

# Ang pagpanulo sa baybayon sa poblacion, carles, iloilo: contemporary dance essay ...

[Art & Culture](#), [Dance](#)



Chapter I is divided into six parts, namely: (1) Background of the Study, (2) Purpose of the Study, (3) Significance of the Study, (4) Definition of Terms, (5) Delimitation of the Study and (6) Summary.

Part One, Background of the Study, discusses the basic information about the study, the importance and rationale of the chosen topic, and its potential conceptual framework of the study.

Part Two, Purpose of the Study, states the research and production and specific questions.

Part Three, Significance of the Study, cites the benefits that would be derived from the results of the study.

Part Four, Definition of Terms, defines the important terms used in the study for purpose of clarity and understanding.

Part Five, Delimitation of the Study, identifies what are included in the study.

Part Six, Summary, summarizes all about the genre used by the researchers in their study.

### Background of the Study

Contemporary dance is a genre of concert dance that employs compositional philosophy, rather than choreography, to guide unchoreographed movement. It uses dance techniques and methods found in ballet, modern dance, and post modern dance, and it also draws from other philosophies of movement that are outside the realm of classical dance technique.

The term “ contemporary dance” is sometimes used to describe dance that is not classical, broad way style jazz or folk dance. The hallmark of the

contemporary dance is an awareness of the limitations of form. Sub-genres recently defined by dance critics include non-dance, conceptual dance and pedestrian company. Unlike classical ballet, contemporary ballet often utilizes ground work and dancers often perform in bare foot.

Contemporary dance that was developed in U. S. and Europe in the 20th century is a reaction to traditional ballet. Precursors included Loie Fuller and Isadora Duncan. Formal teaching of modern dance began with the establishment of the Denishawn Schools by Ruth St. Denis and Ted Shawn in 1915. Many of their students, principally Doris Humphrey and Martha Graham, further contributed to modern dance's definition as a technique based on principles of fall and recovery (Humphrey) and of contraction and release (Graham).

Movement often stressed the expression of emotional intensity and contemporary subjects rather than focusing on the formal, classical, and often narrative aspects of ballet. Later developments included a revolt in the 1950's against Graham's expressionism, led by Merce Cunningham, whose choreography included ballet technique and the element of dance.

Balance is one of the characteristics of contemporary dance, it is the ability to maintain the centre of gravity of the body while minimizing postural sway. It is a state of bodily equilibrium characterized by complete stillness, void of opposing forces on all sides.

Breathing is the spontaneous taking in and giving out of air from the lungs, the product of the visible movements of the ribcage and abdomen. Centering

is critical to stay focused and avoid distractions. It helps to stay in the moment and release past and future thoughts, worries and plans. Centering is the weight of the body somewhere between the heel and the big toe.

Gesture is a form of non-verbal communication in which visible bodily actions communicate particular messages, either in place of speech or together and in parallel with spoken words. Gestures include movement of the hands, face, or other parts of the body. Gestures differ from physical non-verbal communication that does not communicate specific messages, such as purely expressive displays, proxemics, or displays of joint attentions. Gestures allow individuals to communicate a variety of feelings and thoughts, from contempt and hostility to approval and affection, often together with body language in addition to words when they speak.

Posture is the position or attitude of a person's body. Static posture is the posture of a person standing, sitting, or lying still; dynamic posture is posture in movement. Correct posture results in the body being aligned so that the centre of gravity passes through the centre of the body and the position is maintained with a minimum of effort. If the body is off-centre, compensatory movements are made. This sets up stresses and strains that can result in aches and pains, particularly in the back.

Rhythm is used in dance to keep in time with the music and to make the dance look more interesting. Dance techniques and movement philosophies employed in contemporary dance may include: The contemporary ballet is a form of dance influenced by both classical ballet and modern dance. It takes

its technique and use of point work from classical ballet, although it permits a greater range of movement that may not adhere to the strict body lines set forth by schools of ballet technique. Many of its concepts come from the ideas and innovations of 20th century modern dance, including floor work, balletic movements and turning of the legs.

According to Alexander, Alexander technique as an education or guidance system to “ improve posture and movement, and to use muscles efficiently.” The Alexander technique denotes both the educational methods used by Alexander teachers and individual bodily awareness methods taught.

Bartenieff Fundamentals are an extension of Laban Movement Analysis developed by Irmgard Bartenieff, who trained with Laban before becoming a physiotherapist. A set of concepts, principles and exercise that apply Laban’s movement theory to the physical or kinesiological functioning of the human body.

Contact improvisation is a dance technique which points of physical contact provide the starting point for exploration through movement improvisation. Contact improvisation is a form of dance improvisation and is one of the best-known and most characteristic forms of postmodern dance.

Dance improvisation is the creation of improvised movement and it is associated with 20th century concert dance but it’s not exclusive to that genre. Development of improvised movement material is facilitated through a variety of creative explorations including body mapping through body mind

centering, levels, shape and dynamics, sensory experiences through touch or contact improvisation, and perceptual schema.

Contrary to popular belief dance improvisation is not only about creating movement but it is also defined as freezing the body from habitual patterns. Dancers and singer Michael Jackson combined improvisation in both of those definitions, insisting that he had an interest in performing a dance to Billie Jean only if he could do it in a new way each time.

Horton technique in 1920s, ' 30s, ' 40s, dancer and choreographer Lester Horton developed a dance technique based on Native American dances, anatomical studies and other movement influences. In addition to create his technique and choreograph a number of works, Horton established the Lester Horton Dance Theatre, one of the first theatre dedicated to modern dance in the U. S., in Los Angeles in 1946. (It closed its doors in 1960).

Release technique is an umbrella term that encompasses a variety of different corporeal that emphasizes efficiency of movement. Emphasis is placed on breath, skeletal alignment, joint articulation, ease of muscular tension and the use of gravity and momentum to facilitate movement.

Release work appears as part of somatic paradigm, whereby subjective, internal experience of the body is valued alongside objective, analytic outside view of it. The development of release technique has strands in therapeutic movement techniques, such as Feldenkrais, Alexander Technique, Cranio-Sacral Therapy etc., and also from dance specific practices, drawing from modern and postmodern, as well as Eastern

movement philosophy and practices such as Yoga and Martial Arts.

Practitioners include Erik Hawkins, Doris Humphrey and Mary O'Donnell Fulkerson.

The researcher's purpose was to conduct a study on the concept, characteristics of contemporary dance genre as well as on " Ang Pagpanulo sa Baybayon sa Poblacion, Carles, Iloilo." The researchers likewise aimed to produce a contemporary dance focusing on how the Carleseños catch crustaceans. Through dancing, this study hoped to contribute to the field of contemporary dance and to the Philippine folklore as a general knowledge about " pagpanulo sa baybayon."

The researchers inputs of the study were the conceptual literature of contemporary dance, production concept or synopsis, production inputs were composed of the costumes, props, qualified dancers, budget, and contemporary dance music.

The researchers strategies were the library method, internet surfing, interview and observation method was employed. Gathering information needed in this production process was included. Formulating the production concept and synopsis, finalizing of choreography, audition for qualified dancers, rehearsing, polishing and blocking were also used.

The output of the study was a contemporary dance production entitled " Ang Pagpanulo sa Baybayon sa Poblacion, Carles, Iloilo."

Research Purpose

This study aimed to determine the basic concept and characteristics of contemporary dance. It likewise aimed to find out the styles and techniques of contemporary dance. Production Purpose

This study aimed to produce a contemporary dance depicting “ Ang Pagpanulo sa Baybayon sa Poblacion, Carles, Iloilo.”

Research Inputs

Conceptual literature of contemporary dance

Production concept or synopsis

Production Inputs

Costumes

Props

Qualified dancers

Budget

Contemporary dance music

Purposes of the Study Inputs of the Study

Processes

Research Methodology

Library method

Internet surfing Interview

Observing

Production Design



Formulating of the production concept and synopsis

finalizing of the choreography

Audition of the qualified dancers

Rehearsing

Polishing

Blocking

“ Ang Pagpanulo sa Baybayon sa Poblacion, Carles, Iloilo”: A Contemporary Dance

Output of the Study

Figure 1: Flow of chart showing the purposes, inputs, processes, research methodology, production design and output of the study. Purposes of the Study

This study aimed to determine the basic concept and characteristics of contemporary dance. It likewise aimed to find out the styles and techniques of contemporary dance.

Specifically, it sought to answer to the following questions: 1. What is contemporary dance?

2. What are the styles and techniques of contemporary dance? 3. How did contemporary dance evolve?

4. What is “ Ang Pagpanulo sa Baybayon sa Poblacion, Carles, Iloilo?” 5.

What is the history of Poblacion, Carles, Iloilo?

Furthermore, this study aimed to produce a contemporary dance depicting “ Ang Pagpanulo sa Baybayon sa Poblacion, Carles, Iloilo.” To attain this purpose, this question was asked: 1. How are the variations of movement of

contemporary dance employed in the study depicting “ Ang Pagpanulo sa Baybayon sa Poblacion, Carles, Iloilo?”

### Significance of the Study

The result of the study would hopefully be beneficial to the following:

To the choreographer, who may acquire additional knowledge and a new movement vocabulary to serve as a guide in their choreography.

To the dancers, this may enhance their skills and knowledge on what contemporary dance is all about. This may likewise serve as an inspiration in making their own choreography.

The Carleseños, this may serve as a means of appreciation in tracing “ Ang Pagpanulo sa Baybayon sa Poblacion, Carles, Iloilo.”

Lastly, to the future researchers, this study may serve as their reference for the future study.

### Definition of Terms

For purposes of clarity and understanding, the following words were given their operational and conceptual definitions.

Contemporary Dance- is a genre of concert dance that employs compositional philosophy, rather than choreography, to guide unchoreographed movement.

In this study, contemporary dance refers to the kind on genre in dance that the researchers had choreographed.

Panulo- is a way of gather shellfish during low tide, however, it is done at night with the use of petroleum gas or torch of bundled palm fronds to lure

shrimps and crabs which will be finished out with sharp knife, or with the dexterity and enough courage by hand.

In this study, panulo refers to the operational title of the researcher's production.

Torch- is a fire source, usually a rod-shaped piece of wood with a rag soaked in pitch and/or some other flammable material wrapped around one end.

Torches were often supported sconces by brackets high up on walls to throw light over corridors in stone structure such as castle or crypts.

In this study, torch is one of the props used in the production.

Poblacion, Carles, Iloilo- is one of the barangays in the municipality of Carles, Iloilo.

In this study, it is the operational title of the researcher's production. It also refers to the place the contemporary dance was based on.

#### Delimitation of the Study

This study aimed to find out the basic concept, characteristics, styles and techniques of contemporary dance. Furthermore, this study likewise aimed to produce a contemporary dance depicting " Ang Pagpanulo sa Baybayon sa Poblacion, Carles, Iloilo." Creative method of research was employed in this study. Creative research is a constant process of seeking and questioning.

Descriptive research deals with everything that can be counted and studied.

The research must have an impact to the lives of the people around you.

This descriptive creative research was conducted in Balasan National High School-Special Program in the Arts during the school year 2011-2012.

## Summary

A contemporary dance is a genre of concert dance that employs compositional philosophy, rather than choreography, and uses dance techniques and methods in ballet, modern dance and post-modern dance.

Dance techniques and movement philosophies employed in contemporary dance included: Contemporary ballet, Alexander technique, Bartenieff fundamentals, Contact improvisation, Dance improvisation, Horton technique, and release technique.

Contemporary dance has its characteristics: (1) balance, (2) breathing, (3) centering, (4) gesture, (5) posture, and (6) rhythm.

## Chapter II

### Review of Related Literature

Chapter 2 consists of conceptual literature related to the study. This chapter is divided into eight parts namely: (1) Contemporary Dance as a Literary Form, (2) Basic Concept of Contemporary Dance, (3) Characteristics of Contemporary Dance, (4) Styles and Techniques of Contemporary Dance, (5) Origin of Contemporary Dance, (6) History of Poblacion, Carles, Iloilo, (7) And Pagpanulo sa Baybayon sa Poblacion, Carles, Iloilo as the livelihood of the Carlesanon, and (8) Summary.

Part One, Contemporary Dance as a Literary Form, defines the form of contemporary dance.

Part Two, Basic Concept of Contemporary Dance, defines the basic concepts

of contemporary dance.

Part Three, Characteristics of Contemporary Dance, discusses the characteristics of contemporary dance.

Part Four, Styles and Techniques of Contemporary Dance, enumerates and introduces the styles and techniques on contemporary dance.

Part Five, Origin of Contemporary Dance, discusses the beginning of contemporary dance.

Part Six, History of Poblacion, Carles, Iloilo, it talks about where did the place come from and how it got its name.

Part Seven, Ang Pagpanulo sa Baybayon sa Poblacion, Carles, Iloilo as the livelihood of the Carlesañon, presents the insight and techniques about “panulo” which is common livelihood of the Carlesañon.

Part Eight, Summary, summarizes the whole chapter.

### Contemporary Dance as a Literary Form

Contemporary dance is officially the name given to a series of dance styles including modern dance. Extremely interpretative in its choreography, contemporary dance often includes an innate focus or alignment, opposing movement, raw emotions and systematic breathing.

While many dance genres including jazz and lyrical, focus on flexibility and excellence of various structured steps, the technique in contemporary dance focused more upon unconventional choreographic moves that were devised in the first 60 years of the 20th century by various masters of the craft.

Contemporary dance is a genre of concert dance that employs compositional philosophy, rather than choreography, to guide unchoreographed movement. It uses dance techniques and methods found in ballet, modern dance, and post modern dance, and it also draws from other philosophies of movement that are outside the realm of classical dance technique.

Contemporary dance employs many modern dance techniques such as contract-release, fall and recovery, floor work, improvisation, and lifts in partnering.

The term “ contemporary dance” is sometimes used to describe dance that is not classical, broad way style jazz or folk dance. The hallmark of the contemporary dance is an awareness of the limitations of form. Sub-genres recently defined by dance critics include non-dance, conceptual dance and pedestrian company.

Contemporary dance is aesthetic, natural and socially free. Progress from the ruling aristocrat’s dance fine aesthetic.

Contemporary dance, like modern art or modern music, is characterized by a reluctance to stick to rigid traditional forms, and insisted embrace simplicity in form, innovation in concept, and symbolism in meaning.

Just as the ideology of modern is in contrast with that of ballet, so is the movement the choreography of the form. Most importantly, while ballet emphasizes lightness and height in the dancer’s movement, modern dance emphasizes the gravity pulling dancers toward the floor. Modern dancers use their body weight to exaggerate their movements and choreographers make

great use of “ falls to floor.” Additionally, modern dancers perform barefoot and often wear minimalistic costumes, as opposed to the intricate point shoes and elaborate tutus of ballet dancers.

Around the mid-twentieth century, and likely in reaction to World War II, modern dance become so minimalistic that some dance lacked theme and emotion entirely, and only incorporated choreography marked by falls, and contraction and release. Merce Cunningham is the most notable choreographer of this type of modern dance. She created dances that did not emphasize the central part of the stage, instead highlighting the angles and unconventional spaces of the performance ground.

Another notable choreographer who bloomed after Cunningham was Alvin Ailey, who drew from modern, jazz, and established the still-existing Alvin Ailey Company in 1958. The company is not only appreciated for its unique choreography, but also for providing a space for African-American dancers to achieve great acclaim in modern dance. Today, the most current trend in modern dance is not to isolate the movement into its own dance form, but instead to fuse its element with other genres, even ballet. Likewise, contemporary ballet will comes the novelty of modern into performances. The pinnacle of this collaboration took place in 1990, when Mikhail Baryshnikov, a famous ballet dancer, worked with dancer-choreographer Mark Morris to found the White Oak Dance Project, a dance company that combines the genres.

### Basic Concept of Contemporary Dance

Contemporary dance that was developed in U. S. and Europe in the 20th century is a reaction to traditional ballet. Precursors included Loie Fuller and Isadora Duncan. Formal teaching of modern dance began with the establishment of the Denishawn Schools by Ruth St. Denis and Ted Shawn in 1915. Many of their students, principally Doris Humphrey and Martha Graham, further contributed to modern dance's definition as a technique based on principles of fall and recovery (Humphrey) and of contraction and release (Graham).

Movement often stressed the expression of emotional intensity and contemporary subjects rather than focusing on the formal, classical, and often narrative aspects of ballet. Later developments included a revolt in the 1950's against Graham's expressionism, led by Merce Cunningham, whose choreography included ballet technique and the element of dance.

### Characteristics of Contemporary Dance

Balance is one of the characteristics of contemporary dance, is the ability to maintain the centre of gravity of the body while minimizing postural sway. It is a state of bodily equilibrium characterized by complete stillness, void of opposing forces on all sides.

Breathing is the spontaneous taking in and giving out of air from the lungs, the product of the visible movements of the ribcage and abdomen. Centering is critical to stay focused and avoid distractions. It helps to stay in the



moment and release past and future thoughts, worries and plans. Centering is the weight of the body somewhere between the heel and the big toe.

Gesture is a form of non-verbal communication in which visible bodily actions communicate particular messages, either in place of speech or together and in parallel with spoken words. Gestures include movement of the hands, face, or other parts of the body. Gestures differ from physical non-verbal communication that does not communicate specific messages, such as purely expressive displays, proxemics, or displays of joint attentions. Gestures allow individuals to communicate a variety of feelings and thoughts, from contempt and hostility to approval and affection, often together with body language in addition to words when they speak.

Posture is the position or attitude of a person's body. Static posture is the posture of a person standing, sitting, or lying still; dynamic posture is posture in movement. Correct posture results in the body being aligned so that the centre of gravity passes through the centre of the body and the position is maintained with a minimum of effort. If the body is off-centre, compensatory movements are made. This sets up stresses and strains that can result in aches and pains, particularly in the back.

Rhythm is used in dance to keep in time with the music and to make the dance look more interesting. Rhythm controlled or measured flow of movement, either aural or visual, usually produced by an ordered arrangement of differing elements of the medium concerned. Rhythm is a

basic feature of all the arts, particularly music, poetry, and dance; rhythm can also be detected in natural phenomena.

### Styles and Techniques of Contemporary Dance

A form of dance influenced by both classical ballet and modern dance is contemporary ballet. It takes its technique and use of point work from classical ballet, although it permits a greater range of movement that may not adhere to the strict body lines set forth by schools of ballet technique. Many of its concepts come from the ideas and innovations of 20th century modern dance, including floor work, balletic movements and turning of the legs.

According to Alexander, Alexander technique as an education or guidance system to “ improve posture and movement, and to use muscles efficiently.” The Alexander technique denotes both the educational methods used by Alexander teachers and individual bodily awareness methods taught.

Bartenieff Fundamentals are an extension of Laban Movement Analysis developed by Irmgard Bartenieff, who trained with Laban before becoming a physiotherapist. A set of concepts, principles and exercise that apply Laban’s movement theory to the physical or kinesiological functioning of the human body.

Contact improvisation is a dance technique which points of physical contact provide the starting point for exploration through movement improvisation. Contact improvisation is a form of dance improvisation and is one of the best-known and most characteristic forms of postmodern dance.

Dance improvisation is the creation of improvised movement and it is associated with 20th century concert dance but it's not exclusive to that genre. Development of improvised movement material is facilitated through a variety of creative explorations including body mapping through body mind centering, levels, shape and dynamics, sensory experiences through touch or contact improvisation, and perceptual schema.

Contrary to popular belief dance improvisation is not only about creating movement but it is also defined as freeing the body from habitual patterns. Dancers and singer Michael Jackson combined improvisation in both of those definition, insisting that he had an interest in performing a dance to Billie Jean only if he could do it in a new way each time.

Horton technique in 1920s, ' 30s, ' 40s, dancer and choreographer Lester Horton developed a dance technique based on native American dances, anatomical studies and other movement influences. In addition to create his technique and choreograph a number of works, Horton established the Lester Horton Dance Theatre, one of the first theatre dedicated to modern dance in the U. S., in Los Angeles in 1946. (It closed its doors in 1960).

Release technique is an umbrella term that encompasses a variety of different corporeal that emphasizes efficiency of movement. Emphasis is placed on breath, skeletal alignment, joint articulation, ease of muscular tension and the use of gravity and momentum to facilitate movement.

Release work appears as part of somatic paradigm, whereby subjective, internal experience of the body is valued alongside objective, analytic

outside view of it. The development of release technique has strands in therapeutic movement techniques, such as Feldenkrais, Alexander technique, Cranio-Sacral Therapy etc., and also from dance specific practices, drawing from modern and postmodern, as well as Eastern movement philosophy and practices such as Yoga and Martial Arts. Practitioners include Erik Hawkins, Doris Humphrey and Mary O'Donnell Fulkerson.

### Origin of Contemporary Dance

The origins of contemporary dance are illustrations and span the globe, with beginnings in both Europe and North America. One of the beautiful things about contemporary dance's origins is that they come from all different directions. In contemporary movement you will not only see technical dance steps, but also moves borrowed from Pilates, yoga, and plenty of dance improvisation like none other. Perhaps the true origins of contemporary dance are found in the hearts and creativity of all who've dared to take it on, stretching their inhibitions for a craft that tolerates none.

Modern dance, tradition of theatrical dance unique to the 20th century.

Modern dance flourished in areas that lacked strong ballet tradition, such as in the United States where ballet companies were imported from Europe.

Although modern dance originated in Europe, by 1930 the United States had become the center for dance experimentation.

Early modern dances were miniatures-solos of highly compressed effect.

They were unlike anything known, for dance at that time was dominated by

late 19th century ballets, which were characterized by large casts, a great variety of dance numbers, and spectacular scenic effects. But ballet has evolved over the centuries as a changing tradition, so also has a modern dance during its shorter period of existence.

The genre was developed in Germany and in the United States in the early twentieth century as a rejection of ballet, which the pioneers of modern dance considered superficial and overly strict. The goal of originators of modern dance, including Isadora Duncan, Loie Fuller, and Ruth St. Denis in the United States and form that expressed emotional, personal, and existential themes. Since the Ballets Russes began revolutionising ballet in the early 20th century, there have been continued attempts to break the mold of classical ballet. Currently the artistic scope of ballet technique (and its accompanying music, jumper, and multimedia) is more all-encompassing than ever. The boundaries that classify a work of classical ballet are constantly being stretched, muddied and blurred until perhaps all that remains today are traces of technique idioms such as 'turnout.'

It was during the explosion of new thinking and exploration in the early 20th century that dance artists began to appreciate the qualities of the individuals, the necessities of ritual and religion, the primitive, the expressive and the emotional. In this atmosphere modern began an explosion of growth. There was suddenly a new freedom in what was considered acceptable, what was considered art, and what people wanted to create. All kinds of other things were suddenly valued as much as, or beyond, the costumes and tricks of the ballet. Most of the early 20th century

modern choreographers and dancers was ballet in the most negative light. Isadora Duncan thought it was ugly, nothing more than meaningless gymnastics. Martha Graham saw it as European and Imperialistic, having nothing to do with the modern American people. Merce Cunningham, while using some of the foundations of the ballet technique in her teaching, approached choreography and performance from a totally radical standpoint compared to the traditional balletic format.

The 20th century was indeed a period of breaking away from everything that ballet stood for. It was a time of unprecedented creative growth, for dancers and choreographers. It was also a time of shock, surprise and broadening of minds for the public, in terms of their definitions of what dance was. It was a revolution in the truest sense. By the 1980s dance had come full circle and modern dance (or, by this time, 'contemporary dance') was clearly still a highly technical and political vehicle for many practitioners.

Existing alongside classical ballet, the two art-forms were by now living peacefully next door to one another with little of rivalry and antipathy of previous eras. In a cleverly designed comment on this ongoing rivalry the brilliant collaboration of Twyla Tharp (one of the 20th century's cutting edge dance avant-gardes/contemporary) and ballet dance was ultimately achieved. The present time sees us still in the very competitive artistic atmosphere where choreographers compete to produce the most shocking work, however, there are still glimpses of beauty to be had, and much incredible dancing in an age where dance technique has progressed further in expertise, strength and flexibility than ever before in history.

Exciting development of contemporary dance also found in the east in countries such as Hong Kong, Singapore, and Japan.

#### History of Poblacion, Carles, Iloilo

Toward 1850's the fringes and off shores of Punta Bulakawe and neighbouring islands are frequently visited by seasonal fishing activities, refuge and sanctuary from bad weather and from depredation of Muslim Piracy. Later a few families of those fisherman, hunters, and stranded traders from shipwrecks until Francisco Arriola arrived and founded the barrio settlement of Bulakawe. The settlement flourished on " ibabaw" platue just 300 meters north of the present Poblacion, Carles.

On October 15, 1847, a year after Francisco Arriola had organized the barrio, settlers celebrated thanksgiving for the first year anniversary of their arrival in the shore of Punta Bulakawe. Arriola transferred Barrio Bulakawe to the flat lowland adjacent and below " ibabaw" platue on 1856, where in at the time the municipal office and other landmarks of Barrio Bulakawe were constructed like the Mercado, St. Therese Church where located that's why they called it " banwa" later called Brgy. Poblacion.

Barrio Bulakawe was change to Badiang in view for the fact that Badiang plants were abundant in the vicinity of the new site.

In January 1860, Badiang leaders headed by Arriola went to Capiz to petition the provincial government to change the Barrio Badiang to a municipality or to pueblo; he instantly turned down the petition.

Out of their disgust, the Badiang petitioners travelled to Iloilo City, their petition was studied and approved by Governor Jose Maria Carles including their appeal to turn the Barrio Badiang to pueblo.

In gratitude to Governor Carles the Badiang petitioners again appealed changed the name Badiang to Carles in honour of the Spanish Governor Jose Maria Carles. The approval of as the new name was followed by its inauguration as new pueblo on July 1, 1862 with Alejandro Buaya as first Gobernadorcillo de Carles which included for its extended jurisdiction over Balasan, Estancia and Batad.

Ang Pagpanulo sa Baybayon sa Poblacion, Carles, Iloilo

According to our respondent, “ pagpanulo” was done at night with the help of torch to be the source of light. It was usually done in new moon.

Sometimes a group of people did this kind of fishing. They used torch as the source of light, “ panaklob” used to catch crabs and shrimps, a small basket used as the container of the collected sea foods, and a net used to catch fish. In doing “ panulo” the water level was below the knees. Any outfit in doing “ panulo” will do except for long pants and long sleeve. The appropriate outfit in doing this is a short pants and a t’shirt.

“ Panulo” is another way of gathering shellfish during low tide, however, it is done at night with the help of torch of bundled palm fronds to lure shrimps and crabs which be finished out with sharp knife, harpoon or dexterity and enough courage by hand.



## Summary

The contemporary dance is a genre of concert dance that employs compositional philosophy, rather than choreography, to guide on unchoreograph movement. It is aesthetic, natural and socially free.

Contemporary dance was developed in U. S. and Europe in the 20th century as a reaction to the traditional ballet. One of the beautiful things about contemporary dance origin is that they come from all different directions.

Contemporary dance have six characteristics: balance, breathing, centering, gestures, posture and rhythm. Balance is the ability to maintain the center of gravity of the body while minimizing postural sway. Breathing is he spontaneous taking in and giving out of air from the lungs. Centering is critical to stay focused and avoid distractions. Centering the weight of the body somewhere between the heel and the big toe. Gesture is a form of non-verbal communication in which visible bodily actions communicate particular messages, either in place of speech or together and in parallel with spoken words. Gestures include movement of the hands, face, or other parts of the body. Posture is the position or attitude of a person's body. Rhythm is used in dance to keep in time with the music and to make a dance look more.

There are different styles and techniques of contemporary dance: (1) Alexander Technique, (2) Bartenieff Fundamentals, (3) Dance Technique, (4) Dance Improvisation, (5) Horton Technique and (6) Release Technique.

The first was Alexander technique improves postures and movement.

Bartenieff fundamentals are a set of concepts, principle and exercises that

apply Laban's movement theory to physical kinesiology functioning of the human body. Was the starting point for exploration through movement improvisation. Dance improvisation associated with 20th century concert dance. Horton technique was developed based on Native American danced, anatomical studies and other movement influences. Release technique is an umbrella term encompasses a variety of different corporeal practices that emphasize efficiency of movement.

### Chapter 3

#### Methodology

This chapter discusses the method and procedures employed in the study. It is divided into two parts: (1) Research Methodology and (2) Creative Production Design.

Part One, Research Methodology, restates the research objectives, describes the method employed, identifies the sources of information and discusses the procedure in gathering information.

Part Two, Creative Production Design, restates the production objectives, describes the method employed, specifies the materials used and the contemporary dance production procedure.

#### Research Methodology

##### Research Purpose

This study aimed to determine the basic concepts, origin, styles and techniques of contemporary dance. It likewise aimed to know the process of “panulo” and the history of Poblacion, Carles, Iloilo.

### The Method

This descriptive-creative research method was employed in this study. Descriptive research deals with everything that can be counted and studied. Creative research is a constant process of seeking and questioning. The research must have an impact to the lives of the people around them.

### Sources of Information

The researchers gathered the needed information from secondary sources in order to come up with supporting theories, ideas and facts about their research problem. Secondary source is a document prepared by an individual who was not a witness to an event to someone else, according to Frankel and Wallen (1993).

The informations necessary for the study were obtained from secondary sources such as dictionaries, references from the barangay hall and electronic media.

### Information Gathering Procedures

Interview and observing the process of catching fish were used in gathering informations needed in the study. The researchers visited some fishermen in Poblacion, Carles, Iloilo.

When the researchers went to the various fishing ground, they observed the process of catching fishes. They also jot down note the important details and activities of fishermen. The classification of primary, secondary and tertiary sources of information. When the researchers have finished gathering their resources they classify them if it was primary, secondary or tertiary. The researchers gathered their informations from primary and secondary sources.

### Note Taking

After the researchers have gathered and classified their data they evaluated them according to its accuracy, dependability and up to dateness.

The dependability and accuracy of a data can be determined if the researchers have satisfaction in it. In order to know if the data is up to dateness, they look for the year of publication. The last task was to record what information has been and supported the study. The data should be taken down in quotation, paraphrased, summarized and evaluated to avoid plagiarism.

### Creative Production Design

#### Production Purpose

This study aimed to produced a contemporary dance depicting “ Ang Pagpanulo sa Baybayon sa Poblacion, Carles, Iloilo”.

#### Production Method

Interview and observing the process of catching fishes was used in gathering informations needed in the study. The researchers visited some fishermen in

Poblacion, Carles, Iloilo.

When the researchers went to the various fishing ground, they observed the process of catching fishes. They also jot down notes and the important details and activities of fishermen. Medium Contemporary dance was used as a medium in this creative production. Contemporary dance is the name for a modern concert dance genre. It is not a specific dance technique but a collection of methods developed from modern and post-modern dance and can take on many forms including dance fusion, emergent dance and revisionism. Production Materials

The researchers utilized various materials in making the contemporary dance production which are follows:

Props. The researchers used props as a materials in production which includes “ panaklob”, bolo, torch, baskets, and pail that are related in “ pagpanulo”. It was used to make the audience understand the production.

Costumes. The performers used it as their outfit in performing their research production. The costumes for men were “ camisa tsino” and any color of pants. For women were square pants and shirts. The dancers must wear clothes like fishermen.

Music. The researchers used instrumental music which will defect one of the element which is water so that it will suit the researchers choreography.

Make-up. Used by the performers in order to be presentable on stage.

Human Involvement

The dancers in production were students of Balasan National High School-

Special Program in the Arts. The researchers was the choreographers and at the same time they are one of the performers. Creative Production Processes

Creating an original contemporary dance production is a tedious, difficult and an effort-making process. Several factors and procedures had to be considered in accomplishing the dance production. These are the following:

Formulating of the production concept and synopsis. The researchers created the concept and wrote the synopsis. They also planned the general overview of the production.

Finalizing of the choreography. Choreographing of the “ Ang Pagpanulo sa Baybayon sa Poblacion, Carles, Iloilo”. The researchers formulated some steppings of the contemporary dance applying the movements of fishermen in “ pagpanulo”. The researchers then finalizes their choreography by sequencing the occurrence of events.

Auditioning of qualified dancers. The dancers that were qualified auditioned according to their ability to execute the dance steps, body structure, endurance and attitude towards dance. It was done on the month of January, during school days from 3: 00-5: 00 o'clock in the afternoon.

Rehearsing. The dancers were rehearsed every 3: 00-5: 00 o'clock in the afternoon from Tuesday to Friday starting November 15, 2011.

Polising and blocking. The researchers needs to polish the dance to have a better performance. This process was a bit difficult because all the movements were to be corrected and refined. Likewise, the projection, the

bodylines, the oneness of movements and the timing were smoothen.

Blocking on stage was a necessity to have the correct spacing.

## Chapter 4

### Results

This chapter presents the comprehensive answers to the research and production questions of the study. It is divided into six parts: (1) Basic Concept and Characteristics of Contemporary Dance, (2) Origin of Contemporary Dance, (3) Styles and Techniques of Contemporary Dance, (4) Interview with the Informant, (5) Application of Styles and Techniques of Contemporary Dance in the Creative Production.

Part One, Basic Concepts and Characteristics of Contemporary Dance. This part discusses the concepts and characteristics of contemporary dance.

Part Two, Origin of Contemporary Dance. It gives information about how contemporary dance evolves.

Part Three, Styles and Techniques of Contemporary Dance, It discusses the different styles and techniques of contemporary dance.

Part Four, Interview with the Informant, it will give idea on the researchers so that they can produce their own contemporary dance production.

Part Five, Application of the Styles and Techniques of contemporary dance in the creative production.

### Basic Concept and Characteristics of Contemporary Dance

Contemporary dance that was developed in U. S and Europe in the 20th century is a reaction to traditional ballet. Precursors included Loie Fuller and Isadora Duncan. Formal teaching of modern dance began with the establishment of the Denishawn Schools by Ruth St. Denis and Ted Shawn in 1915. May of their students, principal Doris Humphrey and Martha Graham, Further contributed to modern dance's definition as a technique based on principles of fall and recovery (Humphrey) and of Contraction and release (Graham).

Movement often stressed the expression of emotional intensity and contemporary subjects rather than focusing on the formal, classical, and often narrative aspects of ballet. Later development included a revolt in the 1950's against Graham's expressionism, led by Merce Cunningham, whose choreography included ballet technique and element of dance.

Figure 2. This picture presents a contemporary dance styles and techniques which includes balance, breathing, centering, gesture, and posture.

Balance is the ability to maintain the center of gravity of the body while minimizing postural sway. It is a state of bodily equilibrium characterized by complete stillness, void of opposing forces on all sides. Breathing is the spontaneous taking in and giving out of air from the lungs, the product of the visible movements of the ribcage and abdomen. Centering is critical to stay focused and avoid distractions. It helps to stay in the moment and release past and future thoughts, worries and plans. Centering is the weight of the body somewhere between the heel and the big toe. Gesture is the form of



non-verbal communication in which visible bodily actions communicate particular messages, either in place of speech or together and in parallel with spoken words. Gestures include movements of hands, face, or other parts of the body. Gestures differ from physical non-verbal communication that does not communicate specific messages, such as purely expressive displays, proxemics, or displays of joint attention gestures allow individuals to communicate a variety of feelings and thoughts, from content and hostility to approval and affection, often together with body language in addition to words when they speak.

Posture is the position or attitude of a person's body. Static posture is the posture of persons in movement. Correct posture results in the body being aligned so that the centre of gravity passes through the centre of the body and the position is maintained with a minimum of effort. If the body is off centre, compensatory movements are made. This sets up stresses and strains that can be improve muscle tone, muscular strength and endurance, and flexibility. Rhythm is used in dance to keep in time with the music and to make the dance look more interesting. Rhythm controlled or measured flow of movement, either aural or visual, usually produced by ordered arrangements of differing elements of the medium concerned. Rhythm is a basic feature of all the arts, particularly music, poetry, and dance; rhythm can also be detected in natural phenomena.

Origin of Contemporary Dance

The origins of contemporary dance are illustrated and span the globe, with beginnings in both Europe and North America. One of the beautiful things about contemporary dance's origins is that they come from all different directions. In contemporary movement you will not only see technical dance steps, but also moves borrowed from Pilates, yoga, and plenty of dance improvisation like none other. Perhaps the true origins of contemporary dance are found in the hearts and creativity of all who've dared to take on it, stretching their inhibitions for a craft that tolerates none. Modern dance, is a tradition of theatrical dance unique to the 20th century. Modern dance flourished in areas that lacked strong ballet tradition, such as in the United States where ballet companies were imported from Europe; by 1930 the United States had become the center for dance experimentation.

Many early modern dances were miniatures-solos of highly compressed effect. They were unlike anything known, for dance at that time was dominated by late 19th century ballet, which were characterized by large casts, a great variety of dance numbers, and spectacular scenic effects. But ballet has evolved over the centuries as a changing tradition, so also has a modern dance during its shorter period of existence. The genre was developed in Germany and in the United States in the early twentieth century as a rejection of ballet, which the pioneers of modern dance considered superficial and overly strict. The goal of the originators of modern dance, including Isadora Duncan, Loie Fuller, and Ruth St. Denis in the United States and form that expressed emotional, personal, and existential themes.

## Styles and Techniques of Contemporary Dance

A form of dance influenced by both classical ballet and modern dance is contemporary ballet. It takes its technique and use of point work from classical ballet, although it permits a greater range of movement that may not adhere to the strict bodylines set forth by schools of ballet innovations of 20th century modern dance, including floor work, balletic movements and turning of legs.

According to Alexander, Alexander Techniques as an educational guidance system to “ improve posture and movement, and to use muscles efficiently.” The Alexander technique denotes both the educational methods used by Alexander teachers and the individual bodily awareness methods taught.

Figure 3. This picture presents one of the educational technique of Alexander.

Barteneiff Fundamentals are an extension of Laban Movement Analysis developed by Irmgard Bartenieff, who trained with Laban before becoming physiotherapist. A set of concepts, principles and exercises that apply Laban’s movement theory to the physical kinesiological functioning of the human body. Contact Improvisation is a dance technique which points of physical contact provide the starting point of exploration through movement improvisation. Contact improvisation is a form of dance improvisation and is one of the best-known and most characteristics forms of postmodern dance.

Figure 4. This picture presents a contact between the two dancers.

Dance Improvisation is the creation of improvised movement and it is associated with 20th century concert dance but it's not exclusive to that genre. Development of improvised movement material is facilitated through variety of creative explorations including body mapping through body mind centering, level, shape and dynamics (see Laban Movement Analysis), sensory experiences through touch or contact improvisation, and perceptual schema. Contrary to popular belief dance improvisation is not only about creating new movement but it is also defined as freezing the body habitual movement patterns.

Horton technique in 1920's, 30's and 40's, dancer choreographer Lester Horton developed a dance technique base on Native Americans dancers, anatomical studies and other movement influences. In addition creating his technique in choreographing a number of works, Horton established the Lester Horton dance theatre. One of the first permanent theatre dedicated to modern in U. S., in Los Angeles in 1946 (it closed its doors in 1960). He was also among the first choreographers in the U. S. to insight upon racial integration in his company in his 1995 autobiography, Revelations, Alvin Ailey wrote, " What it came down to was that",. Recent year seen resurgence in Horton Technique across the country, especially on the West Coast, where Horton created most of his work.

Figure 5. This picture presents a dance technique of Native American dancers that was developed by Lester Horton.

Release technique is an umbrella term encompasses a variety of different corporeal practices that emphasize efficiency of movement. Emphasis is placed on breathed, skeletal alignment, joint articulation, ease of muscular tension and the use of gravity and momentum to facilitate movement.

Release work appears as part of a somatic paradigm, whereby subjective, internal experience of the body is valued alongside objective, analytical outside view of it. The development of release technique has trends in the therapeutic movement techniques, such as Feldenkrais, Alexander Technique, Cranio-Sacral Therapy etc, and also from dance specific practices, drawing from modern and postmodern as well as Eastern movement philosophy and practices such as Yoga.

Figure 6. This picture presents a release technique and a release work.

#### Interview with the Informant

“ Pagpanulo” according to Rudy Zambales is another way of gathering different kinds of shells and fishes during low tide. With the help of “ binangon”(a spear), pail, petromax, alcohol and gas. He said that Carles is a suitable place for fishing and hauling. nets. It is where he is accustomed to catch fishes for livelihood. The suitable time for “ pagpanulo” is during “ ugsad” (new moon) where there is low tide. It is best suited because the water is crystal clear where you can see abundant clams and fishes. “ Pagpanulo” was done with a companion because no one will hold the petromax to aid the fishermen. “ Binangon” was used to catch fishes and prevent the crabs from running away. Then after that the fishes was placed in a pail. “ Panulo” was done only during low tide.

## Application of the Styles and Techniques of Contemporary Dance

This creative production presented a contemporary dance employing the styles and techniques of contemporary dance. Its styles and techniques centers on a dancers own interpretations instead of structured steps. The researchers considered various styles and techniques of selected contemporary movements such as forward roll, lifting's, straddle jump(for boys), arch jump or eagle jump(for girls), pretzel and stage run or stage walk. The production conceptualizes a story of a married couple who invited their neighbours to go with them to get some fishes like " giraw", " latab", seafood's like crabs, shrimps. In accomplishing this production several factors were considered such as synopsis, choreography, music, costumes, props, and rehearsals. Synopsis.

The researchers made a synopsis based from the history of Poblacion, Carles, Iloilo in terms of catching fishes and seafood's using " pagpanulo" as a method. The story was about a couple who were living in the seashore and their livelihood is " pagpanulo". One late afternoon the husband went home from the sea. He checked if the level of the water was in low tide. When he arrived, he saw his wife sitting outside their house preparing the materials to be used in " pagpanulo". It was already sunset when the couple decided to take for a walk into the seashore. While they are walking they carried some materials to be used in " pagpanulo". They saw their neighbors who went across the direction they taking with. They ask their neighbors to join them. Their neighbors also agreed with their suggestion. They were on the

seashore, checking their materials like the torch, and “ petromax”. The couple started “ pagpanulo” with their neighbors. An hour later they stop after catching different kinds of sea organisms, and the couple went home with their neighbors carrying a smile on their faces.

Music. (New Webster’s Dictionary and Roget’s Thesaurus) the art of giving structural form and rhythmic pattern to combine the sound produce instrumentally or vocally. It is an art of combining vocal of instrumental sounds in a harmonious or expressive way. The researchers used instrumental music to perform their production. Choreography. (The New Webster Dictionary) is the art of arranging a dance performance and the notation of the steps of the dancers in detail. The researchers made their own movements by making creative poses and by using the different ways and steps of contemporary dance. They also used the coordination of movements and expression to enhance the choreography. They apply the styles and techniques of contemporary dance to beautify the choreography.

Rehearsal. (Webster Dictionary and Thesaurus) is any learning or practice session in preparation for the performance. It is also a trial performance or a practice. The researchers production rehearsals were conducted from the month of January until February 2012 during school days from 3: 00 o’clock in the afternoon at Balasan National High School and at the municipal gym of Carles , Iloilo every Saturday afternoon. Costume. The researchers designed a square pants for the five girls. The costume of the five girls has the same design but of different colors. The costume of the boys was “ camisa tsino” with brown trouser pants. Props. The researchers used different kind of props

such as “ panaklob” which is a short, medium tube with a big opening on the other side, and a small opening on the other side, “ bolo” a long pointed knife with a sharp edge, “ balde” or pail used as the container, “ petromax” and “ sulo” served as lights in gathering sea organisms, and “ sibat” a long pointed wood used to catch fish.

The story line is divided into five scenes. In choreographing each scene, the researchers considered various styles and techniques of contemporary dance artists. Scene 1:

The husband is in a hurry to go home after he had checked the sea if it was low tide. Scene 2:

The wife is busy in their house preparing some of their materials to be used in “ pagpanulo” when she saw her husband approaching their house. Scene 3:

The couple was having conversation about the level of the water. Scene 4:

They now bring all the materials to be used in “ panulo”. When they saw some of their neighbors went across the direction they are taking with.

Scene 5:

After an hour they all decided to go home. All of them specially the couple went home satisfied and with a smile on their faces.

Chapter 5

Summary, Conclusions, and Recommendations



Chapter 5 consists of three parts: (1) Summary of Purpose, Methods and Findings, (2) Conclusions, and, (3) Recommendations.

Part One, Summary of the Purpose, Methods, and Findings encapsulates the purpose of the research study, and production methodology, and findings of the study.

Part Two, Conclusions, the inferences drawn from the findings of the study.

Part Three, Recommendations, presents certain recommendations in terms of the conclusions given.

This study aimed to determine the basic concepts and characteristics of contemporary dance. It likewise aimed to find out the styles and techniques of contemporary dance.

Specifically, it sought answers to the following questions:

1. What is contemporary dance?
2. What are the styles and techniques in contemporary dance?
3. How did contemporary dance evolved?
4. What is “ Ang Pagpanulo sa Baybayon sa Poblacion, Carles, Iloilo?
5. What is the history of Poblacion, Carles, Iloilo?

Furthermore, this study aimed to produce a contemporary dance depicting “ Ang Pagpanulo sa Baybayon sa Poblacion, Carles, Iloilo.” To attain this purpose, this question was asked:

1. How are the variations of movements of contemporary dance employed in the study depicting “ Ang Pagpanulo sa Baybayon sa Poblacion, Carles, Iloilo?” The descriptive-creative research study was conducted in school year 2011-2012 at Balasan National High School. The researchers gathered the

needed information's from secondary sources such as dictionary and electronic media. The researchers used library technique in gathering the needed information's in the study. The contemporary dance was used as the medium in presenting the production. The styles and techniques of Alexander technique, Irmgard Bartenieff fundamentals, Lester technique, and Horton technique were employed in the choreography. The "panaklob", fishnet, "torch", basket, pail and pointed bamboo served as the props. The male dancers wore "camisa tsino" and any color of trousers while for women are square pants. Instrumental music which will defect one of the element which is water was used to the choreography.

The seven dancers in production were students of Balasan National High School. The processes undertaken in coming up with the researcher's creative production concept and synopsis; finalizing of the choreography; audition of the qualified dancers; polishing and blocking. The findings of this descriptive-creative study include the following: 1. Contemporary dance is a genre of concert dance that employs compositional philosophy, rather than choreography, to guide on unchoreographed movement. It uses dance techniques and methods found in ballet, and it also draws from other technique. It is aesthetic, natural and socially free. Progress from the ruling aristocrat's dance is fine aesthetic.

2. The styles and techniques of contemporary dance take its technique and use of point work from classical ballet, although it permits a greater range of movement that may not adhere to the strict bodylines set forth by schools of ballet innovations of 20th century modern dance, including floor work,

balletic movements and turning of legs. 3. The origins of contemporary dance are illustrations and span the globe, with the beginning in both Europe and North America. The genre was developed in Germany and U. S. in the early 20th century as a rejection of ballet which the pioneers of modern dance considered superficial and overly strict. The goal of the originators of modern dance, including Isadora Duncan, Loie Trelle, and Ruth St. Denis in existential themes.

4. " Ang Pagpanulo sa Baybayon sa Poblacion, Carles, Iloilo" was done at night with the help of torch to be the source of light. It was usually done in new moon. Sometimes a group of people did this kind of fishing. They used torch as a source of light, " panaklob" used to catch crabs and shrimps, and a small basket used as the container of the collected sea organisms. In doing " panulo" the water level was below the knees. 5. History of Poblacion, Carles, Iloilo- towards 1850s the fringers and off shores of Punta Bulakawe that was now called Carles and frequently visited for seasonal fishing activities, refuge and sanctuary from the bad weather from depression of Muslim piracy.

## Conclusion

In this view of findings of the study, the following conclusions were drawn: 1. Contemporary is a mixed movements or steps of different dance forms. It is a genre of concert dance that employs compositional philosophy, rather than choreography. Throughout the process of research and assessments it was primary concluded that contemporary dance uses imagery which is valid

supplement to physical dance training to facilitate and improve movement quality.

2. Contemporary dance featured more continuous moderate exercise intensities. 3. Contemporary dance is modifying the body in terms of speed at which we are able to process information and the adjustments that the body must make in order to support extreme movement. 4. Contemporary performance artist differs from choreographer in that they are fully aware of the modifications that support their work. 5. Contemporary dance starts its concepts by using various methods and techniques in combination with costumes, places and space in order to influence audience and create story emotional states, feelings and desires. Choreographers are concentrating on more contemporary themes for their performances, bringing closer to their people.

### Recommendations

Based on the foregoing conclusions, the researchers advanced the following recommendations: 1. As stated in the conclusions contemporary dance is a mixed movement or steps of different dance forms. It is recommended that the dancers must have to use their own creativity by dancing the different art forms. It is also recommended that a fisherman or fishermen's life experiences are good source of concept in making the production so that the choreography would be easily and perfectly expressed in the production. 2. It is recommended that the dancers must be friendly and patient to its co-dancers so that a good relationship will be build and it will be one of the key

to successful production. 3. It is also recommended that the entire choreographer as well as the dancers will have their presence of mind in doing the production so that the dance moves will be precisely executed and well performed. 4. The researchers recommended to their selves to explore more about contemporary dance styles and techniques because it is one of their tasks in finishing their thesis.

5. The researchers recommended that in m