
Development of Kapampangan Rituals into Street Dance Festivals

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INTRODUCTION

Today, it is widely upheld that to be educated at its most genuine sense, one must not only learn to appreciate the arts but must have rich opportunities to actively participate in creative work. The arts are languages that most people speak, cutting through individual differences in culture, educational background, and ability. They can bring every subject to life and turn abstractions into concrete reality. Learning through the arts often results in greater academic achievement and higher test scores (Hornedo, 1992).

Consequently, it may be said that the arts play an effective role in the transmission of culture and acquisition of new ideas. Culture, therefore, serves as the bank in which people invest their vast significant experiences and traditions learned, acquired, and formed in the past for the benefit of the people of today and the future.

Given the important roles of the arts in the lives of individuals and in the life of the nation, it is imperative to look into the kinds of arts, most specifically the dances, which have pervaded and helped in the shaping of culture in many human societies.

According to Folwer (2009), if human beings are to survive, they need all the symbolic forms (like dances) at their command because they permit them not only to preserve and pass along their accumulated wisdom but also to give voice to the invention of new visions.

Many Integrated Arts educators recognize that creativity is essential to the way we live and work today and contemplates how professional and cultural development will be reformed to discover new ways to foster creativity while providing a structure in which to produce and manage work in and outside the workplace (Perin, 2009).

Intensive arts training, most specifically dance, far from being impractical and elitist can prepare both teachers and students for life and work by developing in them the general skills and attitudes, the habits of heart and mind they need to prevail in postmodern society no matter what career they choose (Perin, 2009).

Always among the highest expressions of every culture, the arts teach us much about every historical period through its literature, visual arts, music, *dance*, and drama.

In the same regard, Sir Winston Churchill (1874 – 1965), an important British statesman once said, “A love for tradition has never weakened a nation, indeed it has strengthened nations in their hour of peril.” Indeed, dances and rituals are expressions of a society’s love for tradition for they serve as solace during stressful moments.”

As a consequence, rituals occur in all types of societies and many similar rituals appear in widely differing cultures. The details many differ widely from place to place, but there are many common elements and the occasions for the rituals are the same. Ceremonies and rituals fulfill certain basic human needs. Because most rituals are collective, they often foster cooperation and collaboration, and help to cement the ties that join individuals and communities together.

In a generic perspective, rituals are reflections of any cultural heritage. The music, steps, sequence of movements, formations and rhythmic patterns are ingrained in the creation of folk dances. To de la Vega (2007), the tradition in dance may not have flourished in the course of time and space attributed to diversified influences, but most likely it served as the springboard in the preservation of folk dances across ethnicity. This particular component of man's cultural heritage marks a comparatively unique stance worldwide in the realms of folk dancing.

Information from modern archeology, history, culturology and art critics corroborate the theory that festivals are the most ancient form of culture. Particularly, according to the well known Russian culturologist M.M. Bakhtin, "Festival is the first form of human culture".¹ Another Russian scholar, D.M. Genkin thought, states that "the deep roots of festivals disappeared into the childhood of humankind".² According to Polish scholar, K. Ghigulevskiy, "Celebrations took place in ancient times".³

To trace the source to just one ethnos is impossible; the deeper one researches this ethnos in history the more difficult it is to distinguish one nation from others.

According to archeological information, ancient and medieval sources, scientific hypotheses of philosophers, histories and culturologists, we can see something of the genesis and sources of festive-ritual culture. The first object of our research is hunting games, held before the hunt, and especially after successful hunts, as a solemn, joyful ritual. Zoological festivals appear to have been the most interesting. One festival (40-41 thousand years B.C.) was connected with the totem bear. The history of humanity shows festivals in all periods of its development, beginning from ancient times, to be one of the main forms of human culture. Created on the basis of people's needs, developed under the influence of the conditions of the natural climate, labor and mode of life, they are one of

the main parts of the sociocultural life of people. Every epoch gives birth to its own festivals and develops its own traditions. Some festivals have a long life, for example, "Navruz"; other festivals disappeared but after some time were restored, for example "Mekhrdzon". Many festivals were created in the context of a particular period of state government and ended with its creator or remained only as an historic memory. However, multifunctional festivals will continue as a most important sociocultural value through all ages.

Festivals are one of the most stable components of social life. They reflect the system and mode of the life of an ethnos, the means of life, its main critical moments and its sense of happiness. For this reason festivals constitute a "temporary ideal life". Beruny called festivals "the most important days in human life"; Makhmud Kashgary, "days of common joy and merriment"; Omar Khaem "heavenly time".

Dances and rituals, unlike many other works of art, are not fixed in time and exist only while being performed. They are integral and vital elements of culture. As a lover of culture, the researcher understands that without culture to claim, people are rootless and consequently drift through life without knowing or understanding where they came from, who they really are, or where they're truly going. At the same time this natural requirement of human existence was a foundation for the formation of festive traditions, which have been one of the most important forms of socio-cultural life throughout the history of humankind.

Folk dancing is a wholesome form of entertainment, enjoyed by children and adults whether as participants or spectators. It is a simple inexpensive recreation. Folk dances originate from the common people of a nation or region. There are dances that have developed without choreographers and they reflect the traditional life of the folk. Steps and patterns are passed on from one generation to another, gradually undergoing change. Many folk dances have their origins in

rituals-fertility, marriage, religious, or war-and express the character of the community who dance them.

In dance, experimental studies have been conducted which examine the physiological effects of various types of dance. Some examples of published experimental research studies include Leste and Rust's *Effect of Dance on Anxiety*, and Crain, Eisenhart, and McLaughlin's *Application of Multiple Measurement Approach to Investigate the Effects of a Dance Program on Educable Mentally Retarded Adolescents*. Still other studies have examined the cardiovascular fitness, flexibility, and strength of dancers, or such variables as age, gender, and the number of years in dance training in relation to the development of technical dance skill.

Most of the dance history texts that have been written depend heavily on bibliographical research of existing sources, including both primary and secondary citations. However, many shorter research articles and monographs involve in-depth historical analysis and original critical interpretation. As an example of the range and diversity of published research in dance history, the *Dance Research Journal* for Spring 1984 presented an international bibliography of dance history articles and books published in a single year, with 180 separate entries.

As investigated by Howard (2009), ritual expressions of heritage and identify with in a dance community, American Team Clogging. The scope of his thesis includes competitive team clogging which emerged through a spontaneous fusion of regional "big set" square dancing and improvised percussive footwork (otherwise performed solo) during a square dance competition at Asheville, North Carolina's Mountain Dance and Folk Festival in 1928 (originally known as the Rhododendron Festival). His study reveals how Applachian heritage, especially Western North Carolina (WNC) "folk" dance, is accessed and interpreted through team clogging on local, regional, and national levels in the United States.

Furthermore, Henry (2008) cited on the *Dancing from Past to Present: Nation, Culture, Identities*. In focusing on dance in relation to power and nationalist agendas, her study provides a welcome addition to a burgeoning anthropological literature on performative dimensions of political power in relation to the state. A useful introductory chapter by Buckland, outlining the central themes and framework for the study, is followed by eight essays in which researchers describe the way they have fruitfully employed ethnography and history as methodologies, not merely as separate means for sourcing data but, in productive combination, as an interpretive approach.

According to Curt Sachs's (2000) in his book, *World History of the Dance* gives an authoritative account of the development of the dance in earlier historical periods and in non-Western societies, however, recent critics point out that many of the sources that Sachs used were ethnocentrically biased, hence reflecting the "colonialist" misconception that Western European culture was the highest form of human civilization. Although he dealt seriously with non-Western, ancient, and other traditional dance forms, Sachs saw them not so much as autonomous cultural expressions with their own value system and symbolic meanings, but rather as primitive stages or elementary building blocks in the vertical development of Western art dance.

Moreover, JaleErzen made a research of the *The Dervishes Dance – The Sacred Ritual of Love*. The researcher cities that in the Sufi Way, the experience of the world and its perception is aesthetic in an ecstatic fashion. The awareness of the overpowering beauty of the world fills the heart with love and opens the mind to cosmic relations. The integration of reason, form-making and imagining, along with yielding the body and mind to the powers of the earth, is a total aesthetic in Sufism. In the Islamic world, humans' movement, the way they understand the process of time and space, depends are found in nature. They are not circular, which means they revolve and

repeat, but rather spiral. They grow and expand in a way that radiates from the center out. Many forms of the city order, architectural arrangement and movement pattern, including the basic orders of music and the representation of space in miniatures, comply with such an understanding of space and time. The Dervish Dance is in complete harmony with this understanding and with the cosmic movement.

As an example of growing specialization in dance research, Lawler's *The Dance in Ancient Greece* by Richard Bray (1998) which is a comprehensive study of relevant passages in Greek literature, archeological findings, surviving notation of early Greek music, and other anthropological and comparative sources of data. Based on Lawler's personal expertise in Greek classical literature and culture.

According to Des Tramacchi (2001) work deals with the sacraments of ecstatic dance rituals, as well as the ritual structures of dance within a cross-cultural context. The presentation draws on his work that he did for his thesis entitled: "Substantial Spirits: Substance and Meaning in Psychedelic Dance Parties and Rituals of Collective Ecstasy". In this thesis, he analyzes the ritual elements and structures of a range of dance rituals from different cultures using methodologies drawn from studies in religion and the anthropology of consciousness.

In fact, as stated by Gill (2011), the early Romans paid homage to the goddess Flora, who presided over flowers and fruits, at this time of the year and still earlier peoples worshipped the newly blossoming trees. All these elements come together in tradition of garland of flowers and circular dances around the May poles, still practiced in some rural areas.

In consonance, the study conducted by Widlok (2001), entitled "The illusion of a Future: Medicine Dance Rituals for the Civil Society for Tomorrow" pointed out that the medicine dance continues to be the main ritual of the *Haiomand* many

other groups of Southern African “*Bushmen*,” or “*San*.” It is therefore, an appropriate starting point for investigating the possibilities for developing a comparative model of the religion of hunter-gatherers. Hunter-gatherers, typically provide exceptions to anthropological models. However, carefully designed models, in particular those focusing on ritual form, not only facilitate comparison across space, for example between Africa and Australia as in this contribution, but also an understanding of the dynamics of ritual and religion over time. As studied by OfotsuAdinku William (1986), the National Theatre Concept: A Model for the development of Dance Education within the Ghanaian University System in 1955, the concept of the National Theatre Movement, which seeks to encourage models of traditional aesthetic forms in all creative development.

However, Widlok (1987) explains that a re-formulation of what came to be known as Bloch’s model of rebounding violence exhibits three aspects of the medicine dance, namely voluntary participation, forceful engagement, and relevance to everyday life. This characterization may hold not only for the case of the *Haiom*, but also for other hunter-gatherers elsewhere who no longer live in a world of “hunter among hunters” but increasingly in settings with a plurality of religious activities. Hunter-gatherer religious forms need not to be considered to be close to the beginnings of human religious activity but win an emphasis on personal autonomy, rituals like the medicine dance may give an insight into the religious practices of a future civil society.

**“IngBalenaAlangCultura
Anti yamongTaungalangCaladua”**

(A Town with no Culture is a Person with no Soul)

- Rev. Fr. Resty Lumanlan

It is a known fact that Pampanga is one of the most culturally and historically enriched provinces in the Philippines with so many historical towns under its territorial scope. One of such is Bacolor which, during the Spanish colonization, had been the capital of the Philippines under Gen. Simon de Anda.

Furthermore, Pampanga, is an interesting province in the country to explore in terms of culture and arts, most particularly ritual dances, festivals and games, hence it is a great source of research. More than the giant lanterns, distinct cuisines, delicious delicacies and architectures, *Pampanga* has rituals that secretly hide the unique way of the Kapampangan life. Preservation of these rituals could be done through dance particularly folk dancing and celebrations of festivals.

Moreover, Rivera (2004), reports that the *Aetas* of *Pampanga* have continued with their unique socio-cultural practices even in the face of modernization and sincere intervention of lowlanders and foreigners. Their tribal dances have not been influenced by the onslaught of other dances. They celebrate religious dances which are intended mainly in appearing spirits who makes the *Aetas* ill or unlucky. With some modifications to suit the public viewers, these dances can be shown during cultural presentations as part of cultural heritage.

According to Tomen (2008), rituals follow a prescribed set of standards – in terms of time, location, and action. Through repetition, the prescribed actions acquire a rhyme and rhythm of their own, making things habitual and mechanical, a part of one routine. Rituals are almost always anchored on traditions. There exists a point of reference, an original group

from which the meaning of activities is derived. Rituals are, thus, indicative of one's connections with the society at large, where everything runs according to cultural script.

As reported by Gutierrez (2011), Kapampangan have unique and diverse socio-cultural practices in the forms of rituals, folk and festival dances. The rich culture of the Pampangeños in the five towns of Pampanga gave its people an identity generating pride.

The ritual dances can be added as known folkdances in the future that can contribute to the identification of unique Kapampangan culture. Not only practicing the concept of traditionalizing but becomes an assurance that the ritual dances will not die naturally instead will also become progressive and continue to grow all the times if taught in Physical Education classes in Pampanga.

According to De vera (2012), Pampanga celebrates Sinukwan Festival on December coincides Pampanga Day, it is one of the most celebrated festivals in Central Luzon, where street dancing, free-interpretation, beauty pageant, fashion shows and food festivals are featured. The festival originated from the legendary "Haring Siku" of Mount Arayat who married "Mariang Sinukwan" and latter had three daughters namely, Malagu, Mayumi at Mahinhin.

Thus, it is but fitting and even more timely to take a look into the cultural identity and landscape of Pampanga, most specifically its dances and how they have evolved so as to basically lay the framework for the intellectual premise that cultural intelligences are influenced and molded by creativity, most specifically through participation in the various creative works and artistic preparations by the prime movers of information dissemination and knowledge building in any community, the **teachers**.

In essence, Dance is a discoverer, and its discoveries are the frontiers and landscapes of our creative mind. While our bodies play, the inner realms of our imagination grow, we

literally learn to see through dancing and creating, a world not only in front of us, but a deeper world suggested by the dance of our imagining self (Lewis, 2009).

This study has been conducted primarily to document Capampangan cultural activities which can be used to enrich the existing collection of local ritual and festival dances in strengthening awareness of one's local heritage.

In the process, the descriptions of Kapampangan cultural activities, instrumentation, costume, props, and choreography together with the implication in teaching Physical Education have been reconciled in order to provide relevant links in between and amongst these factors.

Also, this study aimed to record and preserve some rituals of the Kapampangans by developing them into streetdance festivals. The study has employed ethnographic descriptive method. An ethnographic research study requires descriptive study of a human society, based on data obtained primarily from fieldwork. The ethnographer immerses himself in the life of a social group in order to collect all the necessary data. The ethnographic method allows the researcher to completely understand different culture, and the behavior of the people who live in it (www.newworldencyclopedia.org). The present study likewise utilized historical method which relies on the past research results to determine answers to current questions (<http://www.typesofresearchmethods.com>). As a historical work, the researcher tried to understand and interpret three of the most distinct rituals in the province so as to formulate insights or draw conclusions about past occurrences. Data were categorized into primary or secondary sources. Primary sources include first-hand information, such as eyewitness reports and original documents. Secondary sources include second hand information, such as a description of an event by someone other than an eyewitness, or a textbook author's explanation of an event or theory.

Practically, a year of extensive work was devoted to data collection in which close observation and actual participation facilitated the documentation of the Kapampangan lifestyle in its indigenous cultural setting. The researcher's earlier familiarity with the terrain and the people made it easier for him to define geographical as well as the cultural limits of the area of the study and to locate and get in touch with the informants identified as active ritualists and their corresponding performances.

STATEMENT OF THE PROBLEM

The study aimed to analyze the development of Kapampangan rituals into Streetdance festivals. Specifically, it sought to answer the following questions:

1. How may the Kapampangan rituals be described in terms of:
 - 1.1. Origin;
 - 1.2. Nature; and
 - 1.3. Structure?
2. How may the Kapampangan rituals be developed into streetdance festivals in terms of:
 - 2.1. Dance choreography
 - 2.1.1. dance notations,
 - 2.1.2. steps,
 - 2.1.3. formation,
 - 2.1.4. costume, and
 - 2.1.5. props
 - 2.1.6. props
 - 2.2. Instrumentation
 - 2.2.1. melody?
3. Are there significant differences in the assessment of the respondents on the origin, nature, and structure of Kapampangan Rituals?

4. Are there significant differences in the assessment of the respondents on the Development of Kapampangan Rituals into Streetdance Festivals in terms of Dance Choreography, Steps, Formation, Costume, Props, Instrumentation and Melody?
5. What are the implications of the findings on the teaching of Physical Education?

NULL HYPOTHESIS

There are no significant differences in between the development of Kapampangan rituals into streetdance festivals in terms of dance choreography, costumes, props, instruments, and melody.

CONCEPTUAL FRAMEWORK

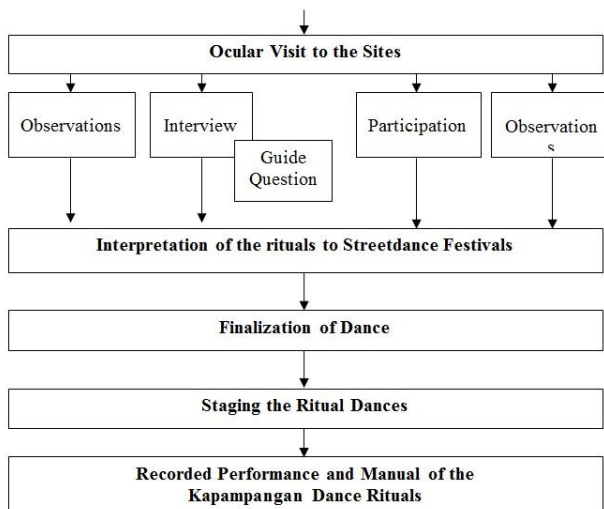
An ethnographic study requires thorough gathering of information regarding the rituals. Information needed are ritual history, dance choreography, culture and traditions and music. As such, the investigator reviewed as many available literature regarding ethnographic research and dance choreography. He also conducted an in depth study on how elements of culture and traditions are recorded and preserved.

As Marvin Harris and Orna Johnson (2000) points out, ethnography is a written description of a particular culture – the customs, beliefs, and behavior – based on information collected through fieldwork.”

The investigator followed the suggestions of Kraus (1992) in doing the descriptive and historical research where the former involved himself in the study and examined current practices in each town by gathering data, analyzing, and interpreting them in order to provide accurate pictures of the subjects at hand.

As suggested by Hilsendager (1991) the researcher utilized a variety of investigative techniques in conducting the

study. Direct observation; survey through the use of questionnaires or interviews which examined the practices over a period of time were conducted. The study was done in field situation. An anthropological observation of ritualistic practices were done by involving more than simply describing the outward manifestation of the rituals; instead the researched related the rituals to social custom, religious beliefs, and gender roles, and traced the relationship of the rituals to other practices. Thereby, the study's conceptual framework has been conceived.



RESEARCH DESIGN

The study aimed to record and preserve some rituals of the Kapampangans by developing them into streetdance festivals. The study employed ethnographic descriptive method. An ethnographic research study requires descriptive study of a human society, based on data obtained primarily from fieldwork. The ethnographer immerses himself in the life of a social group in order to collect all the necessary data. The ethnographic method allows the researcher to completely

understand different culture, and the behavior of the people who live in it (www.newworldencyclopedia.org). The present study likewise utilized historical method which relies on the past research results to determine answers to current questions (<http://www.typesofresearchmethods.com>). As a historical work, the researcher tried to understand and interpret past ritual events of the three rituals in the province. This is to reach insights or conclusions about past occurrences. Data were categorized into primary or secondary sources. Primary sources include first hand information, such as eyewitness reports and original documents. Secondary sources include second hand information, such as a description of an event by someone other than an eyewitness, or a textbook author's explanation of an event or theory.

A year of extensive work was devoted to data collection in which close observation and actual participation facilitated the documentation of the Kapampangan lifestyle in its indigenous cultural setting. The researcher's earlier familiarity with the terrain and the people made it easier for him to define geographical as well as the cultural limits of the area of the study and to locate and get in touch with the informants identified as active ritualists and performances.

Research Locale

This study has been conducted in the province of *Pampanga*, an area occupying 2,181 square kilometers (Pampanga Socio Economic Profile, 2001) which is rich in culture, arts and tradition. The province is composed of twenty (20) municipalities namely *Apalit, Arayat, Bacolor, Candaba, Florida Blanca, Guagua, Lubao, Mabalacat, Macabebe, Magalang, Masantol, Mexico, Minalin, Porac, San Luis, San Simon, Sasmuan, Sta. Ana, Sta. Rita, Sto. Tomas*, and two cities, the *City of San Fernando* and the *Angeles City*. However, the only towns included in the study were towns identified by the officials and staff of the Department of Tourism of

Pampanga, and the people familiar with the rituals under the study. The data gathered came from the towns of Sto. Tomas particularly Brgy. San Vicente (Area 1), Bacolor particularly Brgy. Cabambangan(Area 2), and San Fernando particularly Brgy. Sta. Lucia (Area 3) as shown in Figure 2. Figure 2 shows the exact locations of the identified research locales.

Informants and Respondents of the Study

The primary informants of the study were selected devotees, natives and dance educators of the identified towns where the rituals were observed and they passed the criteria set by the researcher. The ages of the informants and their experiences on the rituals and dances were utmost consideration. The informants, regardless of sex, provided data needed in the development of the dance. As to the respondents, the researcher identified dance experts who evaluated the validity and authenticity of the contents of the dances, natives of the towns, participants or devotees, and spectators of the rituals were made to evaluate in the festival dance created were faithful representations of the rituals. Dance experts were included in the study. Table 1 presents the distribution of the informants per area as to the steps, movements, and gestures required in the rituals. Table 2 presents the distribution of the respondent-evaluators of the ritual dances.

Sampling Technique

This study utilized the purposive sampling technique in the identification of the informants of the study. The Department of Tourism of *Pampanga*, through the assistance of the town officials identified the *barangays* which were included in the study. With the approval of the Barangay Captain of each area, the researcher identified devotees who actively participated in the rituals and dances of the *barangay*. The researcher interviewed at least 5 informants per town who qualified in the criteria set for

this purpose. In reiteration, the criteria are: rituals aged 75 years and above were the priorities of the researcher in conducting the study. Informants who are 50 years old and above, native of the town meaning he was born, present resident of the town and actively participating in the ritual.

Data Gathering Instruments

This study utilized five (5) types of research Instruments, namely: Photo and Video Recordings, Interview Guide, Documentary Analysis, Observation, and Participation and Questionnaire.

➤ Photo and Video Recordings

The researcher utilized still photo and video cameras to capture the details and documented the movements and gestures of the rituals and dances.

➤ Interview Guide

The structured interview guide was shown to the researcher's adviser, dances and rituals experts, and social studies instructors, cultural researches as well as to the spectators and participants of certain rituals and dances. Comments and suggestions to improve it were solicited from them. Suggested revisions were made before they were finally fielded in the different town to ascertain clarity of the content.

➤ Documentary Analysis

Pertinent documents were provided by Don Juan D. Nepomuceno Center for Kapampangan Studies at Holy Angel University, Institute of Kapampangan Studies at Angeles University Foundation, University Library of Angeles University Foundation, Pampanga Capitol Library and the Department of Engineering at Capitol of Pampanga, Angeles City Library, Department of Tourism of Pampanga, and the National Library, from San Guillermo Bacolor Church, Sta

Lucia Parish and Sto. Tomas Parish were reviewed. The documents contributed significantly in the writing of the histories of the rituals and dances and the identification of the research locales. The researcher also adopted the dance design of Francisca Reyes Aquino, National Artist for Dance, in notating the dances and rituals.

➤ **Observation**

Actual visitations to the towns to have a better understanding on the way of life of the people as well as actual observations and participations in the rituals and dances were done. The researcher took note of the correct and exact movements and gestures of the devotees and the behaviors of the spectators during the rituals and dances.

➤ **Questionnaire**

A questionnaire designed by the researcher was utilized to gather information needed in the assessment of the output of the study. Identification selection and arrangement of the items that were included in the questionnaire were done according to the suggestions of the expert respondents. The contents of the questionnaire were also faithfully validated by selected experts.

The questionnaire used a five point scale graduated as follows;

- | | |
|-------------------|----------------------|
| 5- Strongly Agree | 2- Disagree |
| 4- Agree | 1- Strongly Disagree |
| 3- Undecided | |

After the respondents answered the questionnaires, follow up interviews were made to confirm and clarify the given answers.

Statistical Treatment

This study utilized frequency and percentile ranks to determine the consistency and reliability of the ritual dances. For frequency distribution, counting of numbers of time the ratings were given by sample group on a particular topic of

investigation was done. The data then were plotted to establish patterns.

Percentile Distribution, the data gathered were subjected using the following formula

$$\text{Percentage} = P = f/n \times 100$$

Where

P = Percentage

f = Frequency

n = Population of the total number of respondent interviewed

The formula for the weighted mean is:

$$\text{W.M.} = \frac{\sum Wf}{n}$$

Where:

W.M. = weighted mean

W = weight for each of the response categories

f = frequencies under each weighted response category

n = total number of respondents

In order to facilitate the analysis and interpretation of data of the obtained weighted mean scores the researcher constructed an arbitrary set of gradated five points – scale.

| Statistical Range | Interpretation |
|--------------------------|------------------------|
| 4.20 – 5.00 | Strongly Agree (SA) |
| 3.40 – 4.19 | Agree (A) |
| 2.60 – 3.39 | Undecided (U) |
| 1.80 – 2.59 | Disagree (D) |
| 1.00 – 1.79 | Strongly Disagree (DA) |

In testing the null hypothesis of no significant difference between and among the assessment of the respondents on the origin, nature, and structure of Kapampangan rituals, Analysis of Variance (ANOVA) was used.

To determine which of the group have significant differences on their assessment on the development of Kapampangan rituals into streetdance festivals in terms of dance choreography, steps, formation, costume, props, instrumentation and melody, Multiple Comparison was used, specifically, the Tukey Kramer Multiple Comparison.

Research Procedure

The researcher asked permission to conduct this study from the *barangay*captains of the different barangays of *Pampanga* where the spectators and participants in the rituals and dances reside.

The researcher, together with some *barangay* officials conducted informal surveys and ocular visits to identify the informants who could be reliable sources of information in the study. After which, the exact dates of the data gathering were scheduled with the approval of the respective *barangay* officials and informants.

The researcher videotaped and took still photos on the actual execution of the rituals. Interviews and actual participation in the rituals were also conducted by the researcher to understand better the movements, the culture, and the rituals of each town.

Using the results of the interviews, participations and recordings as bases, the researcher came up with a dance rituals depicting the unique culture of the *Kapampangans*. The choreographed dance rituals were evaluated by selected dance experts, physical education teachers, cultural researchers, natives and devotees for the reliability and authenticity of the contents of three dance rituals. Based on these, recorded performances of different dance rituals were produced.

Several visits from September 2011 to June 2012 were conducted to obtain the necessary information from the identified informants and respondents.

Data Analysis

Trends and patterns of the rituals were carefully observed. The results of the careful observation served as bases of the analyses.

Significance of the Study

The impact of the dance festivals and rituals to education, community and culture to the people of *Pampanga* cannot be underestimated. It would be interesting and fruitful to study rituals which are regarded as the heart of the celebration of every town *fiesta* and other celebrations of each town. Aware of impact of the rituals on the life of the *Kapampangans*, the study made special focus on rituals for the selected towns in *Pampanga* for the following reasons:

Educators and Cultural Researchers. It will inspire educators and researchers to continuously discover the rich heritage and culture of the *Kapampangan*. It will provide materials in the teaching of local industry folklore and history. It will serve as basis of comparison of other rituals in the country.

Government and Non Government Organization. Leaders of each organization will have an additional material to use in the promotion of Kapampangan cultural heritage. Leaders of each organization will have a means to attract visitors from different places as part of the promotion of Tourism

Students. It will develop cultural appreciation among *Kapampangan* students that consequently will lead to the better understanding of their identity. It will inspire students to take pride of their rich cultural heritage. It will give a comprehensive description of the lifestyle of the *Kapampangan* communities, both then and now.

Scope and Delimitation

Rituals are the hidden and intangible treasures of Pampanga that need to be unveiled and be recognized. This study is solely focused on the different religious rituals that were developed into street dance festivals found in Pampanga. These rituals entail rhythmic activities and dancing movements found to be worth recording to be used in the teaching of high school physical education.

For the purpose of reliability, ritualists aged 75 years and above have been the priorities of the researcher in conducting the study. On the other hand, the informants included 50 years old and above, native of the town, meaning he/she was born in the town, present resident of the town and actively participating in the ritual. Dance teachers and social researchers were also included in this study. The expected output would be a manual covering history, choreography, instrumentation and costume and props, music, elaborate costumes and headdresses.

The primary informants of the study were selected devotees, natives and dance educators of the identified towns where the rituals were observed and they passed the criteria set by the researcher. The ages of the informants and their experiences on the rituals and dances were utmost consideration. The informants, regardless of sex, provided data needed in the development of the dance. As to the respondents, the researcher identified dance experts who evaluated the validity and authenticity of the contents of the dances, natives of the towns, participants or devotees, and spectators of the rituals were made to evaluate in the festival dance created were faithful representations of the rituals. Dance experts were included in the study. Table 1 presents the distribution of the informants per area as to the steps, movements, and gestures required in the rituals. Table 2 presents the distribution of the respondent-evaluators of the ritual dances.

SUMMARY OF FINDINGS

1. The Description of Kapampangan Rituals

1.1 Origin

All groups of responses projected unanimous beliefs and responses in terms of the origin of Kapampangan rituals. This statement is supported by the weighted means of 4.61-5.00 with the Descriptive Rating of Strongly Agree (SA)

1.2 Nature

Similar to the results of item number 1, all groups of respondents yield the weighted means of 4.79-5.00 with the Descriptive Rating of Strongly Agree (SA).

1.3 Structure

As to the structure of Kapampangan rituals, all respondents gave weighted means ranging from 4.83-5.00 with the Descriptive Rating of Strong Agree (SA). Noticeable, all results regarding the Kapampangan Rituals origin, nature, and structure fall under the Descriptive Rating Strong Agree (SA).

2. On the development of Kapampangan Rituals into Streetdance Festivals

2.1 Dance Choreography

2.1.1 Dance rotations.

Significant results on the development of the Kapampangan Rituals into Streetdance Festivals in terms of dance choreography. Dance rotation was shown by the Social Researchers and Participants/Performers as reflected in their means of 3.89-4.10 yielding the Descuptive Rating of Agree (A). However, only the item number five(s) got the Descriptive

Rating Strongly Agree (SA) in the Average Weight Mean of all Respondents.

2.1.2 Steps

In all eight (8) items, the respondents Scored weighted means ranging from 4.20-5.00 with the Descriptive Rating of Strong Agree (SA).

2.1.3 Formation

With regard to formation, all groups of respondents answered all the items with Strongly Agree (SA) as the descriptive rating supported by the weighted means ranging from 4.44-5.00 except for the Ritualests/Devoters group who had the descriptive rating of Agree (A) as reflected by the weighted mean of 3.98.

2.1.4 Costume

As to costume, the groups of respondents were unanimous in terms of their ratings of all the items as projected by their weighted means ranging from 4.49-5.00 with the descriptive of Strongly Agree (SA) worth mentioning, however is the respondents of Ritualests/Devoters for which has the weighted mean of 4.10 and a Descriptive Ratings of Agree (A)

2.1.5 Props

In terms of props, the responses of five groups of respondents range from 4.63-5.00 weighted means with the Descriptive Rating of Strong Agree (SA)

2.2 Instrumentation

All groups of respondents scored weighted means ranging from 4.31-5.00 with the Descriptive Rating of Strong Agree (SA)

2.2.1 Melody

The weighted means ranging from 4.83-5.00 with the descriptive ratings of Strongly Agree (SA) express that all

groups of respondents are one in their belief of the development of Kapampangan Rituals into Streetdance Festivals in terms of Melody.

3. On the significant differences on the assessment of the respondents on the origin, nature, and structure of Kapampangan Rituals.

On the Origin, the null hypothesis is not rejected at 0.05 level of significance as determined by the P-value of 0.214021. However, the null hypothesis on the Nature is rejected at 0.01 level of significance as reflected by the P-value of 0.000. Finally, the null hypothesis on Structure is also rejected as 0.01 level of significance with the P-value of 0.009.

Worthy to emphasize are the results through the Tukey Kramer test for differences between Means.

On the Nature of Kapampangan Rituals, the null hypothesis is accepted at 0.05 level of significance between the Ritualist / Devotees vs. Social Researchers. Same results is achieved between Ritualist / Devotees vs. P.E. teachers / Choreographers.

However, the null hypothesis is rejected at 0.01 level of significance between Ritualist / Devotees vs. Participants / Performers, Social Researchers vs. Participants / Performers, and P.E. teachers / Choreographers vs. Participants / Performers.

On the significant differences on the Assessment of the respondents on the development of Kapampangan Rituals into Streetdance Festivals in terms of dance choreography, steps, formations, costume, props, instrumentation, melody.

As reflected in the results of the Analysis of Variance, the null hypothesis on Dance Choreography, i.e. Dance Notations is rejected at 0.01 level of significance as supported by the P-value of 0.000166, the same rejection of hypothesis appeared in steps at 0.01 level of significance with the P-value

of 0.000, in Formation at 0.01 level of significance with the P-value of 0.002111, Costume at 0.01 level of significance with the P-value of 0.000, Props at 0.01 level of significance with the P-value of 0.000, Instrumentation at 0.01 level of significance with the P-value of 0.003831, and Melody at 0.01 level of significance with the P-value of 0.001735.

Regarding, the Tukey Kramer for Differences between Means on the significant differences in terms of Dance Choreography, i.e., Steps.

The null hypothesis is rejected at 0.01 level of significance between Ritualist/Devotees vs. Social Researchers. The same result is seen between Ritualist / Devotees vs. P.E. teachers / Choreographers, Social Researchers vs. P.E. teachers / Choreographers, Social Researcher vs. Participants / Performers, and Ritualist / Devotees vs. Participants / Performers at 0.05 level of significance. On the other hand, the hypothesis is not rejected at 0.05 level of significance between P.E. teachers/Choreographers vs. Participants/Performers.

Implications of the Findings in Teaching of Physical Education

Dancing is not only a vehicle of expression but more so a part in the enlistment of the province' dignity. After discovering the dearth of properly documented Kapampangan ritual and festival dances, the researcher came up with a collection of musical pieces, ritual and festival dances depicting the rich culture of the three towns in the Province of Pampanga which gave its people an identity generating pride.

The ritual and festival dances can be added as known folk/cultural dances in the future that can contribute to the identification of unique Kapampangan culture. Not only practicing the concept of traditionalizing but becomes an assurance that the ritual and festival dances will not die naturally instead will also become progressive and continue to

grow all the times if taught in Physical Education classes in Pampanga.

It will provide insight into the understanding of the cultural aspects of Kapampangans as well as important information about their simple lifestyle.

To the advantage of the academe, this study may enrich the existing line up of local and national dances taught in Physical Education Curriculum.

Ultimately, Pampanga's culture and tradition, if consistently preserved, will protect a better society that will eventually secure a peaceful and sustainable progressive province. The wealth of one's race is a source of inspiration in the ritual and festival dances to sustain and protect its intangible tradition.

CONCLUSIONS

Based on the findings, the following conclusions are hereby drawn.

1. All groups of respondents Strongly Agreed on the Development of Kapampangan Rituals in terms of origin, nature, and structure.
2. In general, all groups of respondents Strongly Agreed in all items regarding the Development of Kapampangan Rituals into Streetdance Festivals in terms of Dance Choreography such as Dance Notation, Steps, Formation, Costume and Props; and Instrumentation, like Melody.
3. There is no significant difference on the Assessment of the Respondents on the Origin of Kapampangan Festivals, however, the null hypothesis on the Nature and Structure is rejected.
4. Significant difference exists between and within groups on the Assessment of the Respondents on the Development of Kapampangan Rituals into Streetdance

Festivals in terms of Dance choreography, i.e., Steps. The same result appeared in Dance Notations, Formations, Costumes, Props, and Instrumentation like Melody.

5. The results of this study provided Physical Education and Non-Physical Education teachers the information on how they could be of help in the widespread of Kapampangan Rituals not only in the province, but even in the Region, and the country as a whole. This wake-up call will surely serve as a motivation so that concerned individuals in the field would spend more time introducing the very identity of Kapampangans; their Rituals.

Recommendations

In the light of the findings and conclusions drawn, the following are offered for recommendations.

1. School Administrators, P.E. teachers/choreographers must provide an avenue by which students learn and better appreciate their own Kapampangan Rituals that gave them a unique identity.
2. Lessons on the Kapampangan rituals must be included in the teaching of Physical Education and Humanities Subjects.
3. Studies on the status of Kapampangan rituals are recommended to evaluate whether these valued rights that reflect the rich culture of Pampanga are sustained and further developed.

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