

**FESTIVALS OF ILOCOS NORTE: A CONTEXTUAL REVIEW OF VALUES AND
CULTURE IN NORTHERN PHILIPPINES**

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ABSTRACT

The study was conducted to develop and validate a series of pamphlets on selected festivals of Ilocos Norte. The descriptive approach was used and adapted the research and development (R and D) methodology.

The social studies curriculum in the elementary and secondary schools in the Philippine K to 12 is designed to teach and strengthen the learners' knowledge and understanding of local history. Part of teaching the concepts is integrating cultural values that are manifested in the various localities' ways of life.

Research and studies on cultural festivals were surveyed and first hand interview with key informants in the various local government units were done to determine the historical origin and values that are manifested in the festivals. The results of the survey were used as bases in the development of pamphlets on selected festivals of Ilocos Norte that could be used in teaching local history and values.

The pamphlet comes in a series (1-6) form and has the following parts namely: A Cultural Celebration, The Town and Its People, Social Organization, A Reflection of the People's Culture, and The Cultural Values and Highlights. Festivals were chosen based on their geographical place of origin. Hence, all the festivals were equally represented. Two festivals, Currimao's *Dinaklisan* and Pasuquin's *Dumadara* were chosen from the coastal area, from the upland area are Carasi's *Magdadaran Talip* and Dumalneg's *Panagwawagi*, and from the lowland area are Batac City's *Empanada* and Dingras' *Ani*. The study showed that similar cultural values are shared among the people in the lowland area as well as in the coastal and agricultural villages. They are occupational in nature due to their practice of desirable values relevant to their means of survival. On the other hand, the tribal people in the upland area manifest their own cultural values of brotherhood, peace, courtesy and solidarity since they came from a long period of war against other tribal groups. These cultural values are manifested in their celebration through dance parade and street pageantry.

The researcher used a five-point scale instrument, and a panel of experts evaluated the developed pamphlets of selected festivals in Ilocos Norte in terms of its content, technical and instructional qualities.

The results of the validation were presented, interpreted and analyzed using the composite mean and revealed that the material is useful in teaching local history as manifested by the highly satisfactory rating with an overall mean of 4.69. Comments and suggestions of the panel of experts were incorporated in the final editing of the pamphlets.

As a tool for learning, the developed pamphlets on selected festivals of Ilocos Norte are valid and useful in local history as well as values education classes. Hence, the development of this material will greatly help in enhancing contextual learning and understanding as well as inculcating positive values among learners.

Keywords: cultural festival, Philippine fiesta, socio-cultural values, instructional material, local culture

1. METHODOLOGY

1.1 Research Design

This study is descriptive in nature and made use of the research and development (R&D) method in developing a material for instruction necessary for teaching and learning. Qualitative data were analyzed through thematic analysis based on coding scheme while quantitative analysis was employed in the validation.

The study passed three stages namely planning stage, development stage and validation stage. In the planning stage, the researcher conducted a bibliographic survey of Ilocano festival researches to identify the selected festivals under study. In the development stage, the researcher employed the key informant interview (KII) method with local key informants, focused group discussion (FGD) as well as observation. Conversations with the tribal chieftains and other community members of the upland were analyzed through coding method with the help of their tribesmen. Data gathered were organized and analyzed and were used as primary information in the writing of the pamphlets on Ilocano festivals necessary for teaching local history and values education. The material is dubbed as Pamphlets on Selected Festivals of Ilocos Norte. It comes in series form as there are six out of twenty three festivals in Ilocos Norte that were being studied. The pamphlet has several parts namely: A Cultural Celebration, The Town and Its People, Social Organization, Reflection of Local Culture and Cultural Values and Highlights. The final stage is the validation of the instructional material by a panel of experts. The results of the validation became the basis for the refinement and final revision of the pamphlet on the selected festivals of Ilocos Norte.

1.2 Locales of the Study

This study was conducted in six local government units in the province of Ilocos Norte. They were identified based on their geographical location. The lowland area is categorized into two according to their location namely agricultural (Batac City and Dingras) and the other being coastal (Pasuquin and Currimao). On the other hand, the upland municipalities are composed of Dumalneg and Carasi.

1.3 Population and Sample

This study made use of the purposive sampling to identify the festivals of Ilocos Norte based on their geographical location. The areas of study were categorized into three. Two festivals were chosen from the upland, two from the coastal and two from agricultural area, respectively. The population considered in this study includes the natives of the six selected municipalities and one city.

The researcher interviewed permanent residents from the selected localities who were identified by the City/Municipality Tourism Council knowledgeable of their respective festivals.

As an offshoot of the study, pamphlets on the selected festivals of Ilocos Norte were written and evaluated by ten experts who were selected purposively to validate the said material.

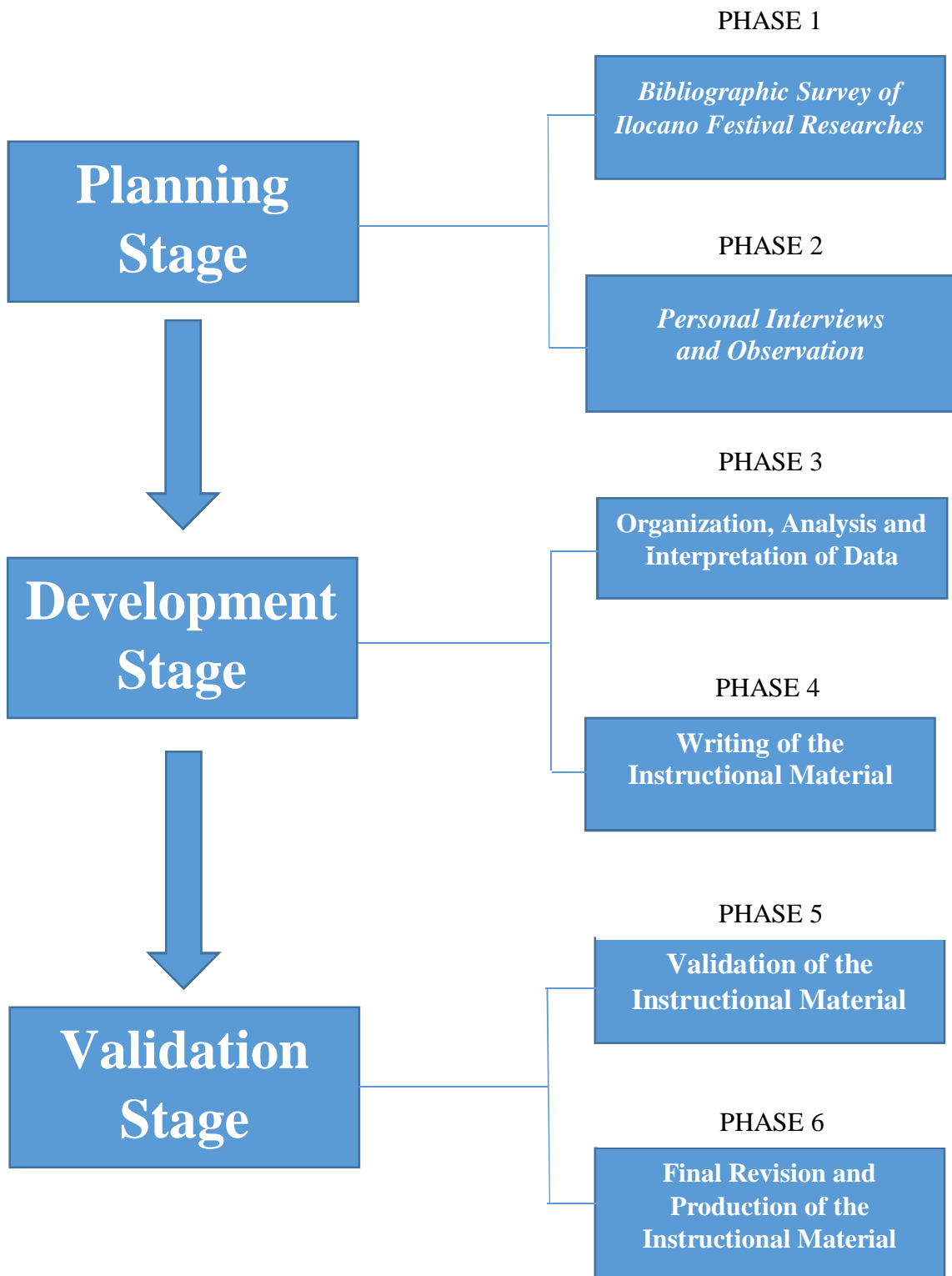


Figure 1. Schematic Diagram Showing the Steps Followed in Developing the Pamphlets on the Selected Festivals of Ilocos Norte.

1.4 Data Gathering Procedure

For a more comprehensive analysis and interpretation of the selected Ilocano festivals, the following were employed using the research and development (R&D) method.

The planning stage included activities undertaken by the researcher prior to the development of the material. The researcher conducted a bibliographic survey of related festival researches available. The review of related literature and references were of great help at the onset of the study where similar cases and events of significance were obtained for additional information and knowledge to the study being conducted. This was also necessary to identify the festival and locality as subject of the study. Out of twenty three festivals of Ilocos Norte, six were chosen. These festivals are the *Dinaklisan* of Currimao and *Dumadara* of Pasuquin for the coastal area; the *Magdadaran Talip* of Carasi and *Panagwawagi* of Dumalneg for the upland area; and the *Empanada* of Batac City and *Ani* of Dingras for the lowland area. Video footages of previous celebrations provided by the local government units of chosen festivals were also reviewed to get additional information and knowledge on how these festivals are celebrated.

After identifying the festivals included in the study, the researcher upon the approval of the research adviser and members of the advisory committee made a letter of request to various municipal and city mayors whose areas are subject of the study. After the approval of the said letters addressed to mayors, the researcher conducted one-on-one interview to key informants using an adapted guided questionnaire (Ibalio, 2006) which was modified to suit the study. Document analysis of video footages and keen observations with key informants were also employed to gather firsthand accounts and experiences about the festival. People who were identified by the City/Municipal Tourism Council were tapped as key informants in this study who are bonafide residents of the respective local government units where the festivals are being celebrated. The researcher asked for the approval of the key informants to conduct interview through a letter approved by the research adviser, members of the advisory committee and the graduate school. Hence, the key informant interview (KII) and the focus group discussion (FGD) methods were employed. A structured interview guide was utilized in gathering data on the various aspects of the festival.

The development stage involves the writing of the pamphlets. Data gathered from bibliographic survey of Ilocano festival researches, personal interviews with key informants and observations were collated and analyzed. Some of the conversations with the tribal chieftains and other community members of the Yapayao speaking tribe of Dumalneg and the Isnag speaking tribe of Carasi were transcribed directly by the researcher with the help of their tribesmen. Direct quotations from key informants were transcribed and was presented, analyzed and interpreted in the study by the researcher for an authentic and accurate result of data.

Based on the information gathered from the personal accounts and experiences of key informants and review of video footages, the pamphlets on selected festivals of Ilocos Norte were developed.

The validation stage was the final part of the research study. The pamphlets were validated by a panel of experts based on the following criteria: content, technical and instructional quality using a Likert rating scale. The panel of experts was composed of ten (10). It included a professor of the social sciences, a high school teacher, a dance choreographer, a provincial tourism officer, a chieftain of a tribal community, a textbook evaluator, and three municipal tourism officers.

Finally, the results of the validation were taken as bases for the revision and finalization of the research output.

1.5 Research Instruments

This study used two instruments which aided the researcher in answering the research questions:

- a. **Structured Interview Guide.** The interview guide is composed of twelve questions. It was used to gather data regarding the various domains such as the historical origin and other components of the festivals being documented. It was adapted from Ibalio (2006) with modifications for the purposes of this study found in appendix A.
- b. **Likert Rating Scale.** It was used by the panel of experts in evaluating the instructional material and is composed of statements with corresponding numerical rating system. It was adapted from Nolasco (2011). The researcher delimited the areas into three namely content, technical and instructional qualities for the purpose of validating the pamphlets developed in the study.

1.6 Data Analysis

This study made use of the descriptive statistics, such as frequency, percentages and weighted means to quantify and describe the data gathered.

Frequency and percentages were used in determining the common practices and values evident in the celebrations as well as the suggested possible educational resource in the promotion and preservation of Ilocano cultural values.

In scoring the respondents' responses to the items in the evaluation checklist, the following scale developed by Likert was employed: 5 (Highly Satisfactory-HS), 4 (Very Satisfactory-VS), 3 (Satisfactory -S), 2 (Needs Slight Improvement-NSI), and 1 (Needs Much Improvement-NMI).

The computed mean was used to determine the validity of the material. The means were interpreted using the following range of values with their corresponding descriptive interpretations: 4.51-5.00 (Highly Satisfactory-HS), 3.51-4.50 (Very Satisfactory-VS), 2.51-3.50 (Satisfactory-S), 1.51-2.50 (Needs Slight Improvement-NSI), and 1.00-1.50 (Needs Much Improvement-NMI),

2. FINDINGS

The first part presents the results of the bibliographic surveys and personal interviews to key informants on the conduct of the selected festivals of Ilocos Norte. It is observed that cultural values are embedded in these various festivals. The second part describes the validity of developed brochures of the selected festivals of Ilocos Norte as evaluated by the panel of experts.

2.1 Socio-Cultural Values Reflected in the Selected Festivals of Ilocos Norte

As a part of understanding the cultural values of the province, festivals with a minimal amount of printed documents were taken into consideration such as the festivals of the coastal areas- the *Dinaklisan* of Currimao and *Dumadara* of Pasuquin, the festivals of the upland- the *Magdadaran Talip* of Carasi and *Panagwawagi* of Dumalneg, and the festivals of the lowland- *Ani* of Dingras and *Empanada* of Batac City, respectively.

In every festivity lies their ways of life as people. Their social organization which developed throughout the years manifests their cultural values as people living within the same community. Ilocos Norte is gifted with various cultural celebrations that reflect the upland and lowland culture where values are collectively shared among these various groups of people.

Based on the table, festivals in the coastal area have similar cultural values to that of festivals in the agricultural area. These areas in the lowland have similarities in their cultural values

such as gratefulness, perseverance, patience, religiosity and resilience. This is because of the effect of Christianity. Its impact is manifested on the cultural value of religiosity as seen in the fluvial parade and community Mass at the onset of every festivity. The festivals in the lowland are festive for they give honor and thanksgiving to their patron saints, showing strong faith in God. This became a unifying factor among the town folks thus made them a God-loving people.

Table 1. A checklist on the similarities and differences of the dominant cultural values manifested in the various festivals of Ilocos Norte.

Cultural Values	Festivals in Ilocos Norte					
	Lowlands				Uplands	
	Agricultural		Coastal		Magdadaran Talip Festival	Panag-wawagi Festival
	Ani Festival	Empanada Festival	Dinaklisan Festival	Dumadara Festival		
Artistry	√	√	√	√	√	√
Brotherhood					√	√
Close Family Ties	√	√	√	√	√	√
Cooperation	√	√	√	√	√	√
Courtesy					√	√
Gratefulness	√	√	√	√		
Hard Work	√	√				
Industry			√	√		
Loyalty	√	√			√	√
Patience	√	√	√	√		
Peace					√	√
Perseverance	√	√	√	√		
Religiosity	√	√	√	√		
Resilience	√	√	√	√		
Solidarity					√	√

The indigenous people of the province particularly in the upland area share the same unique characteristics in their formation of values through their festivals. Preservation of their ways of life is evident in their tribal dances. They adhere to the continuity of their lineage as a distinct people in the context of preservation and culture promotion. The cultural values of respect for elders, brotherhood and appreciation of the century-old traditions are observed through staging their tribal dances.

2.2 Socio-Cultural Values

Festivals in Ilocos Norte share distinct cultural traits as reflected in the various components of their festivities. They are the following:

Artistry. In the *Dinaklisan* and *Dumadara* dances, performers depict the fishing vocation using the *daklis*, a traditional fishing net, including other traditional fishing gears such as *salakab* (cover pot), *banting* (push net), and *tabukol* (cast net). Props are hand-made with artistic designs relevant to the daily routinary activities of fishing. The value of artistry is manifested in these materials. The idea among the town folks to come up with a festive attire goes with intricate designs and ornaments especially on the women's *Maria Clara* costume. Blue is the unifying color of the festivity which represents the sea.

Traditionally, dance steps are likened to the movement of schools of fish in the sea. The performance of these dances is usually accompanied by a group of active drum and lyre corps. These activities among the people uplift the value of artistry.

In an interview with a grade school teacher in Pangil Elementary School in Currimao, she said:

“Ti lugar mi (Currimao) ket maipagpanakkel ti ka probinsyaan gapu iti kinarambak ti panang selebrar mi iti Dinaklisan. Addaan dagitoy nanumo nga agtutubo mi nga mangipakita iti kinalaing da iti salsala.”

[Our place is a pride of the province due to our celebration of the *Dinaklisan*. We have the youth who artistically graces the celebration with their dancing prowess.]

On the other hand, the value of artistry is also evident in the upland festivals through the indigenous costumes worn by the dancers such that of the *Talip* of Carasi and *Darepdep* of Dumalneg. The intricate designs of their costumes are handmade like any other tribal groups in the Philippines. It goes with ornaments such as stones, shells and other native materials that can be found in the Isnag community. The *Talip* like that of *Tadek* is accompanied by the tapping of the gong and *gengeng* and an ancient wooden drum called *ludag*.

The value of artistry of the town folks in the lowland areas are shown in the choreography of the festival dance where rural ways of life are depicted especially farming and the making of *empanada*. Costumes are designed with colors that go with the usual colors of the agricultural sector such as green and yellow for the *Ani* and orange for the *empanada*. Costumes are handmade with elaborate details showing the simplicity of the Ilocano farmers' way of life. Materials used in agriculture are also evident in the performance. Other traditional activities staged in their dance performances include the value of artistry are courtship, wedding and other folk traditions. The performance is accompanied by drums and sometimes a recorded folk song.

According to a 56 year-old Tourism Officer of the province of Ilocos Norte and a native of Batac City:

“Napnuan iti ragsak ti panangrambak mi iti Empanada Festival nangruna ta addaan kami kadagiti agtutubo a sipupuso a tumulong iti pannakaangay iti naindaklan a selebrasyon. Iti siyudad, adda pay dagiti grupo ti aktibo ken agkakasirib a koryograpers a mangidadaulo ken mangpappapintas iti selebrasyon bayat iti inda panangisuro iti sala Empanada ken nadumaduma pay a salsala. Dagitoy ti mangipakita ti kinapatteg ti pamilya, agrikultura ken kultura ti panagkaykaysa kas Ilokano.”

[Celebrating the Empanada Festival is full of happiness because of the utmost support tendered by youth groups in facilitating the said celebration. The city is endowed with choreographers with artistic skills and talent who spearheads the teaching of the *Empanada* dance and other folk dances. These are evidences of Batac having a tradition of close family ties, love for agriculture and unity and cooperation as Ilocano people.]

Brotherhood. Recollecting the era of brotherhood is a result of the bloodshed among the warring tribes in the past. It is not only a commemoration of the peace pact but the fusion, acceptance and respect of culture through friendship, intermarriage and unity. This cultural value is evident in the staging of the *Darepdep* of Dumalneg wherein performers showcase the culture of peace and oneness.

In a conversation with a Sangguniang Bayan Member and Tourism Council Officer, she said:

“Yana panang selebrar mi ka Panagwawagi kid Dumalneg ngam isa nga pakasinnan ka yana kina baknang na kultura mi nga Isnag. Panagbulon mi owno panagkaykaysa mi yana mangipasingan ka yana kinaballang ya kina unag na panagwawagi mi, a kas isa nga tribo kaid probinsya tado nga Ilocos Norte.”

[Through the celebration of *Panagwawagi* (brotherhood) Festival here in Dumalneg, we are capable of showcasing our rich cultural heritage in the context of brotherhood and a united Isneg tribe in the province of Ilocos Norte.]

Furthermore, a 20 year-old college student and a permanent resident of the town added:

“Dakami nukwa nga agtutubo yana bimmadang nga namari kadayana matiryales nga mausar ka panagsalo nu annan nga mapaspasangangan yana panang selebrar mi ka Panagwawagi.”

[We, the youth are the ones helping our tribemates in preparing and making the materials and props needed prior to the celebration of the *Panagwawagi*.]

Close family ties. In the coastal area, this value is manifested through shared responsibility among the members of the household. The love of parents to their children is manifested through the *panagdaklis*. The father goes to fish to feed his family while the mother together with some of the children sell the catch to consumers. At the end of the day, they dine together and share stories of their experiences. It is also a time for the older children to teach their younger siblings to be obedient and respectful to their parents and elderly and for parents to orient and remind their children on the importance of developing good manners and right conduct.

Similar results have been discovered as to close family ties as a socio-cultural value manifested in the festivals in the upland area. The cultural values of love and loyalty among visitors and family of the deceased are observed. It is evident among Isnags of Carasi in their performance of the *Mangwagwag*. Another display of this value is the *talip* for wedding simply called *Talip*. In the *Talip*, performers show the love and loyalty of husband to his wife and parents to their children by means of protecting them from any harm by all means. At a young age, children are taught the values of courage and determination to face life’s daily challenges. This is true to hunting and fishing activities. Therefore, the cultural value of close family ties is true to every indigenous family in the upland.

The Agro-Industrial fair on the other hand in the lowland area is popular to many businessmen and traders during their respective festivals. The value of close family ties is evident among the members of the family. Households put up together their stalls and work in harmony in the selling of their agricultural products. They sell these to consumers and at the same time grace the festivity with their friendly smiles and decorative stalls filled with a variety of farm products.

Cooperation. The cultural value of unity and working together is evident in the *Panagdaklis* and *Dumadara* dances. During these activities, fishermen throw their *daklis* over a school of fish and folks align themselves and sway their hips pulling the big net ashore. The catch is then divided and carried in a *bigao* (bamboo trays) by the *aglaklako ti ikan* (fish vendors) for sale to households in the community, to the market, down to *compradoras* (middlemen).

According to a senior government employee and fisherman’s wife in Currimaos, she stressed:

“Kalpasan ti panagdaklis, sigud nga agrambak dagiti pampamilya dagitoy nga agdakdaklis. Kangrunaan a mangpunno ti kasapulan ti pampamilya da dagiti ikan a maala iti baybay. Gapu ti kinagaget ken kinakired dagiti agdakdaklis, ti pamilya da ket sitatarabay kadakuada iti kaadda da iti taaw bayat ti panagluwalo iti Santo patron. Ti imas ti panagkaykaysa a kas pamilya ket maimatangan iti panagsasango da iti nabendisyonan a panganan iti lamisaan.”

[Right after fishing, families of these fisher folks celebrate. These catch (fish) fresh from the sea supplement the needs of the family. With patience and vigor among fisher folks, their families' concerns are shown in their being together praying to their patron for a safe fishing. The love and close family ties are evident among these families in their practice of eating together their blessed meal.]

Such value is also reflected in the *Darepdep* tribal dance of Dumalneg and the *Talip* of Carasi. The spirit of *bayanihan* is shown in their dance steps like dancers holding hands together symbolizing brotherhood. The dance showcases the value of cooperation among Isnags through hunting, farming and fishing as an integral part of their sustenance for daily living. Such socio-cultural value is also evident in the lowland area wherein farming as a major economic activity promotes synergy among the town folks. This cultural value has been an integral part of every festival in the lowland. From the planting of agricultural products such as rice to the making of finished goods such as the *empanada* ready for distribution, they manifest a culture of utmost industry through shared responsibility.

Courtesy. The socio-cultural values of courtesy and respect to elders are other important cultural values embedded in the festivals in the upland area. As per tradition of these indigenous groups, the elders are the ones who play the native musical instruments that give life to the celebration. They are also considered experts in dancing the *Darepdep* and other *Talip* tribal dances. The tribal community joins the festivity with the *panglakayan*, the *padal*, the *adingil* and other members of the Tribal Council as the most esteemed guests. The value of courtesy is attributed to these tribal people for they observe the highest mode of respect to elders of the tribal community. These make them distinct from other groups of people in Ilocos Norte.

In a dialogue with a 58 year-old former Chieftain of the Carasi Tribal Council and the incumbent head of the Municipal Planning and Development Council (MPDC), he explained:

“Daya Isnag ket tribo nga naayat ya pada na nga tolay lalo ya pagsayaatan se paglintegan da ya pamilya da. Masingan ya kultura da ya panagiin-nayat babaen ya respeto se naimpapusuan nga panang taming da ya anannana ka da ya nun una ngam itudda, panagbubulon da ya myembro da ya pamilya da ya panag ubra da ya taltalon da se respeto da ya lal’lahi ka da ya bab’bay man la kuma kadaya attawa da se la annannana’a da.”

[The Isnags are a group of people who are loving to their fellow men especially to their family’s general welfare. The culture of close family ties is evident through giving of respect to elders, working in harmony as one family especially in farm works and respect to women such as their wives and children.]

Gratefulness. In the coastal area, the idea of socialization among the town folks is evident in the *tuno-tuno* (grill) activity right after a bountiful harvest. Their gratefulness as manifested in their smiles is shown with their families as they gather together and celebrate the fruits of the sea. Through community singing accompanied by guitars, sharing stories of their experiences at the sea and boodle fights, they create a community of grateful and happy people.

Similar cultural value is also shared with people in the lowland area through the performance of the various folk dances and dance showdown. With these, the value of gratefulness is greatly manifested. Performers dance gracefully the *Empanada* and *Ani* with their big smiles. The toilsome task of being a farmer or a cook is of no equivalent to the output that is being completed and presented out of their love and effort. These festivals showcase the products of labor among Ilocanos with gratefulness and pride.

Hard work. This is a distinct socio-cultural value among the people in the lowland area. The people were able to preserve their rich agricultural traditions through festivals made possible by the collective efforts of the people. The value of hard work is evident such as the farming activities of the town folks as seen in their *Panagani* and *Empanada* dance. The people manifest a community of people with utmost discipline toward work as shown in these dances.

Industry. Cooperation and unity is manifested greatly in the festivals of the coastal area as they are an integral part of becoming industrious communities. The value for love of labor is manifested as the fisher folks wake up early in the morning ready for the *panagdaklis*. At night, all the materials needed for the *panagdaklis* the next day are prepared before they go to sleep.

In a dialogue with a 50 year-old fisherman and permanent resident of Pasuquin, he said:

“*Ti panagdaklis ket saan nga asi-asi a trabaho. Saan lang a tured ti pakinakem ken pigsas iti kasapulan no di ket dedikasyon. Kasapulan iti puso ken panag kankannaysa dagiti agdardaklis tapnon iti kasta ket napinpintas metlaeng iti makalap iti tengnga iti taaw*”.

[Fishing is not an easy task. It does not only account for physical strength but a heart full of dedication. Cooperation among fisher folks should be observed for a more bountiful harvest.]

Loyalty. The *Talip* of Carasi and *Darepdep* of Dumalneg are living testimonies of the indigenous culture that has survived the challenges of extinction. Through these cultural festivals, socio-cultural values are transferred in such a way that the next generation will learn to appreciate, practice and promote the rich heritage of their forefathers. Hence, these festivals are an avenue for the indigenous people to continue their long established tradition of courtship, wedding, burial, thanksgiving and other ways of life through cultural preservation and continued observance.

On the other hand, the love of people for agriculture has been manifested in the agricultural areas of the province. As such, they render loyalty to the farmlands by utilizing it and advancing its production necessary for sustenance and economic survival. The dance drama of *Ani* showcase the loyalty of farmers to the abundant blessings of their rich farmlands while the *Empanada* dance depict the never ending love of the Ilocanos in patronizing the delicacy and its toilsome preparation.

Patience. In the coastal area, the *panagdaklis* is a toilsome task. It is a vocation that requires proper motivation and acceptance by heart. The value of patience is manifested by the villagers as they wait for the return of the *bangkas* (fishing boats) ashore to share whatever the fisher folks were able to catch in the sea. Selling of the catch is a role of the women. They usually meddle within and outside the community especially to their *sukis* (consumers who frequently buy goods from sellers).

This socio-cultural value is also manifested in the festivals of the lowland such as the *Ani* dance where dancers portray the toilsome task of agricultural life yet rewarding for their experience of a bountiful harvest. Likewise, the process of making *empanada* in Batac City through the *Empanada* dance is another manifestation of this socio-cultural value. It starts from the planting of rice (*panag-raep iti pagay*), harvesting rice (*panag-ani iti pagay*), planting, harvesting and cooking of mungo beans (*panagluto iti balatong*), grating papaya (*panag-gadgad iti papaya*), eggs catching (*panagala iti itlog*), sausage making (*panagaramid iti longganisa*), preparing rice dough (*panagaramid iti bel-laay*), cooking empanada (*panagluto iti empanada*), and eating *empanada* (*panangan iti empanada*).

Peace. The establishment of peace pact among the indigenous tribes of Ilocos Norte marked the beginning of the era of peace in their respective communities. This is being celebrated and recollected through the *Darepdep*. It is a tribal dance accepting the culture of peace and brotherhood. This made the indigenous group of Ilocos Norte distinct from other groups in the region. The dance is of great significance for the Isneg’s never ending search for goodwill and

service to fellow members of the indigenous community. With this, they have a very high regard towards the attainment of an indigenous community with social order and never ending peace. This socio-cultural value is considered by these people the greatest legacy of their forefathers.

Perseverance. The observance of patience and cooperation in dealing with the challenges of the sea is manifested through the *Panagdaklis* and *Dumadara* dances. In here, performers show the perseverance of the fisher folks by means of establishing camaraderie and positive outlook through collective effort to come up with a good catch. Fisher folks take turns to rest and whenever the *daklis* is filled with fish, they altogether pull the rope while others prepare for the placement of these catch in the boat.

Festivals in the lowland on the other hand also manifest the value of perseverance in accomplishing a task for a day all throughout the year such as farming and on the other side, coming up with a delicacy to solve starvation through the *empanada*. The spirit of collective effort and hard work gave light to the staging of these festivals.

Religiosity. Faith in God is commonly shown in coastal festivals. This is evident in the conduct of a fluvial parade. People give honor to their patron saint as they ride in festive *bancas* (fishing boats) adorned with *banderitas* (colorful flaglets) and fresh flowers. A thanksgiving mass is also an integral part of these coastal festivals. It is in here where people gather to recollect and to give thanks to the Lord for the abundant blessings of the sea.

According to a 20 year-old performer of *Dinaklisan* dance and a permanent resident of Currimao, he said:

“Kanyami nga agsalsala iti Panagdaklis, marikna mi iti puspuso mi iti kinaasideg mi ken Apo a Namarsua bayat iti panagsalsala mi nu piyesta mi. Maipakitaan a dakami a taga-igid ti baybay ket addaan iti sibay ni Apo kangrunaan na nga iso iti mangmangted iti taraon mi iti inaldaw aldaw aggapu iti taaw.”

[To us dancers of the *Panagdaklis*, we feel in our hearts the presence of the Almighty God in our performances during our town fiesta. This activity of us from the coastal area proves that we are sheltered in the love of God through abundant blessings from the sea.]

The value of religiosity on the other hand specifically in the lowland area was established due to the introduction of Christianity particularly Roman Catholicism. The people were able to come up with the value of gratefulness as manifested in giving honor and praise to their patron saint before planting, during the farming season and after harvest. Likewise, this value is incorporated in the dance steps of the *Empanada* and *Ani*.

In an interview with a 20 year-old student, resident of Dingras and performer of the *Ani*, she stressed that:

“Ti panangrambak mi iti Ani Festival ti ili mi a Dingras kas ti dadduma pay nga selebrasyon ti probinsiya a kaseknan ti agrikultura ket napnuan iti adal. Nangruna iti panagayat iti panagtalon kas maysa a bokasyon ken iti panangrambak ken panagyaman iti nasantoan a patron iti ili. Gapu iti Diyos Apo, naaddaan tayo iti daga a nabaknang a paggapwan ti amin. Gapu kadagitoy isu a maang -angay iti kakastoy a selebrasyon.”

[Our celebration of the *Ani* Festival of Dingras like any other town in the province in line with agriculture is full of values. The love for farming as a vocation and devotion to the patron saint is evident due to abundant blessings from the fertile lands. These are the reasons why these celebrations are being observed in these agricultural communities.]

In addition, a 56 year-old local farmer of Batac City, added:

“No ayatem ti ilim, ayatem ti trabahom, ayaten naka met ni Apo
a Namarsua. Saan [mo] laketdi liplipatan ti agyaman.”

[If you love your home town, your work, God will love you in return.
And remember not to forget to give thanks.]

Resilience. The ability of the town folks to adjust to the ever changing conditions of coastal life is reflected in the *Panagdaklis* and *Dumadara* dances. The tradition of fishing requires a lot of patience and perseverance. At times, fishermen go home with a catch not meeting the demand of the community. Sometimes they go home with an empty hand. With this scenario, the town folks still have the spirit to become strong and hopeful despite all odds. This is evident in their heartfelt prayers to their patron saint and offering of marine products to the Church for a more bountiful catch.

In the lowland area, this socio-cultural value is manifested in the performance of the *Ani* and *Empanada* dance drama. The *Ani* dance shows the people's unity in the sharing of available resources whenever chaotic conditions in their harvests occur. This is also depicted in the *Empanada* dance drama that during and after the Second World War, the value of resilience among the people is evident when the problems of starvation arise caused by the scarcity of resources. With this problem at hand, a family of good cooks started to make a delicacy which could serve as a complete meal for the Ilocano family, using what is locally available in their agricultural lands and in their poultries. This family produced what is today known as the Batac *Empanada*.

Solidarity. Through the acceptance of the peace pact made by the forefathers of the indigenous people of Ilocos Norte, strengthening the bondage of brotherhood and peace is highly observed. The product of this act is the utmost value of solidarity among the people. This is manifested in their *Panagani* dance or the *talip* dance for farming. In here, performers show cooperation and unity among the people in their farming, hunting and fishing activities. Whenever there are disasters, they go hand in hand in helping their fellow tribesmen. This cultural value manifests the solidarity of the indigenous community in the upland as one people.

Festivals in Ilocos Norte are occupational in nature for agriculture is the main source of livelihood among the lowlanders in such a way that fishing or the *panagdaklis* is also true to people in the coastal areas. The economic values of hard work and determination to accomplish a task are evident as portrayed in the various dance parades and showdown in these festivities.

There are three cultural values that are highly evident in all the festivals. Be it in the lowland or upland, these values are regarded as indispensable cultural values that define the Ilocanos and the indigenous groups of Ilocos Norte. These are the cultural values of artistry, close family ties and cooperation. These values are embedded in every festival and are seen in their dances. These dances are the main highlight of the festivals gracefully performed by their dancers in their glamorous costumes and colorful props.

These cultural celebrations in Ilocos Norte ignited every Ilocano the desire to preserve these cultural traits distinct from other cultures with great pride. This move is strongly represented by no less than the incumbent governor of Ilocos Norte, Madam Imee R. Marcos by launching the *Tan-ok ni Ilocano* dance festivals competition. In line of the idea of preservation, the researcher documented the festivals to come up with pamphlets of selected festivals of Ilocos Norte in series form to foster awareness, appreciation and eventually preservation of the unique socio-cultural values of the Ilocanos.

2.3 The Instructional Educational Material on the Festivals of Ilocos Norte

As an output of the study, the researcher came up with a pamphlet in series form on the festivals of Ilocos Norte that is reflective of the people's socio-cultural values. The material is intended primarily for the teaching of local history and values education. A print media was developed in the form of a pamphlet. It is a small thin book or magazine that contains pictures and information about a place, product or event. This will be used as a supplementary reading material in local history classes as well as a material to promote the tourism industry of the province.

The concept of media may refer to communication tools used to store and deliver information. Print media play a dominant role in the learning process. It has a potential to shape personalities, change the way we perceive and understand the world and our immediate reality. The role of print media in the process of education is of great importance. Print Media like newspapers, journals and magazines are the basic oldest channels of communication between one source to the other (Tibias 2014).

With the inclusion of the teaching of local history in the elementary and junior high school, the curriculum that has been implemented has not yet prepared enough teaching resources to supplement the teaching and learning process. Hence, this study has come up with a set of materials in series form to answer the problem of lack of instructional materials in the said field.

In a conversation with one of the evaluators, he further stressed the significance of documenting cultural festivals in the province for localized instruction:

“It is a must to document these gatherings of every municipality and city to showcase their values as a community of people. With the documenting of these various festivals in Ilocos Norte, the traditions of this group of people will be passed on to the next generation. And with this tangible material, their culture will never be forgotten.”

Exploring the cultural traditions and ways of life of Ilocos Norte are embedded in the material of this study for it is the main concern of the researcher to answer the need for additional resources not only in the teaching of local history but also for culture preservation, promotion and appreciation.

A 26-year old neophyte teacher in the DepEd shared her experience in the teaching of Grade 3 local history with limited resources. She said:

“Napintas ti mangisuro ti elementary lalo nu madanonan iti istorya iti naggapwanan iti maysa nga lugar. Ngem awan met kas karigat na nu agkurkuran ti pagadawan dagitoy nga leksiyon. Aglalo ket ti ubbing ket kagusto da dagiti colorful pictures nga makunkuna.”

[It is very interesting to teach children in the elementary grades especially the concept of local history. But due to minimal resources that are available, it is harder to meet the necessary needs of these children since they are more interested to lessons with colorful pictures.]

She further emphasized that additional instructional materials along the teaching of local history be made possible to enhance the prior knowledge of the learners on local terms. With this thrust, active participation and values integration among these learners are expected at a higher level.

Inspired by the results of the survey of the various festivals of Ilocos Norte and their cultural values, the researcher developed a pamphlet in series form to teach local history with the following parts:

A Cultural Celebration. This is an ethnographic postscript discussing the nature of the festivity and the expected activities that are being conducted by the local government unit.

The Town and Its People. It contains the geographical location of the place of the festivity as well as the historical and ethno-linguistic origin of its people. It also shows some of the scenic spots worth visiting in the area.

Social Organization. It presents the structure of social relations of the people in the community where the festival is being celebrated and their relations between subgroups and institutions.

Cultural Reflection. It discusses the cultural activities of the festival that lead to values formation among the members of the community and the community of learners.

Cultural Values. It presents the core principles and ideals that are manifested in the various components of the festivity such as their traditions, beliefs and rituals.

Highlights. It showcases the aesthetics of the festivity through a series of pictures that show other elements of the celebration as well as other significant information about the place and its festivity.

A solution to the problem of teaching local history particularly on the cultural values of Ilocos Norte was given great importance through documenting some festivals to further aid teachers in making classroom discussions livelier, fun and more interactive. This is made possible with the aid of printed materials such as this.

2.4 Validity of the Instructional Material on the Selected Festivals of Ilocos Norte

This section presents the results of the evaluation by the panel of experts on the validity of the material with regard to its content, technical and instructional quality. The panel of experts was composed of ten members. One is a tourism officer of the province of Ilocos Norte; three are professors from Mariano Mariano Marcos State University wherein two are dance specialists and the other teaches social science courses; another is a textbook and instructional materials evaluator and a lecturer in various national and international research forums; another is a former tribal chieftain and DepEd secondary school principal; a member of a tribal council and incumbent Sangguniang Bayan member is also a member of the panel; a tourism graduate and evaluator of brochures and promotional handouts on various tourists spots in Ilocos Norte was also tapped; another is a municipal staff and tourism officer; and one DepEd secondary school teacher and at the same time a dance choreographer.

The panel of experts evaluated the pamphlets on the bases of content, technical and instructional quality. The results of their validation are further elaborated and explained in the succeeding discussions.

2.4.1 Content

Table 2 below presents the content validity of the pamphlets on selected festivals in Ilocos Norte. It shows that the content of the pamphlets on the festivals of Ilocos Norte is *highly satisfactory* as shown by the overall mean of 4.63. This only means that the contents of the pamphlets used concepts that are informational, clear and easy to understand. It makes use of sentences and words that are concise and clear. Aside from that, it presents up-to-date information and are arranged in a logical sequence. It helps make lessons in local history clearer and more interesting to students. Moreover, it incorporates the use of local terms for accuracy, contextual and localized teaching.

Validators confirmed by saying that:

“The presentation of facts in the material aided with pictures will be of great help in localized teaching of the cultural values and traditions of Ilocos Norte through its various festivals.”

Table 2. Mean ratings of validators for the content of the instructional material on the festivals of Ilocos Norte (n=10).

Criteria	Mean	OVERALL RATING
		Descriptive Interpretation
Content:		
1. use concepts that are useful and informational.	4.61	Highly Satisfactory
2. are clear and easy to understand.	4.67	Highly Satisfactory
3. use sentences and words that are concise and clear.	4.44	Very Satisfactory
4. present up-to-date information.	4.89	Highly Satisfactory
5. are arranged in a logical sequence.	4.83	Highly Satisfactory
7. incorporate the use of local terms for localized teaching.	4.78	Highly Satisfactory
8. are accurate.	4.17	Very Satisfactory
Composite Mean	4.63	Highly Satisfactory
Legend:	Range of Mean	Descriptive Interpretation (DI)
	4.51-5.00	Highly Satisfactory (HS)
	3.51-4.50	Very Satisfactory (VS)
	2.51-3.50	Satisfactory (S)
	1.51-2.50	Needs Slight Improvement (NSI)
	1.00-1.50	Needs Much Improvement (NMI)

The result of the validation affirms that the pamphlets on the selected festivals of Ilocos Norte are valid in their content.

2.4.2 Technical Quality

Table 3 shows the technical quality and validity of the instructional material on the festivals of Ilocos Norte.

With the overall mean of 4.60, the pamphlet is described as *highly satisfactory* by the panel of experts. This means that the pamphlet is rich in graphic designs. It has designs that are suited to the content with varied concepts that have colorful designs. It emphasizes a deeper understanding of the content through the use of picture clips with clear and artistic layout. Thus, emphasized unity and clarity of designs. It is also handy and user friendly.

Table 3. Mean ratings of validators for the technical quality of the instructional material on the festivals of Ilocos Norte (n=10).

Criteria	OVERALL RATING	
	Mean	Descriptive Interpretation
Technical Quality:		
9. is rich in graphic designs.	4.56	Highly Satisfactory
10. has designs that are suited to the content.	4.67	Highly Satisfactory
11. has concepts that have colorful designs.	4.44	Very Satisfactory
12. emphasizes deeper understanding through pictures.	4.67	Highly Satisfactory
13. uses clear and artistic lay-out.	4.39	Very Satisfactory
15. is handy and user friendly.	4.89	Highly Satisfactory
Composite Mean	4.60	Highly Satisfactory
Legend:	Range of Mean	Descriptive Interpretation (DI)
	4.51-5.00	Highly Satisfactory (HS)
	3.51-4.50	Very Satisfactory (VS)
	2.51-3.50	Satisfactory (S)
	1.51-2.50	Needs Slight Improvement (NSI)
	1.00-1.50	Needs Much Improvement (NMI)

As validated by experts, they said that:

“The material is eye catching and interesting. It has a variety of pictures that arouses learners’ interest to study local history.”

The result confirms that the pamphlets are valid in terms of technical quality.

2.4.3 Instructional Quality

Table 4 below presents the validity of pamphlets of selected festivals in Ilocos Norte as evaluated by the panel of experts.

With an overall mean of 4.83, the material is rated *highly satisfactory*. This indicates that the instructional material has concepts that are readable, interesting and reader friendly. It also discusses concepts that are understandable and provides up-to-date information, thus, can be a supplementary resource material in teaching local history. Furthermore, it provides opportunities for active participation among students. More importantly, it helps develop desirable values among learners.

The validators claimed that:

“Topics are arranged in their proper sequential order.”

“It is a very nice reading material, very informative and useful in teaching local history.”

The result therefore confirms that the pamphlets on selected festivals of Ilocos Norte are valid in terms of technical quality.

Table 4. Mean ratings of validators for the instructional quality of the material on the festivals of Ilocos Norte (n=11).

Criteria	Mean	OVERALL RATING
		Descriptive Interpretation
Instructional Quality:		
16. has concepts that are readable.	4.89	Highly Satisfactory
17. is interesting and reader friendly.	4.89	Highly Satisfactory
18. discusses concepts that are understandable.	4.83	Highly Satisfactory
19. provides up-to-date information.	4.72	Highly Satisfactory
20. can supplement the lessons in K to 12 local history.	4.94	Highly Satisfactory
21. provides opportunities for active participation.	4.67	Highly Satisfactory
22. develops desirable values.	4.83	Highly Satisfactory
Composite Mean	4.83	Highly Satisfactory
Legend:	Range of Mean	Descriptive Interpretation (DI)
	4.51-5.00	Highly Satisfactory (HS)
	3.51-4.50	Very Satisfactory (VS)
	2.51-3.50	Satisfactory (S)
	1.51-2.50	Needs Slight Improvement (NSI)
	1.00-1.50	Needs Much Improvement (NMI)

2.4.4 Summary of Evaluation

Table 5 presents a summary of the evaluation made by the panel of experts on the three aspects of the pamphlet namely: content, technical and instructional quality.

The contents of the material were found to be *highly satisfactory* (4.63). It shows that the contents of the pamphlets are valid. The result further indicates that the contents of the pamphlet are of great help for localized and contextual teaching of concepts in local history. The results adhere to the requirement of a good instructional material. The panel of experts gave a *highly satisfactory* rating (4.60) on the technical quality of the material. This implies that the technical aspect of the pamphlet matches its contents and the level of aesthetics of an ideal supplementary reading material.

Table 5. Mean ratings of experts in the three categories of the instructional material on the festivals of Ilocos Norte (n=10).

Category	Mean	OVERALL RATING
		Descriptive Interpretation
1. Content Quality	4.63	Highly Satisfactory
2. Technical Quality	4.60	Highly Satisfactory
3. Instructional Quality	4.83	Highly Satisfactory
Composite Mean	4.69	Highly Satisfactory
Legend:	Range of Mean	Descriptive Interpretation (DI)
	4.51-5.00	Highly Satisfactory (HS)
	3.51-4.50	Very Satisfactory (VS)
	2.51-3.50	Satisfactory (S)
	1.51-2.50	Needs Slight Improvement (NSI)
	1.00-1.50	Needs Much Improvement (NMI)

Lastly, the instructional aspect was rated *highly satisfactory* (4.83) by the panel of experts. This only show that the pamphlets on the selected festivals of Ilocos Norte developed is a good supplementary reading material to teach local history. Moreover, the pamphlets are value laden,

thus, helps develop positive values among the learners. In view of this, the teaching and learning of local history becomes more fun, interesting and engaging among learners.

As evidenced by the *highly satisfactory* rating (4.69) given by the panel of experts, the pamphlets on the selected festivals of Ilocos Norte are therefore valid.

Summary of Findings

Based on the results of the study, festivals in the coastal area have similar socio-cultural values to that of festivals in the agricultural area. These areas in the lowland have similarities in their socio-cultural values such as gratefulness, patience, religiosity and resilience. This is due to the introduction of Christianity. The festivals in the lowlands are festive for they give honor and thanksgiving to their patron saints. It became a unifying factor among the town folks thus made them peaceful and God loving people.

The indigenous people of the province on the other hand, particularly in the upland area share the same unique characteristics in their formation of values reflected in their festivals. Preservation of their ways of life is evident in their tribal dances. They adhere to the continuity of their lineage as a distinct people in the context of preservation and culture promotion. The cultural values of respect for elders, brotherhood and appreciation of the century-old traditions are observed through staging their tribal dances.

Of the festivals that are being studied, there are three socio-cultural values that are highly evident. Be it in the lowland or upland, these values are regarded as indispensable cultural values that define the Ilocanos and the indigenous groups of Ilocos Norte. These are the socio-cultural values of artistry, close family ties and cooperation.

Aside from the socio-cultural values mentioned that are true to all the festivals being studied, there are also those values that are unique only to a certain geographical area. Lowland places particularly the agricultural area share with them unique value of hard work. On the other hand, a unique value found in the dance festivals in the coastal area is industry. Similar socio-cultural values are also shared by these two geographical areas. These are the values of artistry, close family ties, cooperation, gratefulness, patience, religiosity and resilience. With these findings, festivals in the lowland and coastal areas are said to be occupational in nature.

These socio-cultural values are embedded in every festival in the Philippines and are evident in their festival dances seen during dance parade and other dance performances like that of the selected festivals of Ilocos Norte being studied.

Validity of the instructional material on the festivals of Ilocos Norte. In line with the idea of culture preservation, the researcher documented the festivals to come up with a reading material in pamphlet type that will enhance the teaching of local history and values education as well. The pamphlets developed was rated *highly satisfactory* (4.69) by the panel of experts. This result indicated the validity of the material.

The content of the pamphlet on the selected festivals of Ilocos Norte is *highly satisfactory* (4.63), hence valid. As to its technical quality, the panel of experts rated the material *highly satisfactory* (4.60). This affirms the validity of the material in terms of its technical quality. Lastly, the instructional quality was also rated *highly satisfactory* (4.83), hence the pamphlet on the selected festivals of Ilocos Norte is valid.

3. CONCLUSIONS

Based on the account of the data presented, the following conclusions were drawn:

The province of Ilocos Norte is rich in its cultural heritage. The socio-cultural values of the people reflect the century-old traditions and way of life of the people. In every geographic area comes with it a set of socio-cultural values that are unique and others that are true to other areas. Festivals in Ilocos Norte are religious and occupational in nature for they depict the concepts of survival and faith to God as reflected in their festival dances. These socio-cultural values of the people are the binding force that unites them through many generations.

Through this study, a pamphlet in series form was developed and validated for informational/educational purposes particularly in teaching local history and values education and at the same time a material for tourism promotion of the province. The material was validated by the panel of experts with a rating of highly satisfactory (4.69). The high overall mean indicated that the material is valid in terms of its content, technical and instructional quality.

4. RECOMMENDATIONS

Based on the findings and conclusions, the research offer the following recommendations:

The pamphlets on selected festivals of Ilocos Norte is recommended for use as supplementary reading material in teaching local history as well as values education in the elementary and junior high school levels. The production of these pamphlets therefore is essential to both the education sector and Local Government Units (LGUs) to realize its purpose.

The Local Government Units (LGUs) through the Provincial Government of Ilocos Norte should establish linkages with the National Commission on Culture and the Arts (NCCA), the National Historical Institute (NHI) and Mariano Marcos State University (MMSU) to support local studies on culture and the arts so as to have a variety of available resources not only on Ilocos Norte festivals but also to Ilocano history as a whole.

Similar research is recommended to include all other festivals celebrated in Ilocos Norte to come up with a complete series of pamphlets on festivals celebrated in the province. The output of the present research study may be a sample or model in the development of other resource and reading materials.

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