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Research Article

Features of the Unpublished Katigbawan Festival Dance of Catigbian, Bohol

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ABSTRACT

The Katigbawan Festival in Catigbian, Bohol, is a celebration deeply rooted in the town's cultural heritage. Among its vibrant components is a dance that encapsulates the spirit and identity of the community. Over the years, cultural practices have undergone transformations, and without careful documentation, the essence of these dances may be lost. In an age of globalization, sustaining local cultural practices is critical to retaining a distinct identity. This study aimed to identify and analyze the distinguishing characteristics of Katigbawan Festival Dance; the symbolism it conveys in the costumes and dance equipment/props used; the purpose of creating the dance; the values demonstrated in the Katigbawan Dance Steps; and the preservation initiatives implemented by the LGU.

This study utilized qualitative descriptive research method with interview guide questions serving as data-gathering methods. The analysis finds that the Katigbawan Festival's basic dance steps are classified as festival dance, with motions arranged within time signatures of 2/2, 3/4, and 4/4. The research also sheds light on the symbiotic link that exists between the dance steps (Katigbi, Tigbaw, and Kabaw) and the matching costumes and props. These elements contain basic qualities such as thankfulness, ingenuity, power, and hard work. The costume represents the Carabao, also capturing the sense of nature which is the cave and the growth of the plant Katigbi. Dance equipment and props are artfully intertwined throughout the performance to represent the richness of natural resources.

Keywords: Festival dance; Katigbawan Festival; FolkdDance

Introduction

Philippine dance played a huge part in Filipino culture categorized by geographic

location, social functions, and dance influences. It is colorful, beautiful and vibrant. Their dance, costumes, and music uncover the Filipino

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culture's uniqueness and are vital in building a Filipino identity. The majority of dances throughout the country were inspired by daily activities like farming and rice collection and festivals, weddings and births. Philippine dances play a vital role within the Filipino culture as it gives the Filipino's pride and identity to show their uniqueness in the way of living from the different parts of the country.

Dances often serve as a reflection of a community's values, beliefs, and collective identity. The Katigbawan Festival dance is not merely a series of coordinated movements; it is a living expression of the town's cultural heritage. The dance, like many cultural practices, faces the risk of fading away with time. Documenting the Katigbawan Festival dance is a proactive measure to ensure its preservation for posterity.

Ellis (2003) stated that a dance festival is an organized event where dance performance is celebrated. Dance festivals may include competitions for individual dancers or teams or may simply serve as a cultural event focused on dance. Some dance festivals seek to show off talented regional, national, or international dance companies in all categories, while others focus on the performance of a specific style of dance.

Each festival has its own highlights like dance festivals, food festivals and arts festivals which are different from each other. The researcher focused on Basic Steps in Katigbawan Festival, a dance festival, celebrating its Foundation Day and thanksgiving to the town's rich agricultural land. Katigbawan is derived from, Katigbi refers to the grass native to the town where the name Catigbian, Bohol was derived. Kabawan in Boholano refers to a place where carabaos are bred and sold. Tigbaw in Visayan speaks of caves where the town is abundant and celebrated every 17th of June.

The study's goals are to document the rich cultural dance of Catigbian and discover the basic dance steps of the Katigbawan Festival dance to showcase the uniqueness of the dance steps. Also, it is for the preservation of the dance to be passed on to the next generation. The researcher is motivated to look for an unpublished dance to develop dance literature that is appropriate and meaningful to the community. The study's results may help MAPEH

teachers, choreographers, dance teachers, dance enthusiasts, and physical education students know and understand the historical context and cultural significance of this rich tradition.

Literature Review

This research is anchored on theories and legal bases which serve as a pillar in this study.

Semiotic Theory. This study is anchored on Semiotic Theory by Umbert Eco. It has a list of communicative Kinesics and proxemics, one of which focuses on the idea that gesturing depends on cultural codes acquired notion of cultural anthropology. Eco's theory is relevant to the present study because gestures in festivals depend on the cultural background. The body language, gestures and facial expressions are understood and noticeable through this theory. These are indicators to read people and understand their cultural codes. Actions and thoughts are often influenced by cultural messages and rely on the capacity to interpret them instantly. Signs are used to convey meaning and to shape our perceptions of life and reality. Just like other traditional and festival dances it portrays a gesture that the community has organized. The distinguishing features of the dance were referred to the Katigbawan festival. The steps depict the rich culture of the town. And with these, the unique cultural features are understood and shown in the festival.

Laban's Movement Analysis Theory. Rudolf Laban's Laban's Movement Analysis (LMA) theory provides a comprehensive framework for understanding and analyzing human movement. It is made up of four major components: body, effort, shape, and space. LMA analyzes individual body components and their activities, with an emphasis on movement quality. The effort component investigates movement dynamics through four key elements: weight, time, space, and flow. Shape is the study of spatial configurations and forms formed during movement, with a focus on the body's patterns and pathways. LMA's spatial component analyzes movement in relation to various levels and planes in space. Overall, Laban's Movement Analysis provides a systematic and holistic approach, enabling a common language for describing, interpreting, and teaching many

forms of movement in diverse domains such as dance. This theory helps describe and notate the movement to be analyzed and understood. This study supports the reason that these are the fundamental components that must be recognized in the performance in order to effectively communicate actions, stories and emotions to the audience. Just like any other dance, in order to completely understand the dance, the performer must be able to know and understand the background and history of the dance in order for them to well execute the steps and give proper emotions during the performance.

Another supporting theory is the **Sociological Aesthetic Theory** which according to the philosophers, explores dance's ethnic features, considering aspects of dance as a medium of cultural and social interactions. Features of different dance genres and styles are analyzed according to their social settings and cultures. The cultural studies trend could be classified among these dance theory lines. Researchers concentrate on how dance features relate to ideology, social class, nationality, ethnicity, sexuality, gender and others. This study relates considering the sociological approach; dance movements are a direct expression of a culture's history. With this approach, body movements can be distinguished, and specific dance movements can be linked to the individual's cultural origin. Uji (2014) mentioned that as far as dance art/education is concerned, there should be an understanding of the sociology of dance. Under this theoretical framework, sociology includes ethnography, ethnomusicology, and other dance features within a culture from which a dance material is drawn. Costumes, musical instruments, props and make-up are essential that represent the sociology of a dance.

This research is also supported by the Republic Act 7356 Section 7: Preservation of the Filipino Heritage states that "It is the duty of every citizen to preserve and conserve the Filipino historical and cultural heritage and resources. The retrieval and conservation of artifacts of Filipino culture and history shall be pursued." In addition, Republic Act 8626 Section 3 (b) states that "Document the research and its results as books, publications, audiotapes, videocassettes, compact discs and other

forms of media or mass distribution intended for schools and the public, thereby sharing the output of the program with all Filipinos as well as the international audience".

To implement the said mandate, municipal ordinance no. 8 s. 2005 known as Katigbawan Ordinance of the municipality of Catigbian is institutionalizing the celebration of Katigbawan Festival every 3rd week of June of each year. To promote commerce, trade, industry and tourism if institutionalized, enacted by the Sangguniang Bayan of Catigbian Bohol.

Related Studies

Dance rooted in cultural traditions holds the promise of fostering positive effects on the physical and mental well-being of both professional dancers and students engaged in higher education and community dance programs. Specifically, West African dance has demonstrated the ability to impact various health outcomes, contributing to positive, mental, and social well-being among dancers. Engaging in this dance form not only connects individuals to their cultural roots but also strengthens their sense of community in meaningful and distinct ways. This underscores the unique and important role that West African dance can play in enhancing the overall health and well-being of dancers in educational and community settings (Conner et al., 2021).

In the study of Argao's La Torta Dance Festival Flores et al. (2016), the dance festival is portrayed as a creative embodiment of the town's cultural richness. The dance intricately weaves together enduring hospitality, mystical faith traditions, and an expression of inner peace among the Cebuanos in the South. The dance steps, deeply rooted in the local culture, serve as a testament to the town's Hispanic heritage, with props and backdrops (casa real) representing this cultural legacy. The symbolic torta props, representing strength, unity, and sweetness, harmonize with the guitar's melody, conveying a profound sense of love. The costumes worn by the dancers signify regality for women and chivalric acts for men, reflecting a passionate courtship tradition. The torta stands as a powerful symbol of the townspeople's unwavering faith, gratitude, and blessings, fostering unity through a vibrant festival

dedicated to their patron saint—the protector of life. This colorful celebration is a living expression of the town's collective values and a visual narrative of its cultural identity.

In the study conducted by Cenabre-Galindon (2023), it was revealed that the Applai dances serve as a powerful expression of the tribe's identity and heritage, offering insights into their profound connection with the land and nature. The study points out the predominant use of musical instruments such as gangs, solibao, and metal tong, characterized by 2/4 time signatures and accented notes in their rhythmic patterns. Conclusively, the research underscores the significant role of Applai dances within the community, emphasizing their cultural importance. Banks's (2023) study reveals that drummers contribute content and pedagogical knowledge essential for dance learning.

Moreover, Sinag's study (2022) uncovered that the Dances of Ayta Ambala encompass courtship (Sayaw Magligaw), ceremonial (Sayaw Talipe), and occupational (Sayaw Pangangaho). These dances mirror various activities prevalent within the tribe, offering insights into their cultural practices. The cultural values of bravery, respect, and gratitude are subtly expressed through the diverse dances of Ayta Ambala. Also, Villones (2019) study revealed that the identified contextualized dance movements could be repeated several times as desired based on the required duration of the presentation. The counting of steps and the manner execution can be adjusted based on the rhythmic pattern used as an accompaniment for dance. Conclusively, differences in how each choreographer analyze and understand this piece of dance literature are expected.

Symbols like marriage ceremonies, torogan gatherings, clothing and flag colors, gift-giving, and even divine imagery such as spirits and magical objects all add to the epic's peace theme. However, Meranaw awareness extends beyond these external appearances. According to the epic, true peace is based on acknowledging and valuing others' honor, dignity, self-esteem, and reputation. This emphasis on mutual respect emerges as the foundation of long-term peace within the Meranaw group, providing

useful insights into their cultural beliefs and customs (Casan, 2024).

Waluyo and Wahyuni (2023) case study examined the role that youth empowerment could have in maintaining indigenous artistic forms. Local dances and the Kompangan musical culture were under danger due to globalization and declining interest. The Karang Taruna youth organization had an art studio to help fight this. Weekly training sessions were offered by this hub, rekindling younger generations' enthusiasm and encouraging the development of new skills. In addition, having the studio may promote pride in their culture and increase awareness of the need to conserve Kompangan arts and dance. According to this case study, strengthening young people's organizations can be a very effective way to preserve cultural heritage.

The preceding discussions emphasized the importance of preserving one's cultural heritage through the study of dances to document these colorful and full-of-story movements of the people.

Methods

The study utilized a qualitative descriptive research method. Primarily, it makes use of In-depth interviews and participant observation. The study was conducted at Catigbian, Bohol. The key informants of the study were the 4 participants interviewed who attended the orientation and brainstormed on the creation of possible steps. Purposive sampling was used in the selection of the respondents. A researcher-made guide question was used as a research tool to guide the researcher in interviewing and asking questions relevant to the study. It includes items that elicited the distinguishing features of the dance, symbolism and the values demonstrated in the basic dance step. The in-depth interview is used to determine the history, nature and background, and classification of the dances. The observation is intended to come up with an analysis of the values demonstrated in the Katibawan Dance Steps.

The privacy of identity of respondents who participated in this study are protected and the data collected will be treated with the utmost confidentiality and respect. An informed con-

sent form was signed by the respondents before the direct interview. Thematic data analysis was done in several stages. The first step in comprehending the data is to become familiar with it. The researchers read and reread the transcripts. The following step is coding, which includes identifying text chunks – typically phrases or sentences—and creating shorthand labels or "codes" to explain their content. Researchers go through each interview transcript in this section, looking for anything that stands out as significant or informative. Researchers can keep adding new codes as they go through the text, in addition to highlighting all the phrases and sentences that match these codes. The next step is to generate ideas for themes. Researchers examine the codes produced, identify patterns, and start coming up with themes. Themes are typically more broad than codes. The following step is to go over the themes. The researchers ensure that the themes are valuable and accurate representations of the data in this section. In which they return to the data set and compare our themes against it.

Results and Discussion

The organization of the flow of discussion is hereby spelled out, namely: the distinguishing features of Katigbawan Basic Steps; symbolism in terms of costumes and dance equipment/props; values demonstrated in the Katigbawan Dance Steps; and preservation of the Katigbawan Dance Steps.

The Distinguishing Features of Katigbawan Dance Steps

It should be noted that this study had prepared some features that are based on Aquino's Philippine Folk Dances. Thus, in the analysis of the data, the following are used as the basis for discussion: history/background, nature/classification, time meter/ signature, and Dance Movements.

The History of Katigbawan Dance Steps.
According to the tourism officer, Katigbawan

Festival derives from the word Katigbi which is a native grass found in the town, Tigbaw which speaks of caves and Kabawan refers to a place where carabaos are bred and sold. The dance was also based in the story of the "Legend of Catigbian"; Two lovers died, a Princess and a Hunter. When their grave was settled, a plant grew. The first time they saw a seed of the plant, that is similar to a tear; so, it was named first as "Pagtibi" which means crying because of deep sorrow. Later, it was named Katigbi which is the present name of the plant where the town is derived. The said festival was institutionalized through a Municipal Ordinance no. 8 s. 2005 known as Katigbawan Ordinance of the municipality of Catigbian which is institutionalizing the Celebration of Katigbawan Festival every 3rd week of June of each year to promote commerce, trade, industry and tourism. The committee assigned on the Festival Dance had an orientation on the creation of possible steps, the participants were 2 private and 2 public schools in Catigbian and were tasked to create potential steps as an official basic dance step to be highlighted in the festival dance. These steps were more on "Kabaw", a farm animal that is important in the lives of the Catigbianon. Only 3 official steps were created and were used, thus this study provides additional dance steps consisting of 5 figures of the Katigbi step, 5 figures of Tigbi step and 4 figures of Kabaw step.

Nature /Classification of Katigbawan Dance. Katigbawan is classified as a festival dance usually performed during special occasion or any social gathering. It is a cultural dance that is accompanied by a percussion instruments. Features of the dance that make the festival dance unique are the distinctive steps of Katigbi, Tigbaw and Kabaw steps.

Time Meter/Signature of Katigbawan Dance. The dance steps have a 2/4 time signature having a counting of 1,2/ 1, and 2/ 1 ah 2 ah/ 1 and 2 and. Only the Tigbaw step has 3/4 time signature having a count of 1,2,3 and only Kabaw step has a 4/4 time signature having a count of 1,2,3,4.

Dance Movements

Dance Steps	Dance Step	Arm and Hand Movement
Katigbi	Planting Step	Amplified in 5 th position
	Cutting Step	Hayon-Hayon
	Galop Step	Imitating Sewing
	Chasing Step	Mimic a chopping motion
Tigbaw	Slide Step	Hands raising overhead
	Hop Step	Palm covering the eyes
	Bleking Step	Arms in 5 th position
	Stamp Step	
	Waltz Step	
Kabaw	Bend truck forward	Hands using a symbol of carabao horn
	Kick Step	place on head

SYMBOLISM

Costume. For local use, the costume is black which depicts the color of the “Kabaw” that plays an important role in farming in the town. For competition, the color of the costume consists of green and red. Green symbolizes nature, growth and it is the color of Katigbi plant. Red symbolizes physical energy and the passion of the farmer.

Dance Equipment/ Props. In Katigbawan Festival, the props used are Kabaw Mascara symbolizes strength and power, picture of Tigbi plant symbolizes the town, Cave which is a symbol of creation and life and Falls symbolizes energy and permanence. These props are used to highlight and to appreciate the abundance of natural resources of the town.

PURPOSE OF THE DANCE

The dance was created to highlight their town festival and have unique steps that are different from other festivals. The dance's distinctive steps serve as a cultural emblem, setting the Katigbawan Festival apart from other celebrations. These distinctive steps not only add vibrancy to the town festival but also foster a sense of local identity, showcasing Catigbian's cultural richness

VALUES DEMONSTRATED

Gratitude, Ingenuity, Power and Hard work are represented in the basic steps in Katigbawan Festival Dance. Gratitude is demonstrated in Katigbi Step Figure 2 A and B as dancers move their hands swaying Left and Right mimicking a thankful gesture as their

movements rise, the dancers are grateful and pleased on the abundance of Katigbi. Ingenuity is portrayed in Katigbi step Figure 5 A, B and C as dancers perform the process of making the necklace as a basic product of Katigbi plant, the step shows the inventive ways and the originality of the different product of the Katigbi plant. Power is shown in Kabaw Step Figure 2 as step depicts the strength and power of the farm animal as it is called the “the beast of burden”. Hard work is shown in Figure 1, 2 and 4 as dancers imitate the movement of the carabao.

PRESERVATION INITIATIVES OF THE KATIGBAWAN DANCE STEPS

Celebration

- Yearly celebration of Katigbawan Festival with Street Dancing and Showdown using the Katigbawan Basic Steps or the Carabao Steps.
- Propose to LGU to promote programs for purpose.
- Continued/revived the Katigbawan Festival presenting the dance as a contest or cultural show.

Curriculum Integration

- Ways in preserving the Katigbawan basic dance steps thru the enactment of local ordinance institutionalizing Katigbawan steps; incorporating the importance and its value in academic curriculum; integrating the steps in any cultural presentations.
- Introduce the Katigbawan basic dance steps in PE classes. Basic dance steps during Katigbawan Festival.

Documentation

- Have proper dance literature of the Katigbawan Basic Dance Steps
- Have this literature published and be introduced to DepEd (local or national) to be included/integrated in MAPEH

Conclusion

In conclusion, the Katigbawan Festival Dance is more than a series of coordinated movements; it is a cultural tapestry that reflects the identity and traditions of Catigbian. Katigbawan Festival Dance offers valuable insights into the unique characteristics, symbolism, values, and purpose. It sheds light on the Local Government Unit's efforts to preserve this culturally rich heritage. Originating from a collaborative effort to create basic dance steps rooted in the Legend of Catigbian, the dance is distinctly classified as a festival dance, marked by movements intricately choreographed to the time signatures of 2/4, 3/4, and 4/4. The symbolic nature of the costume, representing a farm animal and the growth of the plant Katigbi, further emphasizes the dance's connection to the town's agricultural identity. The use of dance equipment and props serves as a visual manifestation of the abundance of natural resources, adding depth to the performance.

The dance, therefore, becomes a cultural ambassador, reflecting the community's identity and traditions. Gratitude, ingenuity, power, and hard work emerge as common values woven into the dance, offering a nuanced expression of the town's character. To preserve the Katigbawan basic dance steps, the study suggests introducing them in Physical Education classes. Moreover, integrating these steps into the annual Katigbawan Festival, especially in street dancing, dance showdowns, and cultural presentations, would further contribute to their sustained cultural significance. The suggestion to create a proper dance literature dedicated to the Katigbawan Festival dance stands as a crucial step toward documenting and transmitting this cultural heritage to future generations.

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