6266	
2	18.51 95.43	19.00 98.01	19.16 98.17	19.25 98.25	19.30 98.28	19.33 98.29	19.36 98.30	19.37 98.31	19.38 98.31	19.39 98.32	19.40 98.32	19.41 98.33	19.42 98.33	19.43 98.34	19.44 98.34	19.45 98.35	19.46 98.35	19.47 98.36	19.48 98.36	19.49 98.37	19.49 98.37	19.50 98.38	19.50 98.38	19.50 98.39	19.50 98.39	19.50 98.40
3	10.13 54.12	9.55 50.81	9.28 48.71	9.12 47.11	9.01 46.26	8.94 45.71	8.88 45.37	8.84 45.17	8.81 45.07	8.78 45.00	8.76 44.94	8.74 44.89	8.71 44.85	8.69 44.82	8.66 44.79	8.64 44.77	8.62 44.75	8.60 44.74	8.58 44.73	8.57 44.72	8.56 44.72	8.54 44.72	8.54 44.72	8.54 44.72	8.54 44.72	8.53 44.72
4	7.71 31.20	6.50 28.00	6.39 26.89	6.30 26.25	6.26 25.82	6.23 25.52	6.20 25.31	6.18 25.14	6.16 25.01	6.15 24.90	6.14 24.81	6.13 24.74	6.12 24.68	6.11 24.63	6.10 24.59	6.09 24.56	6.08 24.54	6.07 24.52	6.06 24.51	6.05 24.50	6.04 24.49	6.03 24.48	6.02 24.48	6.01 24.47	6.00 24.47	5.99 24.46
5	6.61 16.26	5.41 13.57	5.19 12.04	5.05 11.18	4.95 10.97	4.88 10.87	4.82 10.79	4.78 10.72	4.74 10.66	4.71 10.61	4.68 10.57	4.64 10.54	4.60 10.51	4.56 10.48	4.53 10.46	4.50 10.44	4.47 10.42	4.44 10.41	4.42 10.40	4.40 10.39	4.38 10.38	4.36 10.37	4.34 10.36	4.32 10.35	4.30 10.34	4.28 10.33
6	5.99 13.74	5.14 10.92	4.76 9.78	4.53 9.15	4.39 8.75	4.28 8.47	4.21 8.26	4.15 8.10	4.10 7.98	4.06 7.89	4.03 7.82	4.00 7.76	3.96 7.71	3.92 7.67	3.87 7.63	3.84 7.60	3.81 7.57	3.77 7.54	3.75 7.52	3.72 7.50	3.70 7.48	3.68 7.47	3.66 7.46	3.64 7.45	3.62 7.44	3.60 7.43
7	5.59 12.25	4.74 9.58	4.35 8.45	4.12 7.85	3.97 7.44	3.87 7.19	3.79 7.00	3.73 6.84	3.68 6.71	3.63 6.61	3.60 6.54	3.57 6.47	3.52 6.43	3.49 6.37	3.44 6.33	3.41 6.27	3.38 6.23	3.34 6.19	3.32 6.16	3.29 6.14	3.27 6.12	3.25 6.10	3.23 6.08	3.21 6.07	3.19 6.05	3.17 6.04
8	5.32 11.22	4.46 8.58	4.07 7.45	3.84 6.85	3.69 6.43	3.58 6.27	3.50 6.19	3.44 6.08	3.39 5.99	3.34 5.91	3.31 5.83	3.28 5.77	3.23 5.71	3.20 5.65	3.15 5.61	3.12 5.55	3.08 5.50	3.05 5.46	3.03 5.42	3.00 5.38	2.98 5.35	2.96 5.32	2.94 5.30	2.92 5.28	2.90 5.26	2.88 5.25
9	5.12 10.21	4.26 7.83	3.86 6.69	3.63 6.13	3.48 5.80	3.37 5.62	3.29 5.47	3.23 5.35	3.18 5.26	3.13 5.18	3.07 5.11	3.02 5.06	2.98 5.00	2.95 4.93	2.92 4.88	2.89 4.82	2.86 4.78	2.83 4.74	2.80 4.70	2.77 4.66	2.75 4.64	2.73 4.62	2.71 4.60	2.69 4.58	2.67 4.56	2.65 4.54
10	4.96 10.01	4.10 7.53	3.71 6.38	3.48 5.82	3.33 5.64	3.22 5.49	3.14 5.31	3.07 5.16	2.99 5.06	2.94 4.98	2.91 4.91	2.86 4.84	2.82 4.78	2.77 4.73	2.74 4.68	2.70 4.63	2.67 4.58	2.64 4.54	2.61 4.50	2.59 4.46	2.57 4.43	2.55 4.40	2.53 4.38	2.51 4.36	2.49 4.34	2.47 4.32
11	4.84 9.79	3.98 7.25	3.59 6.12	3.36 5.56	3.20 5.38	3.09 5.23	3.01 5.07	2.95 4.92	2.90 4.84	2.86 4.78	2.82 4.72	2.79 4.67	2.74 4.61	2.70 4.56	2.65 4.51	2.61 4.46	2.57 4.41	2.53 4.37	2.49 4.32	2.45 4.28	2.42 4.24	2.40 4.21	2.38 4.18	2.36 4.16	2.34 4.14	2.32 4.12

Table F (Continued)

Degrees of freedom for numerator

Degrees of freedom for denominator	1	2	3	4	5	6	7	8	9	10	11	12	14	16	20	24	30	40	50	75	100	200	500	∞
12	4.75 9.31	3.88 6.93	3.49 5.96	3.26 5.41	3.11 5.06	3.00 4.82	2.92 4.65	2.85 4.50	2.80 4.39	2.76 4.30	2.72 4.22	2.69 4.16	2.64 4.05	2.60 3.98	2.54 3.86	2.50 3.78	2.46 3.70	2.42 3.61	2.40 3.56	2.36 3.49	2.35 3.46	2.32 3.41	2.31 3.38	2.30 3.36
13	4.61 9.07	3.80 6.70	3.41 5.74	3.18 5.30	3.02 4.86	2.92 4.62	2.84 4.44	2.77 4.30	2.72 4.19	2.67 4.10	2.63 4.02	2.60 3.96	2.55 3.85	2.51 3.78	2.46 3.67	2.42 3.59	2.38 3.51	2.34 3.42	2.32 3.37	2.28 3.30	2.26 3.27	2.24 3.21	2.22 3.18	2.21 3.16
14	4.60 8.16	3.74 6.51	3.34 5.56	3.11 5.03	2.96 4.69	2.85 4.46	2.77 4.28	2.70 4.14	2.65 4.03	2.60 3.94	2.56 3.86	2.53 3.80	2.48 3.70	2.44 3.62	2.39 3.51	2.35 3.43	2.31 3.34	2.27 3.26	2.24 3.21	2.21 3.14	2.19 3.11	2.16 3.06	2.14 3.02	2.13 3.00
15	4.54 8.68	3.68 6.36	3.29 5.42	3.06 4.89	2.90 4.56	2.79 4.32	2.70 4.14	2.64 4.00	2.59 3.89	2.55 3.80	2.51 3.73	2.48 3.67	2.43 3.56	2.39 3.48	2.33 3.36	2.29 3.29	2.25 3.20	2.21 3.12	2.18 3.07	2.15 3.00	2.12 2.97	2.10 2.92	2.08 2.89	2.07 2.87
16	4.49 8.53	3.63 6.23	3.24 5.29	3.01 4.77	2.85 4.44	2.74 4.20	2.66 4.03	2.59 3.89	2.54 3.78	2.49 3.69	2.45 3.61	2.42 3.55	2.37 3.45	2.33 3.37	2.28 3.26	2.24 3.18	2.20 3.10	2.16 3.01	2.13 2.96	2.09 2.89	2.07 2.86	2.04 2.80	2.02 2.77	2.01 2.75
17	4.45 8.40	3.59 6.11	3.20 5.18	2.96 4.67	2.81 4.34	2.70 4.10	2.62 3.93	2.55 3.79	2.50 3.68	2.45 3.59	2.41 3.52	2.38 3.45	2.33 3.35	2.29 3.27	2.23 3.16	2.19 3.08	2.15 3.00	2.11 2.92	2.08 2.86	2.04 2.79	2.02 2.76	1.99 2.70	1.97 2.67	1.96 2.65
18	4.41 8.38	3.55 6.01	3.16 5.09	2.93 4.58	2.77 4.25	2.66 4.01	2.58 3.85	2.51 3.71	2.46 3.60	2.41 3.51	2.37 3.44	2.34 3.38	2.29 3.27	2.25 3.19	2.19 3.07	2.15 3.00	2.11 2.91	2.07 2.83	2.04 2.78	2.00 2.71	1.98 2.68	1.95 2.63	1.93 2.59	1.92 2.57
19	4.38 8.18	3.52 5.93	3.13 5.01	2.90 4.50	2.74 4.17	2.63 3.94	2.55 3.77	2.48 3.63	2.43 3.52	2.38 3.43	2.34 3.36	2.31 3.30	2.26 3.19	2.22 3.12	2.15 3.00	2.11 2.92	2.07 2.84	2.02 2.76	2.00 2.70	1.96 2.63	1.94 2.60	1.91 2.54	1.89 2.51	1.88 2.49
20	4.35 8.10	3.49 5.85	3.10 4.94	2.87 4.43	2.71 4.10	2.60 3.87	2.52 3.71	2.45 3.56	2.40 3.45	2.35 3.37	2.31 3.30	2.28 3.23	2.23 3.13	2.18 3.05	2.12 2.94	2.08 2.86	2.04 2.77	1.99 2.69	1.96 2.63	1.92 2.56	1.90 2.53	1.87 2.47	1.85 2.44	1.84 2.42
21	4.32 8.02	3.47 5.78	3.07 4.87	2.84 4.37	2.68 4.04	2.57 3.81	2.49 3.65	2.42 3.51	2.37 3.40	2.32 3.31	2.28 3.24	2.25 3.17	2.20 3.07	2.15 2.99	2.09 2.88	2.05 2.80	2.00 2.72	1.96 2.63	1.93 2.58	1.89 2.51	1.87 2.47	1.84 2.43	1.82 2.38	1.81 2.36
22	4.30 7.94	3.44 5.73	3.05 4.82	2.82 4.31	2.66 3.99	2.55 3.76	2.47 3.59	2.40 3.45	2.35 3.35	2.30 3.26	2.26 3.18	2.23 3.12	2.18 3.03	2.13 2.94	2.07 2.83	2.03 2.76	1.98 2.67	1.93 2.58	1.91 2.53	1.87 2.46	1.84 2.43	1.81 2.37	1.80 2.33	1.78 2.31
23	4.28 7.88	3.42 5.66	3.03 4.76	2.80 4.26	2.64 3.94	2.53 3.71	2.45 3.54	2.38 3.41	2.32 3.30	2.28 3.21	2.24 3.14	2.20 3.07	2.14 2.97	2.10 2.89	2.04 2.78	2.00 2.70	1.96 2.62	1.91 2.53	1.88 2.48	1.84 2.41	1.82 2.37	1.79 2.33	1.77 2.28	1.76 2.26
24	4.26 7.82	3.40 5.61	3.01 4.72	2.78 4.23	2.62 3.90	2.51 3.67	2.43 3.50	2.36 3.36	2.30 3.25	2.26 3.17	2.22 3.09	2.18 3.03	2.13 2.93	2.09 2.85	2.02 2.74	1.98 2.66	1.94 2.58	1.89 2.49	1.86 2.44	1.82 2.38	1.80 2.33	1.76 2.27	1.74 2.23	1.73 2.21

FROM: G. W. Snedecor and William G. Cochran, *Statistical methods*, 6th ed., Iowa State University Press, Ames, Iowa, 1967.

Table F (Continued)

25	4.24	3.38	2.99	2.76	2.60	2.49	2.41	2.34	2.28	2.24	2.20	2.16	2.11	2.06	2.00	1.96	1.92	1.87	1.84	1.80	1.77	1.74	1.72	1.71
	7.77	5.87	4.65	4.18	3.86	3.63	3.46	3.32	3.21	3.13	3.05	2.99	2.89	2.81	2.70	2.62	2.54	2.45	2.40	2.32	2.29	2.23	2.19	2.17
26	4.22	3.37	2.98	2.74	2.59	2.47	2.39	2.32	2.27	2.22	2.18	2.15	2.10	2.05	1.99	1.95	1.90	1.85	1.82	1.78	1.76	1.72	1.70	1.69
	7.72	5.83	4.64	4.14	3.82	3.59	3.42	3.29	3.17	3.09	3.02	2.96	2.86	2.77	2.66	2.58	2.41	2.36	2.26	2.25	2.25	2.19	2.15	2.13
27	4.21	3.35	2.96	2.73	2.57	2.46	2.37	2.30	2.25	2.20	2.16	2.13	2.08	2.03	1.97	1.93	1.88	1.84	1.80	1.76	1.74	1.71	1.68	1.67
	7.68	5.49	4.60	4.11	3.79	3.56	3.39	3.26	3.14	3.06	2.98	2.92	2.82	2.74	2.63	2.55	2.47	2.38	2.33	2.25	2.21	2.16	2.12	2.10
28	4.20	3.34	2.95	2.71	2.56	2.44	2.36	2.29	2.24	2.19	2.15	2.12	2.06	2.02	1.96	1.91	1.87	1.81	1.78	1.75	1.72	1.69	1.67	1.65
	7.64	5.48	4.87	4.07	3.76	3.53	3.36	3.23	3.11	3.03	2.95	2.89	2.80	2.71	2.60	2.52	2.44	2.35	2.30	2.22	2.18	2.13	2.09	2.06
29	4.18	3.33	2.93	2.70	2.54	2.43	2.35	2.28	2.22	2.18	2.14	2.10	2.05	2.00	1.94	1.90	1.85	1.80	1.77	1.73	1.71	1.68	1.65	1.64
	7.60	5.43	4.54	4.04	3.72	3.50	3.33	3.20	3.08	3.00	2.92	2.87	2.77	2.68	2.57	2.49	2.41	2.32	2.27	2.19	2.15	2.10	2.06	2.03
30	4.17	3.32	2.92	2.69	2.53	2.42	2.34	2.27	2.21	2.16	2.12	2.09	2.04	1.99	1.93	1.89	1.84	1.79	1.76	1.72	1.69	1.66	1.64	1.62
	7.56	5.39	4.51	4.02	3.70	3.47	3.30	3.17	3.05	2.98	2.90	2.84	2.74	2.66	2.55	2.47	2.38	2.29	2.24	2.16	2.12	2.07	2.03	2.01
32	4.15	3.30	2.90	2.67	2.51	2.40	2.32	2.25	2.19	2.14	2.10	2.07	2.02	1.97	1.91	1.86	1.82	1.76	1.74	1.69	1.67	1.64	1.61	1.59
	7.50	5.34	4.46	3.97	3.66	3.43	3.25	3.12	3.01	2.94	2.86	2.80	2.70	2.62	2.51	2.43	2.34	2.25	2.20	2.12	2.08	2.02	1.98	1.96
34	4.13	3.28	2.88	2.65	2.49	2.38	2.30	2.23	2.17	2.12	2.08	2.05	2.00	1.95	1.89	1.84	1.80	1.74	1.71	1.67	1.64	1.61	1.59	1.57
	7.44	5.29	4.42	3.92	3.61	3.38	3.21	3.08	2.97	2.89	2.82	2.76	2.66	2.58	2.47	2.38	2.30	2.21	2.15	2.03	2.04	1.98	1.94	1.91
36	4.11	3.26	2.86	2.63	2.48	2.36	2.28	2.21	2.15	2.10	2.06	2.03	1.98	1.93	1.87	1.82	1.78	1.72	1.69	1.65	1.62	1.59	1.56	1.55
	7.39	5.26	4.38	3.89	3.58	3.35	3.18	3.04	2.94	2.86	2.78	2.72	2.62	2.54	2.43	2.35	2.26	2.17	2.12	2.04	2.00	1.94	1.90	1.87
38	4.10	3.25	2.85	2.62	2.46	2.35	2.26	2.19	2.14	2.09	2.05	2.02	1.96	1.92	1.85	1.80	1.76	1.71	1.67	1.63	1.60	1.57	1.54	1.53
	7.36	5.21	4.34	3.86	3.54	3.32	3.15	3.02	2.91	2.82	2.75	2.69	2.59	2.51	2.40	2.32	2.23	2.14	2.08	2.00	1.97	1.90	1.86	1.84
40	4.08	3.23	2.84	2.61	2.45	2.34	2.25	2.18	2.12	2.07	2.04	2.00	1.95	1.90	1.84	1.79	1.74	1.69	1.66	1.61	1.59	1.55	1.53	1.51
	7.31	5.18	4.31	3.83	3.51	3.29	3.12	2.99	2.88	2.80	2.72	2.66	2.56	2.49	2.37	2.29	2.20	2.11	2.05	1.97	1.94	1.88	1.84	1.81
42	4.07	3.22	2.83	2.59	2.44	2.32	2.24	2.17	2.11	2.06	2.02	1.99	1.94	1.89	1.82	1.78	1.73	1.68	1.64	1.60	1.57	1.54	1.51	1.49
	7.27	5.15	4.29	3.80	3.49	3.26	3.10	2.96	2.86	2.77	2.70	2.64	2.54	2.46	2.35	2.26	2.17	2.08	2.02	1.94	1.91	1.85	1.80	1.76
44	4.06	3.21	2.82	2.58	2.43	2.31	2.23	2.16	2.10	2.05	2.01	1.98	1.92	1.88	1.81	1.76	1.72	1.66	1.63	1.58	1.56	1.52	1.50	1.48
	7.24	5.12	4.26	3.78	3.46	3.24	3.07	2.94	2.84	2.75	2.68	2.62	2.52	2.44	2.32	2.24	2.15	2.06	2.00	1.92	1.88	1.82	1.78	1.75

Table F (Continued)

Degrees of freedom for numerator

Degrees of freedom for denominator	1	2	3	4	5	6	7	8	9	10	11	12	14	16	20	24	30	40	50	75	100	200	500	∞	
46	4.05	3.20	2.81	2.57	2.42	2.30	2.22	2.14	2.09	2.04	2.00	1.97	1.91	1.87	1.80	1.75	1.71	1.65	1.62	1.57	1.54	1.51	1.48	1.46	1.46
48	7.21	5.10	4.24	3.76	3.44	3.22	3.05	2.92	2.82	2.73	2.66	2.60	2.50	2.42	2.30	2.22	2.13	2.04	1.98	1.90	1.86	1.80	1.76	1.73	1.73
50	4.04	3.19	2.80	2.56	2.41	2.30	2.21	2.14	2.08	2.03	1.99	1.96	1.90	1.86	1.79	1.74	1.70	1.64	1.61	1.56	1.53	1.50	1.47	1.45	1.45
55	7.19	5.08	4.22	3.74	3.42	3.20	3.04	2.90	2.80	2.71	2.64	2.58	2.48	2.40	2.28	2.20	2.11	2.02	1.96	1.88	1.84	1.78	1.73	1.70	1.70
60	4.03	3.18	2.79	2.56	2.40	2.29	2.20	2.13	2.07	2.02	1.98	1.95	1.90	1.85	1.78	1.74	1.69	1.63	1.60	1.55	1.52	1.48	1.46	1.44	1.44
65	7.17	5.06	4.20	3.72	3.41	3.18	3.01	2.88	2.78	2.70	2.62	2.56	2.46	2.39	2.26	2.18	2.10	2.00	1.94	1.86	1.82	1.76	1.71	1.68	1.68
70	4.02	3.17	2.78	2.54	2.38	2.27	2.18	2.11	2.05	2.00	1.97	1.93	1.88	1.83	1.76	1.72	1.67	1.61	1.58	1.52	1.50	1.46	1.43	1.41	1.41
80	7.12	5.01	4.16	3.68	3.37	3.15	2.98	2.85	2.75	2.66	2.59	2.53	2.43	2.35	2.23	2.15	2.06	1.96	1.90	1.82	1.78	1.71	1.66	1.64	1.64
100	4.00	3.15	2.76	2.52	2.37	2.25	2.17	2.10	2.04	1.99	1.95	1.92	1.86	1.81	1.75	1.70	1.65	1.59	1.56	1.50	1.48	1.44	1.41	1.39	1.39
125	7.08	4.98	4.13	3.65	3.34	3.12	2.95	2.82	2.72	2.63	2.56	2.50	2.40	2.32	2.20	2.12	2.03	1.93	1.87	1.79	1.74	1.68	1.63	1.60	1.60
150	3.99	3.14	2.75	2.51	2.36	2.24	2.15	2.08	2.02	1.98	1.94	1.90	1.85	1.80	1.73	1.68	1.63	1.57	1.54	1.49	1.46	1.42	1.39	1.37	1.37
200	7.04	4.95	4.10	3.62	3.31	3.09	2.93	2.79	2.70	2.61	2.54	2.47	2.37	2.30	2.18	2.09	2.00	1.90	1.84	1.76	1.71	1.64	1.60	1.58	1.58
400	3.98	3.13	2.74	2.50	2.35	2.23	2.14	2.07	2.01	1.97	1.93	1.89	1.84	1.79	1.72	1.67	1.62	1.56	1.53	1.47	1.45	1.40	1.37	1.35	1.35
1000	7.01	4.92	4.08	3.60	3.29	3.07	2.91	2.77	2.67	2.59	2.51	2.45	2.35	2.28	2.16	2.07	1.98	1.88	1.82	1.74	1.69	1.62	1.56	1.53	1.53
∞	3.96	3.11	2.72	2.48	2.33	2.21	2.12	2.05	1.99	1.95	1.91	1.88	1.82	1.77	1.70	1.65	1.60	1.54	1.51	1.45	1.42	1.38	1.35	1.32	1.32
46	6.96	4.88	4.04	3.56	3.25	3.04	2.87	2.74	2.64	2.56	2.48	2.41	2.32	2.24	2.11	2.03	1.94	1.84	1.78	1.70	1.65	1.57	1.52	1.49	1.49
48	3.94	3.09	2.70	2.46	2.30	2.19	2.10	2.03	1.97	1.92	1.88	1.85	1.79	1.75	1.68	1.63	1.57	1.51	1.48	1.42	1.39	1.34	1.30	1.28	1.28
50	6.90	4.82	3.98	3.51	3.20	2.99	2.82	2.69	2.59	2.51	2.43	2.36	2.26	2.19	2.06	1.98	1.89	1.79	1.73	1.64	1.59	1.51	1.46	1.43	1.43
55	3.92	3.07	2.68	2.44	2.29	2.17	2.08	2.01	1.95	1.90	1.86	1.83	1.77	1.72	1.65	1.60	1.55	1.49	1.45	1.39	1.36	1.31	1.27	1.25	1.25
60	6.84	4.78	3.94	3.47	3.17	2.95	2.79	2.66	2.56	2.47	2.40	2.33	2.23	2.16	2.03	1.94	1.85	1.75	1.68	1.59	1.54	1.46	1.40	1.37	1.37
65	3.91	3.06	2.67	2.43	2.27	2.16	2.07	2.00	1.94	1.89	1.85	1.82	1.76	1.71	1.64	1.59	1.54	1.47	1.44	1.37	1.34	1.29	1.25	1.22	1.22
70	6.81	4.75	3.91	3.44	3.14	2.92	2.76	2.62	2.53	2.44	2.37	2.30	2.20	2.12	2.00	1.91	1.83	1.72	1.66	1.56	1.51	1.43	1.37	1.33	1.33
80	3.89	3.04	2.65	2.41	2.26	2.14	2.05	1.98	1.92	1.87	1.83	1.80	1.74	1.69	1.62	1.57	1.52	1.45	1.42	1.35	1.32	1.26	1.22	1.19	1.19
100	6.76	4.71	3.88	3.41	3.11	2.90	2.73	2.60	2.50	2.41	2.34	2.28	2.17	2.09	1.97	1.88	1.79	1.69	1.62	1.53	1.48	1.39	1.33	1.33	1.33
125	3.86	3.02	2.62	2.39	2.23	2.12	2.03	1.96	1.90	1.85	1.81	1.78	1.72	1.67	1.60	1.54	1.49	1.42	1.38	1.32	1.28	1.22	1.16	1.13	1.13
150	6.70	4.66	3.83	3.36	3.06	2.85	2.69	2.55	2.45	2.37	2.29	2.23	2.12	2.04	1.92	1.84	1.74	1.64	1.57	1.47	1.42	1.32	1.26	1.22	1.22
200	3.85	3.00	2.61	2.38	2.22	2.10	2.02	1.95	1.89	1.84	1.80	1.76	1.70	1.65	1.58	1.53	1.47	1.41	1.36	1.30	1.26	1.19	1.13	1.08	1.08
400	6.64	4.62	3.80	3.34	3.04	2.82	2.66	2.53	2.43	2.34	2.26	2.20	2.09	2.01	1.89	1.81	1.71	1.61	1.54	1.44	1.38	1.28	1.22	1.19	1.19
1000	3.84	2.99	2.60	2.37	2.21	2.09	2.01	1.94	1.88	1.83	1.79	1.75	1.69	1.64	1.57	1.52	1.46	1.40	1.35	1.28	1.24	1.17	1.11	1.00	1.00
∞	6.61	4.60	3.78	3.32	3.02	2.80	2.64	2.51	2.41	2.32	2.24	2.18	2.07	1.99	1.87	1.79	1.69	1.59	1.52	1.41	1.36	1.26	1.19	1.11	1.00

APPENDIX E

Samar State Polytechnic College
Catbalogan, Samar

October 30, 1992

Dear Respondent,

This questionnaire is designed to elicit information from you, particularly on the 'Creative Samar Dances: A Springboard to Physical-Cultural Development in the Province of Samar', a study to be conducted in partial fulfillment of the requirements for the degree of Master of Arts in Educational Program Management in Physical Education. You will view the cultural presentation of the Samar College Dance Troupe on a Betamax. After viewing please accomplish this questionnaire honestly and sincerely filling up the spaces provided for. Rest assured that your responses will be kept highly confidential.

Very sincerely yours,

YOLANDA M. MARAÑON
Researcher

SURVEY QUESTIONNAIRE

(For P.E. Students, P.E. Teachers, and Viewing Public)

PART I. PERSONAL INFORMATION

Name of Respondent (Optional) _____

Age _____ Sex _____ Civil Status _____

Respondent Category: (Please put a check mark on the space)

 P.E. Student P.E. Teacher Viewing Public

Highest Educational Attainment _____

If you are a teacher or a student, please write the name of your school below:

PART II. QUESTIONNAIRE PROPER

Please observe the cultural presentation carefully and evaluate the dances by putting a check mark under the descriptive and numerical scales that correspond to the indicators or criteria at the leftmost column, such as: under 5 if extremely acceptable (EA); 4 if highly acceptable (HA); 3 if moderately acceptable (MA); 2 if slightly acceptable (SA); and 1 if not acceptable (NA).

A. Waray Erit

Indicators/Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)
1. Appearance and color harmony					
2. Economy of Costume and Paraphernalia					
3. Authenticity and Originality					
4. Relevance to the Title of the Dance					
5. Formation, figure and step variation					
6. Rhythm and musical variation					
7. Interpretation and Meaning					
8. Performance time allotment					

B. Pahot-Pahot

Indicators/Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)
1. Appearance and color harmony					
2. Economy of Costume and Paraphernalia					
3. Authenticity and Originality					
4. Relevance to the Title of the Dance					
5. Formation, figure and step variation					
6. Rhythm and musical variation					
7. Interpretation and Meaning					
8. Performance time allotment					

C. Latak-Latak

Indicators/Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)
1. Appearance and color harmony					
2. Economy of Costume and Paraphernalia					
3. Authenticity and Originality					
4. Relevance to the Title of the Dance					
5. Formation, figure and step variation					
6. Rhythm and musical variation					
7. Interpretation and Meaning					
8. Performance time allotment					

D. Binuskayan

Indicators/Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)
1. Appearance and color harmony					
2. Economy of Costume and Paraphernalia					
3. Authenticity and Originality					
4. Relevance to the Title of the Dance					
5. Formation, figure and step variation					
6. Rhythm and musical variation					
7. Interpretation and Meaning					
8. Performance time allotment					

D. Sinadukan

Indicators/Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)
1. Appearance and color harmony					
2. Economy of Costume and Paraphernalia					
3. Authenticity and Originality					
4. Relevance to the Title of the Dance					
5. Formation, figure and step variation					
6. Rhythm and musical variation					
7. Interpretation and Meaning					
8. Performance time allotment					

E. Pagdayeg

Indicators/Criteria	EA (5)	HA (4)	MA (3)	SA (2)	NA (1)
1. Appearance and color harmony					
2. Economy of Costume and Paraphernalia					
3. Authenticity and Originality					
4. Relevance to the Title of the Dance					
5. Formation, figure and step variation					
6. Rhythm and musical variation					
7. Interpretation and Meaning					
8. Performance time allotment					

PART III. General Comments and Suggestions

Please general comments and suggestions that may contribute to further refinement of the dances.

THANK YOU VERY MUCH ! !

LYRICS
ENGLISH VERSION

WARAY ERIT

Music - A

This is a dance of no surrender
 A story of a man and a woman engaged
 To be married

A betrothal is being rendered
 Before the woman's parents following
 the old customary

A man who gave his body to sacrifice
 Getting woods and fetching water
 even if he is annoyed

By affectation he is showing happy
 But in reality, hardship drove him weary

Music - B

Body moves and swings in this dance
 Are showing its story of happy acting

Displaying good things to the parents to be
 For he really the daughter to pray

How hard to fill the mountain farm
 Ignoring it with without surrendering for love

Accepting the great pains he incurred
 Just to achieve his sweetheart's love

Music - C

Never surrender nor give up come what may
 With his avid desire and love to show

Going the ways with struggle though
 He blown down and falls

This is the meaning of this dance and that
 A man who aspired to marry a woman who will
 Never surrender until happiness in love is ac-
 quired.

SINADUKAN

Come sweetheart, let's plant rice
 While it is rainy days and soil is wet
 We shouldn't let this season pass

You don't have to worry and think
 Of being wet furtherers are 'Anahaw' hats
 To protect our bodies of getting wet

At Gandara, where the 'Anahaw' hat
 Are made durable and beautiful
 Let's have them for those are needed
 Durng rice planting times

This is fit to farmers who need
 This during hot or rainy days
 As their protection in tilling the farm.

(Chorus)

A lady who wears 'Anahaw' hat
 She looks so beautiful which resembles
 A Filipina woman

Let's dance while making 'Anahaw' hats
 'Follow the steps and body moves in fixing
 'Anahaw' leaves and tightening the ties of 'Neto'
 rope

This dance is originated here
 So let's show this even in other nations
 With pride as this is famous and appreciated

This was first introduced in Gandara
 A dance with 'Anahaw' hats called 'Sinadukan'
 How nice to see the kind of native dance

'PAGDAYEG'

A native dance of the people of Pagsanghan
Called 'Pagdayeg' shown during fiesta

Long time during the Spanish regime
This is usually celebrated by the people
In honor of Sto. Niño

The sick prays before the patron
To heal the ailment out of the faith

They use to dance in the streets
Following the ethnic traditions with
Beautiful and colorful costumes

(Chorus)

With different music instruments
We could bear during this revelry
That people and you would be happy

We can see only in Pagsanghan
Where old and youngs are praying for
Peace and tranquility

This is usually being held in
All fiesta celebrations of Pagsanghan
We can see oftenly

The celebration is really intended
For the homage of Senor Sto. Niño
Who have an unending love.

LYRICS
WARAY-WARAY VERSION

WARAY ERIT

Sayaw Samarnon - 3/4 Lively (Slow and Fast Movement)

Music - A

Eni nga sayaw nga waray erit
 Susumaton hin magkonsuelo nga nasaret
 Han mga kag-anak han babaye
 Subay hankadaan nga paagi

Penetensiya han lalaki
 Perit mangahoy - mag-aalog biisan kon urit
 Mahiyom-hiyom kunohay ha atubangan
 Nay-an kay kinukurian

Music - B

Kiwa ngan ki-ay hen nga sayaw
 Ha estorya nasubay nga naparayaw
 Akon ma-taratay - akon ma-naranay
 Gugma ko tim-os kan iyo Iday

Butlaw na ha bukid hin pagpanaw
 Fagkuri padayon kay gugma kuwedaw
 Nag-aantos hin waray pahuway
 Maankon la kamot ni Iday.

Music - C

Deri ma-erit bisan ano pa
 Gugma nga lus-ay handom nga ipakita
 Padayon an ya pakigdisog
 Bisan mapukan-bisan mahulog

Eni nga sayaw pananglitan la lalaki
 Nga deri na-erit han paghigugma
 Luyo han iya panalimbosog
 Iya kalipay gin papaurog.

Pahot- Pahot

(3/4 Lively)

I

An Pahot- pahot nga sarayawwon
 Ayon han mga Basaynon
 An paraggpahot nga malipayon
 An bayhon mahiyom-hiyom

Bisan kon damo an trabahuon
 Dire mabudlay pagkit-on
 Basta andam na an parabuton
 Matikang, magpadayon.

II

Damo nga lugar, dapit sa Basey
 AN banig puros magbaysay
 Ira dibuho nag-aarangay
 Ha buot nakakalipay

Kumpas han kamot, sikwat han pahot
 Ha tikog pasuhot- suhot
 Bisan ang postura sugad hin buktot
 Lipay gihapon ha buot.

Chorus

An pahot- pahot maupay pagkit-an,
 Dakuna ug kabataan,
 Mga okaston ug kalipayan,
 Himudlay han kabiduan,
 Salit na-angay nga igparayaw,
 Ang pahot-pahot nga sayaw,
 Bisan pa diin naton igsangyaw,
 Kay an kadam-an madayaw.

Latak-Latak

(2/4 and 3/4)

Latak- latak nga sarayawon
 Oyang hadton mga batan-on
 Kada grupo may pasulong -sulong
 Mayda nira pabalong- balong

Mga lugar ira dadayohon
 Kontra nira an igkasi batan-on
 An malatak sakit gin hihilom
 Uyang ine han dodgagayon.

(Koda)

Hala labay na, hala lataka
 Basi umatras an kontra
 Halarompagas, hala atraka
 Kay basi magdaog kita

Loyo nga baryo, lain nga banda
 An aton mga pangontra
 Hala sulong na, hala lataka
 Kay base makahuloskita.

An Latak- latak nga sarayawon
 Nakaali-aw pagkit-on
 May pag-atras may pasulong- sulong
 An bola pahalong-halong

Maresyo inee nga sarayawon
 Labi na han mga batan-on
 Narayhak an ira mga bayhon
 May pagtawa may paghiiyom.

(Repeat Koda and Extro)

BINUSKAYAN**(3/4 Lively)**

May isla, may nga gutiay dapit ha Tarangnan
Binuskayan nga baryo Tigdaranao an iya ngaran
Oras hin may-ada hira baga kalipayan
May sarayawon nga gin ngaranan nga Binuskayan

II

Kon may bisita labi na an mga balikbayan
Pagregalo hin buskay ira na kabatasanan
Pahalipay nga para mayda nira hinumduman
Paypay nga buskay nga makalilipay d hingangalim-
tan.

(Refrain)

An sayaw nga Binuskayan kamaresyo pagkit-an
Kon imo cobserbahan sugad hhin nakura dang
May pag-alsa hann kamot, an hawak may paglubay
Mga paki-ay ki-ay tinuhog nga buskay kamakalipay.

(Repeat 1, II and Refrain)

SINADUKAN

(3/4 Lively)

I

Kade na Iday pagtanom kita
 Hiton humay kay tag-uran na
 Ayaw naton pagpalabaya
 An panahon tuna hulos pa

II

Ayaw gadla hin kabaraka
 Hin kkahulos ayaw pinsara
 Kay may sadok man ada kita
 Nga protiher hiton lawas ta

III

Ha Gandara pahimo dayon
 Hiton sadok kau-pay pagkit-on
 Himo nira hiton kat-tanom
 Salit permi gud la masurong

IV

Angay eni hit parag-oma
 Kon trabaho eni gamit nira
 Sanga ine hit adlaw ngan uran
 Ha pag-oma kinahanglan

(Chorus)

Sinadukan nga daraga parag-oma
 Daw kabaysay hit nawong pagkit-on niya
 Labi na gud kon hiya nakapustura
 Ladawan hin babaye nga Pilipina
 Paghimo hin sadok ka-upay sayawon
 Mga kiwa ug ki-ay aton pagsundon
 Paghurip hin anahaw nga mga dahon
 Ngan pagbutok hiton neto paghuhugton.

SINADUKAN
(Cont'd.)

V

Dinhe tikang nga sayaw
Angay naton nga igparayaw
Ha dinhe ngan iba nga nasyon
Bantog eni nga dadayawon.

VI

Ha Gandara ine nagtikang
Sayaw eni nga Sinadukan
Hin nga lugar an gintikangan
Sinadukan kaupay pagkit-an.

(Repeat Chorus and end)

PAGDAYEG

(2/4 Sinulog Tempo)

Orihinal nga sayaw han tuminongnong han Pagsanghan
Pinag-ulohan Pagdayeg salida han kapistahan

Tiempo Espanol pa hadto ginsaurog han tawo
Maloloy-on nga Patron nga amo ang Santo Nino

Dalangpan hadton mga magkasakit gindadayeg nira'n hingpit
Naguliat nagsasangpit nga maupay ira sakit

Ha kadalanan sasayawan etniko nga rayandayan
Kadam-an nalilipay hadton pasisan-isan.

Chorus

Mga lain-lain nga turonggon an mahibabatian naton
Ha pagsaurog hiton Patron mga tawo maglipayon
Ha Pagsanghan makikita kalagsan ngan mag bata
Nag-aampo ton Patron Kamurayaw magpadayon

Sayaw-sayaw ta eni ha mga pista nga maagi
Ha pagsanghan eni sige mahihikit-an nga permi

Pagdayeg nga sayaw halad hadton may mga panaad
Sto Niño maghahatag gugma waray paglubad

(Utro han Chorus)

-Bridge-

An Pagdayeg An pagdayeg

Sayawon naton . . .

(Repeat while fading)

CURRICULUM VITAE

AWARDS AND DISTINCTION

- Certificate of Appreciation . As Demonstration Teacher
Filipino
SEDP Mass Training
May 18 - June 1, 1992
- Certificate of Commendation . As Trainor
Ground Demonstration
Samar Day 188 Celebration
for Meritorious & Valuable
services rendered for the
success of Samar Day
Celebration, Nov. 25, 1988
- Certificate of Appreciation . For Valuable Assistance
as Judge (Folk Dance)
during the Academic
Cultural Contest, Samar
National School
September 28-30, 1988

SEMINARS/WORKSHOP/TRAININGS ATTENDED

- Regional Seminar-Workshop on the Use of Filipino and
Social Studies and YDT-CAT Samar School of Arts and
Trades, Nov. 11-13, 1980, Catbalogan, Samar
- First Regional Philippine Folk Dance and Music Workshop,
September 8-11, 1982, Ormoc City
- Regional Seminar-Workshop in Music Education for Secondary
Schools, Girls Scout Building, Catbalogan, Samar,
September 17-21, 1984
- Regional PRISAA Sports Seminar '90, Divine Word
University Sports Complex, Tacloban City, September
14-15, 1990.
- Regional Echo-Seminar Workshop on the Promotion of
Philippine Culture Through Physical Education and
School Sports, Samar National High School,
Catabalogan, Samar, November 18-22, 1991.

SEDP Training on 'Teaching of P.E. Health and Music for Second Year, May 1-11, 1990, Tacloban City, Sacred Heart Seminary, Palo, Leyte.

SEDP Training for Fourth Year SEDP Mass Training in Filipino, Leyte National High School, May 18-June 1, 1992, Tacloban City.

SEDP Training Teaching Filipino, Third Year, April 30, May 10, 1991, Tacloban City, Sacred Heart Seminar, Palo, Leyte.

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