

# INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY: APPLIED BUSINESS AND EDUCATION RESEARCH

2024, Vol. 5, No. 5, 1601 – 1611

<http://dx.doi.org/10.11594/ijmaber.05.05.12>

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## Research Article

### Characterization of Pinilisa Dance Using the Dance Protocol as Performed by A Local Community in Isabela

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#### Article history:

Submission March 2024

Revised May 2024

Accepted May 2024

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#### ABSTRACT

This study aimed to characterize the Pinilisa dance using the dance protocol as performed by a local community in Isabela and to create instructional materials as well as to improve the Pinilisa dance movement. Using ethnographic and narrative inquiry in the data gathering through a Focus Group Discussion (FGD), observation, structured interview guide, and documentation, this study documented, notated, and analyzed the Pinilisa dance as a reflection of the Ilocano culture, as well as the costumes, props, accessories, movement or dance pattern, dance notation, staging (formation) and performance, music notation, and sequencing to facilitate the development of supplemental instructional materials in teaching folk dance in Grade 7 Physical Education subject. This study's key informants were the residents and government employees of Jones, Isabela who are knowledgeable about the Pinilisa dance, including the municipal vice-mayor, municipal administrator, tourism officer, festival organizer, selected Local Government Units (LGUs), choreographers, and PE teachers. This study revealed that Pinilisa dance is an expression of Ilocano culture emphasizing five aspects: political, social, physical, economic, and religious. It is a dance that celebrates the abundant harvest of Pinilisa rice, from planting and harvesting to selling, honoring its people and expressing gratitude for the year's abundant crop. It embodies the Ilocano values of being hard-working, industrious, family-oriented, bayanihan, cheerful, resilient, and God-fearing, which reflects the people of Jones. The instructional materials in which the documented Pinilisa dance is an input for significant use in PE class in Grade 7, particularly in teaching folk dance. It is an additional instrument for uplifting, preserving, and promoting Jones, Isabela's cultural heritage.

**Keywords:** *Culture, Folk dance, Ilocano, Instructional material and Pinilisa dance*

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#### How to cite:

Guado, M. J. D. (2024). Characterization of Pinilisa Dance Using the Dance Protocol as Performed by A Local Community in Isabela. *International Journal of Multidisciplinary: Applied Business and Education Research*. 5(5), 1601 – 1611. doi: 10.11594/ijmaber.05.05.12

## Introduction

The Philippines is well-known for its rich multicultural heritage, which encompasses a rich history, culture, traditions, beliefs, and customs, as well as a diverse range of arts, such as crafts, music, visual arts, and performing arts, particularly dances (Fernando, 2021). Dance in the Philippines is an essential part of every Filipino's life since it allows the expression of their cultural identity, and they are known for their spectacular and colorful celebrations (Tolentino, 2020). Moreover, he added that a town's identity can be seen in its history, festival, and cultural events, which reflect socio-cultural activities, customs, traditions, and even industries unique to that locality. Filipinos believe that folk dances preserve the cultural identity of the place and strengthen and uplift the values, beliefs, and traditions. In support, the festival dance, as an essential aspect of our folk dances, carries parts of our cultural tradition and heritage and transmits them from generation to generation (Poralan et al., 2017). As a result, Georgios (2018) believed that folk dance will make a significant contribution to strengthening of our cultural identity and plays a critical part in our society's cultural development.

According to the United Nations Educational, Scientific, and Cultural Organization (UNESCO), numerous cultural heritages, like dances in the country, have yet to be documented, as well as those that have yet to be discovered and viewed by the public. In this connection, the Philippine government established Republic Act No. 7355 or the "Manlilikha ng Bayan Act", which governs the acknowledgment of living national treasures, the promotion and development of traditional folk performing arts, and the provision of funds and other benefits. This law establishes our national goal of preserving and promoting traditional folk art, whether visual, dramatic, or literary in nature. In addition, it honors traditional folk artists who have contributed to the national legacy by protecting and passing on to future Filipino generations the creative abilities they have cultivated and conserved with cultural relevance and love. Through this law, all artists are empowered to promote and pub-

licize their artworks, both locally and nationally, as well as to revive the artistic tradition of the community and thus protect the precious fact of Philippine culture.

Isabela is known as "The Rice Bowl of the North" because it is one of the country's top rice producers, as well as one of the country's largest Agri-tourism areas, and it has a variety of seen and unseen cultural heritages. In this regard, several cultural heritages, such as dances, are linked to agriculture and farmers' life, as well as an avenue for expressing Ilocano culture, just like in Alicia Isabela, the home town of the Pagay festival dance, which they dance during their celebration of their Pagay Festival to uphold the town's cultural identity and heritage and to promote the municipality's primary agricultural product called pagay (Ilocano word for rice), the municipality's major livelihood economy and trademark. In relation, during the topic proposal defense, the researcher requested that the major focus of the study be changed from the Pinakbet Festival dance of Roxas, Isabela to the Pagay Festival dance of Alicia, Isabela, but unfortunately, the former is now being studied by one of the town's choreographers. As a result, the researcher looked for another dance in Isabela that had not yet been documented and similar to the Pagay Festival dance. Fortunately, the researcher found and discovered a precious dance known as the Pinilisa dance of Jones, Isabela.

In the early 2000s, there was a local community in Isabela that had a one-of-a-kind dance named "Pinilisa dance". According to the town's current tourism officer, this dance is gaining popularity and is being performed at the annual town festival. They also included the Pinilisa dance into various events, such as the street dance competition and the folk dance competition, where it served as the centerpiece of their presentations. Additionally, the Pinilisa dance is displayed and performed at the province of Isabela's annual Bambanti Festival celebration. But unfortunately, this dance is not yet documented, has no literature or published study available, and has not been presented yet before the Philippine Folk Dance Society (PFDS) and National Commission for Cultural

and the Arts (NCCA), a governing body formulates and implements policies and plans that will conserve and promote the nation's historical and cultural heritage.

Giving that, this study sought to characterize the Pinilisa dance using the dance protocol to document and promote the Pinilisa dance as an official dance of the town, as well as produce supplemental instructional materials for use by the town's MAPEH teachers in teaching folk dance to give more emphasis in the preservation of their cultural tradition. With the help of this study, the Pinilisa dance will gain local and national recognition and add to our nation's living heritage.

The Pinilisa dance is based on a unique variety of rice known as Pinilisa rice. According to Mr. Abner B. Domingo, the town's former agricultural technologist and researcher of Pinilisa rice, the rice is an organic violet-colored rice with a distinct scent and flavor when compared to pagay or regular white rice. This rice also grows exclusively in upland soil and is planted once a year only from July to November when the rainy season helps the growth of the Pinilisa rice. When compared to other rice varieties like the pagay, this rice has a unique planting method called "Insud-sod" because it is planted in upland soil under slope category.

The Pinilisa dance is an Ilocano dance that depicts the process of planting to selling the product, which is similar to Pagay festival dance, Magtanim ay 'di Biro dance, and other Ilocano dances. However, this dance has distinct characteristics, such as the color and design of the costumes, the props utilized, the dance terms, the step patterns, and the stories behind the dance. On the other hand, when it comes to values integration, they share the same Ilocano characteristics that can be seen in the dance, such as being industrious, diligent, patient, family-oriented, resilient, and friendly among others. This study gave the Pinilisa dance a particular identity that distinguishes it from other Ilocano dances.

### **Statement of the Problem**

This study aimed to characterize the Pinilisa dance using the dance protocol as performed by a local community in Isabela and to create supplemental instructional materials as

well as to improve the Pinilisa dance movement.

### **Research Objectives**

1. Describe the Pinilisa dance as a reflection of the Ilocano culture.
2. Characterize the Pinilisa Dance using dance protocol in terms of:
  - 2.1 Costume, props and accessories
  - 2.2 Movement/Dance Pattern
    - 2.2.1 Body
    - 2.2.2 Effort
    - 2.2.3 Space
    - 2.2.4 Shape
  - 2.3 Dance Notation
  - 2.4 Staging (Formation)
  - 2.5 Music Notation (Rhythmic pattern)

### **Methods**

#### **Research Design**

This study relied solely on qualitative research because it helps to elucidate and provide deeper insights into real-world events by gathering people's experiences, views, and behavior, as well as addressing the how's and whys (Korstjens, 2017), but emphasized the ethnographic method and narrative inquiry. The ethnographic method was utilized in this study, which focused on observing and interviewing people in their natural contexts to create a narrative account of their history, social structure, politics, religions, beliefs, culture, traditions, and rituals (Fraenkel et al., 2015). On the other hand, narrative inquiry is a method of analyzing and investigating experience and it is a cyclical, reflexive process that moves from storytelling or living (Clandinin, 2010).

#### **Research Locale**

This study was conducted in the municipality of Jones, Isabela, mostly in the municipal offices such as mayor's office, tourism office, and Local Government Unit (LGU) office.

#### **Key Informants**

This study used purposive sampling in choosing the key informants. According to Palinkas (2013), purposive sampling is an effective sampling method for qualitative researches because it involves identifying and

selecting individuals or groups of individuals who are particularly knowledgeable about or experienced with a particular subject or phenomenon. The inclusion criteria for this study were as follows: a resident and government employees of Jones, Isabela who are knowledgeable about the establishment of Pinilisa dance and the technical know-how of the dance includes municipal vice-mayor, municipal administrator, tourism officer, festival organizer selected Local Government Unit (LGU) including the first Performers of the dance, choreographers and PE teachers.

### **Data Treatment**

In data analysis, the researcher used the thematic analysis and member checking to ensure that all information is reliable and to validate the accuracy of the research findings. Thematic Analysis (TA) was used in this study since Dawadi (2020) explained in his journal entitled Thematic Analysis Approach: A Step-by-Step Guide for ELT Research Practitioners that TA can assist the researcher in systematically organizing and analyzing large amounts of data, searching for themes that can capture the stories contained in data sets, and identifying themes by carefully reading and re-reading the transcribed material. And, member checking was used to ensure the accuracy and completeness of the data and analyses written by the researcher. The written documents were presented to the respondents for data validation.

### **Ethical Considerations**

This study was subjected to ethics review by Saint Mary's University Research Ethics Office (SMUREO) with the following address and contact information: A218, Second Floor, Fr. Godfrey Lambrecht Building; SMU Main Campus, Ponce Street, Don Mariano Marcos; Balyombong, 3700 Nueva Vizcaya, Philippines (email: reb@smu.edu.ph; cellphone: 09177053041).

*Conflict of Interest.* There are no direct benefits to the researcher or the key informants from this research study; nonetheless, it will contribute to the creation of new information, as well as promoting and uplifting the culture and traditions of Jones, Isabela, both local and national. Additionally, the participation of the

respondents is purely voluntary. Therefore, there is no conflict of interest in this study.

*Privacy, Confidentiality, and Data Protection.* Maximum confidentiality and anonymity were observed in this study. Both the names and the responses of the key informants were kept confidential. Prior to the data gathering process, a request letter was given to the key informants to secure their consent. Since this study required a face-to-face interview, the key informant's safety is of utmost importance, hence minimum health protocols were observed. Throughout the interview, a high ethical and professional values were consistently observed because most of the key informants are government officials. And all the information acquired from the key informants was kept privately, and all audios, photographs, and videos of the key informants were disposed of until the research is published. Furthermore, the key informant's information was used only for this study, and not for other purposes or other personal interest.

*Management of Vulnerability.* Since the key informants are government employees and professionals, the researcher personally secured their permission to participate in this study using the Informed Consent Form (ICF) prior to the planned interview session to confirm their complete voluntary participation in this study. This research involved a face-to-face interview and they were provided with the expected questions and instructions ahead of time so that they are properly prepared and directed. If any key informants were not physically present because of any sudden change in their schedules, the researcher interviewed them through Google Meet or Zoom at a time that worked best for them. The researcher sent the link of the Google Meet or Zoom to their respected email address or social media account three days before the said schedule and also informed them that the interview will be recorded but will be kept privately until the study is published and all information was used only for this study, and not for other purposes or other personal interest. In addition, if they wished to discontinue participating in this study, this was humbly considered, and they were able to end their participation freely if they felt the study had harmed them physically

or psychologically. Also, their non-participation or withdrawal would never affect their standing as government employees, which was articulated in the ICF.

*Risk/Benefits Ratio.* Moreover, there is no known risk in participating in this study; rather, the key informants became vital to the study's success in promoting their culture and customs locally and nationally. Also, such participation would benefit the municipality, notably in the creation of instructional material to be used in different schools in the locale and promoting the Pinilisa dance as the town's official folk dance locally and nationally.

*Informed Consent.* The researcher began selecting key informants after gaining approval from the SMUREO for data gathering. The Informed Consent Form (ICF) and structured interview guide were provided personally. The respondents read and comprehended the ICF before accepting to participate. After agreeing to participate, the researcher asked their availability for the Focus Group Discussion (FGD) and scheduled an interview via Zoom or Google Meet if they are unable to attend the in-person interview.

*Terms of Reference.* This study was not funded and there was no monetary compensation for the key informants either the researcher.

## **Result and Discussion**

### ***Section 1. Describe the Pinilisa Dance as a reflection of the Ilocano culture.***

The Pinilisa dance is a dance of celebration of the rich harvest of Pinilisa rice and emphasizes the worth of the hardships of all people in the community. This dance displays the process of planting, harvesting, and selling the Pinilisa rice, and the festivity. It also portrays the lives of the people and families in the locality who give their blood, sweat, and tears to feed their families through farming. It is performed by 3 to 8 pairs and, throughout the dance, the boys dance with the "Al-o" while the girls dance with the "Bigao". It is also a combination of slow, moderate, quick, and fast flow of motion. This dance is classified as an occupational dance because it depicts the activities from planting to selling the Pinilisa rice, and

they performed it during their festival celebration, the Pinilisa festival, to honor the people, particularly the farmers, and to express gratitude for the year's abundant crop. This dance falls within the category of rural lowland Christians. It originated from the humble town of Jones, Isabela, and quickly became popular across the community after it was first performed and introduced in public in early 2000s.

### ***Values and Cultural Implication of the Pinilisa dance***

#### ***Theme 1: Political Aspect***

According to the historical and cultural background of the dance, and key informants, the Pinilisa dance was initiated by former mayor Florante A. Raspado. It all started when the former mayor asked some of ISU Jones' faculty, led by Dr. Joel L. Reyes, the former campus administrator, to write a song about Pinilisa. When the lyrics were finished, they requested Mr. Calvin Paul I. Adrales, the LGU consultant for Culture and the Arts during that time, to arrange and create the music for the song, which became known as the "Pinilisa song." Mayor Raspado was captivated by the vibrant melody of the Pinilisa song when he first heard it; therefore, he asked Mr. Eric Reyes to be the head choreographer in the creation of the Pinilisa dance movements. With the help of some ISU Jones students during that time, they created the movement pattern and the sequence of Pinilisa dance. After that, they performed and introduced the Pinilisa dance in the whole town during the annual celebration of town fiesta. According to the key informants, former mayor Raspado included a dance competition every fiesta focusing on the Pinilisa dance because he aimed to pass it on to the new generations and all residents of the town so that it would become part of their cultural heritage. Therefore, political aspect have a significant impact in the establishment and creation of Pinilisa dance.

#### ***Theme 2: Social Aspect***

The Pinilisa dance reflects the social aspect of the Ilocano culture of the Jones people, such as being friendly and family-oriented, as well as the concept of the bayanihan system and gen-

der roles. In the first part of the dance, the performers execute the dance step called "Otso/infinity", which depicts inviting everyone to come and join in planting Pinilisa rice. This step emphasized that the people of Jones have great friendships with their neighbors and are family-oriented since they care about other family members who are not blood-related. Also, they are always willing to lend a helping hand to each other. This dance also reflects the bayanihan system of the people of Jones, as they support each other not just during planting season. Lastly, this dance also shows the gender role in society. The boys in the dance hold the "Al-o" that represents the pounding and milling process of Pinilisa rice since it requires a lot of strength and power, while the girls hold the "Bigao" that represents the sifting process of dehulling the Pinilisa rice since it requires concentration and patience. In relation to the historical background of Jones, Isabela, there was no machinery and technology available in the town in the early years. Because of these, they used a manual technique to dehull the Pinilisa rice using "Al-o" and "Bigao", which depicts the simple and nature life in town before. On the other hand, this dance is only performed by boys and girls because it represents the couple who brought the Pinilisa rice to town, Miguel Nagasao and Felisa Medrano, with the latter's name associated with the word Pinilisa.

#### *Theme 3: Physical Aspect*

The Pinilisa dance demonstrates the process of planting the Pinilisa rice. In the first part of the dance, the performers execute the "Insud-sod" step, which depicts the process of planting Pinilisa rice in upland soil. Planting Pinilisa rice is difficult since farmers must have patience and faith, and must give their blood, sweat, and tears to grow the plant as compared to other rice varieties grown in lowland and irrigated soil. The farmers of Pinilisa rice need strong legs and lower extremities since they need to go up and down in upland soil while doing the "Insud-sod". In relation to the Pinilisa dance, the majority of the dance movements focus on footwork that represents the movement of the farmers in planting Pinilisa rice. On the other hand, farmers dehull the Pinilisa rice after harvesting it with "Al-o" and "Bigao"

through the process of pagbabayo and pagtataep or rice milling and rice sifting. The method of pagbabayo and pagtataep requires strong arms and upper extremities because some farmers dehull almost a cavan of Pinilisa rice every harvest season. Also, performers hold their respective props, "Al-o" for the boys and "Bigao" for the girls throughout the dance to show the hardship, hardwork, and patience of the farmers as well as to portray the process of pagbabayo and pagtataep. Lastly, the Pinilisa dance requires a strong stamina in the upper and lower extremities since there are lots of foot work and arm movements together with the props.

#### *Theme 4: Economic Aspect*

There is a part in the Pinilisa dance where the dancers slowly walk down from the hill, holding imagined dehulled Pinilisa rice to sell to their neighbors and at the market. In relation to Jones people, their primary source of income is agriculture and one of their products is Pinilisa rice. According to the key informants, after dehulling the Pinilisa rice, they go down from their barangay to the market to sell the product. Since, there are no vehicles accessible at the time, they walk patiently. Additionally, Pinilisa rice is a staple food in Jones, Isabela, and a source of income for every family. Therefore, the Pinilisa dance reflects how the people of Jones earn money for their families by using the product as their primary source of income.

#### *Theme 5: Religious Aspect*

The ending part of the Pinilisa dance is called "Panagrambak", which means a celebration and thanksgiving for the abundant crop for a year. The people of Jones are very God-fearing and religious because every year, they do not forget to give thanks to Almighty God for the blessing and guidance during the planting season. The majority of Jones' people attend mass every Sunday and, after the harvesting season, their festival celebration also begin with a mass to praise God and return the blessing to Him.

### ***Section 2: Characterize the Pinilisa Dance Using Dance Protocol in Terms of: Costume, Props and Accessories; Movement/Dance Pattern; Dance Notation; Staging***

## **(Formation); and Music Notation (Rhythmic Pattern)**

### **2.1 Costume, Props and Accessories**

The dancers' costumes are inspired by traditional Ilocano farmers who go to the farm – the *camisa de chino* with trousers for boys and *baro at tapis* for girls – because, in the past years, people of Jones wear these dresses every time they go farming. According to the key informants, the reason for the length of the costumes in the dance, particularly in the trouser and *tapis* that are at the knee level, is because when farmers do the "Insud-sod" method, they are unable to do it properly if their lower garments are too long. Furthermore, the reason why the length of the sleeves of the girls' *baro* is as long as the elbow or wrist is simply to provide sun protection and to allow them to move more comfortably than if the sleeve is too long. The dominant color of the costume is a combination of violet and white because they incorporated the unique red-violet tint of the Pinilisa rice to give a distinct identity of the dance. Footwear, headdresses, and accessories are not used in the dance because they will affect in the proper execution of the movements, and the Pinilisa farmers do not wear accessories on the farm.

The only props utilized in the Pinilisa dance are "Al-o" and "Bigao". These two props have a significant relationship to the local culture since, in the absence of machinery and vehicles in the past years, the people of Jones utilized these two objects to dehull the Pinilisa rice. According to the key informants, these props represent the people of Jones' hard work and patience since they give their blood, sweat, and tears before eating the Pinilisa rice.

## **2.2 Movement/Dance Pattern**

### **2.2.1 Body**

The Pinilisa dance composed of common dance terms and local dance terms. The local dance terms are *Otso*, *Panagbayo*, *Panagtaep*, *Insud-sod*, and *Panaglako*, Ilocano terms that are based on the process of planting Pinilisa rice. It was utilized by the performers to help them recall the sequence of the dance and to highlight each figure. And also, the values of every step which correspond to the values of Jones's people and the Ilocano culture like

simplicity, respectful, family-oriented, independent, hardworking, religious, industrious, and religious. Therefore, every dance step in the Pinilisa dance is an important ingredient to tell the history, culture, traditions, and values of Jones, Isabela.

### **2.2.2 Effort**

The distance between the dancers when they are facing each other and standing opposite one another is around 6 feet, or roughly 1 meter. It means that this space is adequate for the dancers to move freely and gracefully without interference from their props. There are light stamping and bouncing movements produced by the dancers throughout the dance because some dance steps require it. But, when the music changes, their movements become smooth, light, and flowy so that it will compliment with the music. And also, that the dance is in 2/4 and 3/4-time signatures, which means most of the dance steps are aligned to its rhythmic pattern. And lastly, the flow of this dance is a combination of slow, moderate, quick, and fast movement.

### **2.2.3 Space**

The dancer's personal space and overall space used in the Pinilisa dance. These elements of dance give more emphasis on how the dancers adjust or relate to their surroundings or ground, and most especially, how they will interact with their co-dancers during their performance. Personal and overall space is essential because it will give life to the stage and help the dancers execute their movements correctly and gracefully.

### **2.2.4 Effort**

The shape in the Pinilisa dance emphasis on three modes of shape change: shape flow, directional, and carving. In shape flow, dancers make variety of movements from their bodies that must be executed properly in every dance figure. In directional, the dancers move in different directions to their respective proceed to their staging or formations as well as to maximize their personal and overall space. Finally, they carve shapes in their bodies to maintain proper posture while dancing which help them

to present their selves gracefully and in character.

### 2.3 Dance Notation

The Pinilisa dance consists of twelve figures, including the introduction and Saludo, and four sets of music, A, B, C, and D. Throughout the dance, the dancers hold their respective props, the "Al-o" for boys and the "Bigao" for the girls. In each figure, there is also an exact position and facing of the props, as well as a specific staging (formations). It also shows the counting and measures of each figure for the better interpretation of the dance. According to the first dancers, they connected each figure of the Pinilisa dance to the lyrics of the Pinilisa song, which depicted the process of planting, harvesting, selling, and festivity. This table helps the dancers how to execute each figure and improve their movements.

### 2.4 Staging (Formation)

This dance has five staging/formations such as; facing the audience; all boys at the right side and all girls at the left side; facing the audience; girls at the left side of the boys, facing the partner; facing the audience; girls in front of the boys; and circular formation.

### 2.5 Music Notation (Rhythmic Pattern)

The dance is performed in a 2/4 and 3/4-time signature, therefore it entails that most of the steps in Pinilisa dance is aligned in its time signature.

## Conclusion

Based on the findings, the following conclusion were drawn:

1. The Pinilisa dance is an expression of the Ilocano culture that highlights five components that influenced the creation of the dance: political, social, physical, economic, and religious. This dance celebrates the abundant harvest of Pinilisa rice by emphasizing the process of planting, harvesting, and selling of the product, and its festivity. This dance is classified under occupational dance because it depicts the activities from planting to selling of the product. They performed it during their festival celebration, the Pinilisa Festival, to honor the people,

particularly the farmers, and to express gratitude for the year's abundant crop. This dance also falls within the category of rural lowland Christians and embodies the values of an Ilocano culture of being hard working and industrious, family-oriented, unified in their community (bayanihan), cheerful, and resilient and God-fearing.

2. The Pinilisa dance is performed by 3 to 8 pairs (boys and girls) and, throughout the dance, the boys dance with the "Al-o" while the girls dance with the "Bigao". The boys wear camisa de chino and trouser while the girls wear baro at tapis in white and violet colors. The step patterns or movements are based on the process of planting, harvesting, and selling of the product, and the festivity. The movements are walk, do-si-do, point, clockwise, counter-clockwise, pivot, hands on waist, lunge position, change step, four-step turn, heel and toe, change step, step point, grapevine, three-step turn, three-step turn with a point, cross waltz, and waltz. The most significant movements in the dance in local terms are Otso (infinity), Insud-sod, Pagbabayo and Pagtataep. The rhythmic pattern of the dance movement is a combination of 2/4 and 3/4-time signatures. The dance consists of twelve figures, including the introduction and Saludo with four sets of music, A, B, C, and D. It is also a combination of slow, moderate, quick, and fast flow of movements. Further, the Pinilisa music is composed by Mr. Calvin Paul I. Adrales, and the lyrics of the song were written by Manuel B Cabungcal, Jr., Ph.D., Lanie Marie C. Galla, Eduardo B. Sario, Ph. D, and Joel L. Reyes, Ph.D.

## Recommendations

Based on the findings of this study, the researcher recommends the following:

1. Pinilisa dance as a reflection of Ilocano culture
  - ✓ Sustain the teaching of Pinilisa dance among the residents and new generations emphasizing on culture bearers and mastery.
  - ✓ Revalidate and approve the adaptation of Pinilisa dance as an official folk dance of the town of Jones, Isabela by an



Executive Order sponsored by the Municipal Mayor and Sangguniang Bayan.

## 2. Pinilisa dance

- ✓ Use a light color of fabric and do not use silk fabric in creating the costumes. Make it simple but pleasant for the audience.
- ✓ Conduct a folk-dance seminar-workshop in the town that focuses on the Pinilisa dance and performance during the festival.
- ✓ Include Pinilisa dance competition and public presentation in every town fiesta.
- ✓ Create a street parade dance pattern based on the figures of Pinilisa dance.
- ✓ Include the dance in the repertoire of different cultural groups for appraisal and teaching of the dance in dance seminars, workshops, and conference.

## 3. Other recommendations

- ✓ Conduct a similar study using the result of this study as reference.
- ✓ Include the lyrics of the Pinilisa song in the music notation of Pinilisa music.
- ✓ Create an instructional material an input for significant use in Grade 7 PE classes, particularly in teaching folk dance

## Acknowledgement

The researcher wishes to express his gratitude to the following individuals, without whom this work would not have been possible.

**Dr. Mary Grace M. Bulatao**, to whom the researcher is personally grateful. Her advice, patience, unwavering support, charming compassion, and invaluable knowledge considerably enhanced the researcher's experiences and well-being as a graduate student. Her encouragement and support have made this study possible.

**Dr. Darwin Don M. Dacles, Dr. Macrino A. Raymundo, and Ms. Ronda L. Navalta**, the outstanding members of the examining panel who worked diligently in analyzing the paper with their encouraging remarks and recommendations that contributed to the success of this study;

**Hon. Nhel C. Montano, CPA**, the municipal mayor of Jones, Isabela, who supported and

approved the study with the purpose of uplifting and preserving the culture of his municipality;

**Mr. Jewelle Raymundo Felipe**, the current tourism officer, who was the constant companion of the researcher throughout and after data collection. He assisted the researcher in preparing the costumes and props, as well as communicating with all respondents;

Above all, the Almighty Father, the source of all, who has been the researcher's source of wisdom, bravery, and power throughout his quest.

Though these words may not be sufficient, the researcher gratefully acknowledges all of your genuine efforts. Thank you for your prayers and goodwill; may the good Lord bless you all.

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