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TRADITIONAL GAMES OF MAONON, LIGAO CITY: A DOCUMENTATION AND
ANALYSIS

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October 2014

APPROVAL SHEET

ACKNOWLEDGEMENT

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DIOS MABALOS!

Mama Mary Loves You!

P.D. YUSON

DEDICATION

This work is dedicated to those who once laboured for the ingenuity of Manoeñeos rich cultural heritage and for the future generation.

P.D.YUSON

ABSTRACT

Researcher: Perla De Luna Yuson

Title: Traditional Games of Maonon, Ligao City: A
Documentation and Analysis

Key Concepts: traditional games, analysis of traditional games,
documentation of traditional games, applicability of
traditional games in Physical Education

Degree: Master of Arts in Education

Specialization: Physical Education

Advisers: Dr. Rosalina Elizabeth N. Edralin
Dr. Rene R. Belecina

This study documented and analyzed the traditional games of Maonon, Ligao City terms of the following: title, nature and origin of the games, materials needed, game skills, rules and procedures, and values of the game. Finally, the applicability of the documented games for Physical Education Classes was determined.

This study is a documentary analysis type of research. To gather data, unstructured observation was conducted, questionnaires were administered, senior citizens were interviewed, and the children were documented. The subjects of this study were the children and eighty two (82) senior citizens of the Brgy. Maonon, Ligao City.

With the aim of documenting and analysing the traditional games of Brgy. Maonon, four research instruments were employed and were validated by experts: Unstructured observation method, documentation using photo and video camera for the games played by the children, checklist format questionnaire, and questionnaire for unstructured interview in Tagalog dialect for the senior citizens. The transcript of audio interviews and documented videos were analysed.

The results of the study revealed that there are twenty six games (26) identified as traditional games with no formal documents of origin. They were named after the equipment and common movements used to achieve the goal of the game. The games are usually played on streets and the sea. Common play time is after lunch or late afternoon after class. Players are mostly a group or pair of elementary boys and girls aged 8 to 12 years old. The games were classified under physical games, games of dexterity and skill, games of chance, and cumulative or formula games. The materials of the games were created using indigenous materials like bamboo, coconut frond, vines, dried fruit, or tree branches that are locally found in the Barangay. The skills developed in the games were classified into health-related physical fitness and skill-related fitness components. In the preparation of the game, the general goal and rules of the game are classified, discussed, and agreed upon by the players. The values developed in the games were identified through the kind of collaboration among players during the games. Out of twenty six (26) identified traditional games, twenty one (21) games can be used in teaching skills in Physical Education.

It can be deducted from the findings that traditional games of Barangay Maonon can be utilized as lead up games or alternate games in enhancing the teaching of grade 1 to grade 7 in the K to 12 Physical Education curriculum.

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Chapter I

THE PROBLEM AND ITS BACKGROUND

Introduction

The Philippines is considered the “melting pot of cultures”. Philippine customs and traditions are strongly influenced by its colonial past. With the influx of different customs and cultures brought in by colonizers, changes in Filipinos’ lives were inevitable. For almost four centuries, the Spaniards governed the country and not only introduced the Christian faith but also influenced the consciousness of the natives. History records the corruptions, abuses, and greed of Spanish conquistadores. However, these colonizers also helped Filipinos grow and discover the unique culture and traditions solely fitted for them.

Combining all the acquired traditions from colonizers with their own native traditions, Filipinos marked their own identity. The people are unique, stand out among other races, and have a great appreciation of their culture. The colorful and dynamic cultures that influenced Filipinos make them different from the rest of the world.

The manifestations of Filipinos’ emotional, cultural and social life are deeply embedded in traditional ways. The elements of such customs are pre-requisites of societal survival and continuity for people to be bound together by an awareness of mutual belonging, by a sense of social and economic interdependence, and by the sentiments of consciousness of kind and common interests (Asuncion, 2010).

One of the common interests of the Filipinos is local games commonly known as “*Laro*”. *Laro* is the Filipino generic term for all forms of recreational plays. Games that have been created by numerous cultures throughout history were called indigenous games, traditional games, and “*Laro ng Lahi*” in Filipino.

Local games play a big role in the country. Filipinos play games mainly for past time and recreation. But in addition, Filipino games can be vehicles for physical fitness, enjoyment, and good health at almost no cost. They are also a “journey to the past and a peek to the future. For the old, playing native games is an exhilarating return to one’s youth. For the young, it is simply a bridge to being a citizen with a sound mind in a sound body” (Calixihan, 2010).

According to Kabataan Partylist Representative Raymond V. Palatino (House Bill No. 809), “Philippine traditional games and sports are part of our cultural heritage which is widely considered ‘dying cultural legacies’. It is slowly disappearing owing to the undeniable popularity and dominance, especially among the youth, of video games and electronic sports, as well as Western sports.” People have forgotten to play Philippine traditional games; hence, most children have taken their value for granted as the social learning process broke down. “Displaced Philippine games, which serve as socio-cultural markers, mean less appreciation of our culture” (Buan, Monte, Dela Cruz, 2011). With the discoveries of electricity, television, and internet, Filipinos -- in particular, those living in the cities and urban communities -- immediately embraced and accepted the sophisticated modern games being introduced and updated almost every cycle. Yet, these games do not only bring enjoyment to many children but also bring

tremendous ill-effects to many aspects of their lives, particularly to relational aspects and their socio-cultural upbringing.

But even as this reality unfolds, some Filipinos are still able to preserve their traditional games throughout history. Among them are the people of Barangay Maonon, one of the coastal Barangays of Ligao City in the province of Albay. Documents of the local and traditional games of “Maonoeños” as they call themselves may not be available, but the games themselves have been preserved and handed down from generation to generation. Traditional games still exist and are enjoyed by the youth of Brgy. Maonon up to the present.

This study attempted to respond to the “mandate of the 1987 Philippine Constitution to conserve, promote and popularize the nation's historical and cultural heritage and resources to preserve them for future generations of Filipinos and ensure continuity of Filipino identity and cultural belongingness”, which is stated and supported by several representative and senate bills. These are House Bill No. 2675 by Diosdado Macapagal Arroyo and Gloria Macapagal Arroyo; House Bill No. 809 and 7103, written by Kabataan Party-list Representative Raymond V. Palatino; Senate Bill No. 505 by Senator Cynthia A. Villar; and Senate Bill No. 1108 by Senator Manny Villar. All these bills include the provision “to include traditional games and sports in the Physical Education (P.E.) courses in all levels of educational institutions and sport activities of the local government units. It is imperative that the study of traditional games and sports be made part and parcel of physical education courses in all levels of educational institutions, both public and private.”

The place of traditional and indigenous games in the Philippine Education System, even with the change of curriculum from Basic Education Curriculum (BEC) to K to 12 Curriculum has strengthened. It is included in teaching Physical Education (P.E.) subjects from grade one (1) to grade six (6).

This will ensure that traditional games of the Philippines will remain relevant in the life of the Filipinos as they provide the opportunity to learn, appreciate, and experience their own culture and to love things that are Filipino. *Larong Pinoy* can be a potent vehicle for promoting patriotism, a subtle way and fun way of instilling Filipino spirit among the youth.

Awareness and knowledge of this Maonoëños' *Laro ng Lahi* or *amón* in the local dialect will contribute to the vast treasures of the Philippine culture. It will help Maonoëños develop a sense of nationalism and help them recognize their identity as part of Philippine culture. Thus, this study has been conducted to document and analyse Maonoëños' traditional games in terms of the following: title, nature and origin of the games, materials used, game skills, rules and procedures, and the values of the game for socio-cultural and educational purposes.

Research Locale

This study was conducted in Maonon, a coastal barangay in West Coast Albay. It is Ligao City's largest barangay with a land area of 2,493.57 hectares, occupying 10.12% of the city's total land area. It has a long stretch of almost 6-kilometer clean coastline and unexplored beaches, making it one of the city's tourist destinations. Maonon is bounded in the North by Barangay Bogtong(Oas); East by Barangay Basicao Coastal (Pioduran); West by Barangay Cabarian (Ligao) and South by Burias Pass. It is identified as one of Ligao's growth centers in the Ligao City Land Use Plan. According to the 2006 Community-Based Management Survey (CBMS), the barangay has a population of 2,541. The 2007 Census of Population by the National Statistics Office puts it at 2,916. Maonon is subdivided into seven districts. Four of which are big sitios, namely: Capulac, Sabang, Lumbang and Tambac. The Barangay proper is divided into three separate districts or *purok*.

Maonon is one of the remotest barangays of Ligao City at almost 51 kms from the city proper. It can be reached by land and sea. Its barangay proper lies along the West Coast National Road, 13 kilometers from Pioduran, the nearest urban area. The Bacong-Abella-Maonon Road, which is under construction at present, will cut the travel time going to and from the city proper.

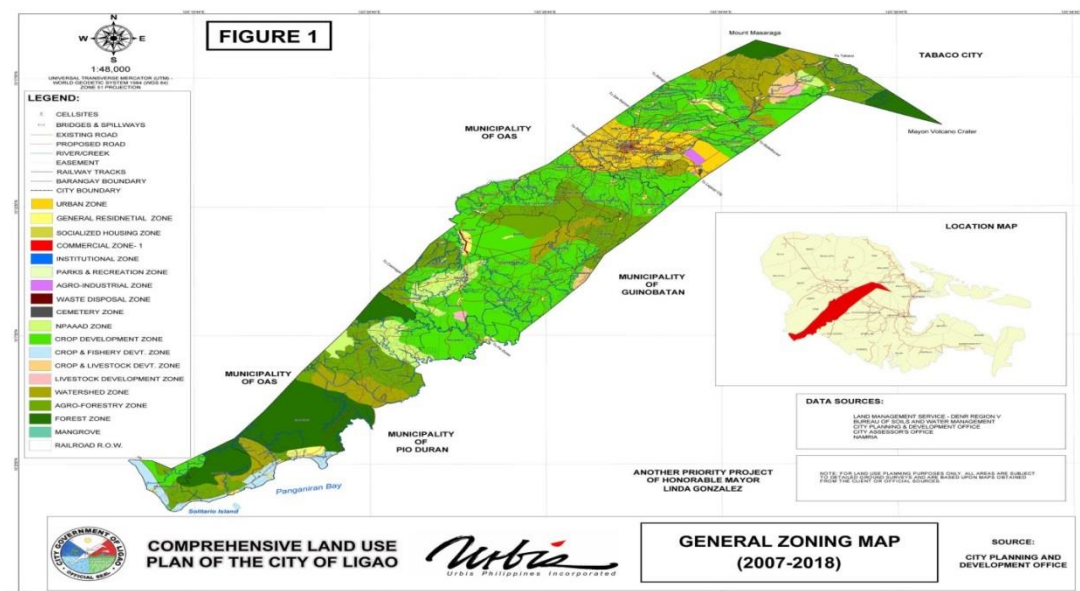


Figure No. 1: The Map of the City of Ligao Albay



Figure No. 2: The Map of Maonon, Ligao City

The sources of livelihood of the people are fishing, farming, poultry and livestock-raising. Parents will not spend a cent to buy commercially available toys even if they have money. The remoteness of Barangay Maonon from the City proper makes it impossible for the children to enjoy commercially made toys. The vast resources of Barangay Maonon and the absence of toys encourages the children of Barangay Maonon to be creative and innovative and make use of the material indigenous and locally available in the Barangay. They create their toys out of bamboo, coconut frond, vines, dried fruit, or tree branches.

Conceptual Framework

The conceptual framework of this study was based on the studies of foreign and local researchers and scholars who study games and discussed the significant contribution of games, especially traditional games, in education and in preservation of cultural heritage.

Games and sports evolved from different cultures and traditions from the past that attract many researchers and game scholars. In time, rules, equipment, players, and meaning changed the way these games were played. Asuncion (2010) says, "Sports and games have played a significant role in many individuals' lives today and throughout history. Game is any form of play, amusement, activity, or sport involving competition. An exercise of voluntary control system in which there is an opposition between forces, confined by a procedure and rules in order to produce disequilibrium outcome. Sport and game are part of society that is both an educational fixture and an entertainment enterprise. Forms part of human and social development that can contribute to social cohesion, tolerance and integration and is an effective channel for physical and socio-economic development. As a universal language, sport can be a powerful medium for social and economic change. It can be utilized to bridge cultural gaps, resolve conflicts and educate people in ways that very few activities can."

The studies of foreign researchers and game scholars Wanderi (1999, 2001); Nyota and Mapara (2008); Stuart (1993); Burnett and Hollander (2002); Eichberg and Norgaard (2000); and Lopez (2001) pointed out the significance of traditional games in preserving the cultural heritage. Traditional games enhance the acquisition and

practice of skills required for the gradual growth to adult life, especially for the younger generation.

Philippine and foreign researchers and games scholars have also stated the role of traditional games in the physical education curriculum from elementary to K to 12. Foreign studies and researches about traditional games have found these games important for the preservation of cultural heritage through the proliferation and inclusion of traditional games in the education curriculum (Nyota, Shumirai and Mapara, Jacob; 2008) and (Javier Yanci, et al.; 2008). Traditional games can be used as a tool in teaching and learning that could help in the cognitive development and socialization of the young through collaboration with other players and the decision making skills faced by the player during the game (Nyota and Mapara 2008).

Tejano (2005) and Tulio (2008) recommended the use of indigenous folk games in Physical education classes from graders to college as supplementary activity and lead-up games that can be introduced before the main topic in order to add variety and avoid monotony of drills on the skills being developed. Tulio stated that “like other ball games, *Laro ng Lahi* helps students develop health and fitness program like vigor, flexibility, agility and endurance.” Tulio also points out that *Laro ng Lahi* “enhances the social relationship with others and their peers and leads to the development of group qualities like cooperation, teamwork and coordination.”

Teaching of traditional games is already a part of the Physical Education curriculum of the Philippines since 1984. *Laro ng Lahi*, through the efforts of the Bureau

of Physical Education and School Sports (BPESS) in 1984, has been included as a major component of Physical Education curriculum. As of December 2013, the K to 12 Philippine Education curriculum includes traditional target games, striking/fielding games, and invasion games in teaching Physical Education in Grades four (4) to six (6).

Since the teaching of traditional games is already a major part of Physical Education, the integration of gathered games among usual traditional games taught to students will not be a problem. To augment the lack of equipment needed in physical activities, the traditional games of Brgy. Maonon can be utilized for physical education activities as lead up games for teaching skills or as substitute games for outdoor activities.

Each game in this study was described according to an analytic scheme that makes it possible to locate at glance information about the traditional game. The variables of the study was presented chronologically from the title, objective, nature and origin of the games, player/s, materials needed, game skills, rules and procedures and values of the games. The concept used was patterned on *The structural Elements of Games* " by Avedon, and was used by Lopez (2001) in her book, *The Study of Philippine Games*, which is cited in the studies of Asuncion (2010), Tubera (2008), and Calixihan (2010).

Figure 3 shows the framework of the study of the traditional game of Barangay Maonon, Ligao City. The traditional games were documented and identified using video and audio documentation. Each game was described and annotated according to its background, nature, materials needed, procedures, rules, skills, and the values

acquired and developed during the games. These variables were also used in describing and annotation of the traditional games in the studies of Lopez (2001), Asuncion (2010), Tubera (2008), and Calixihan (2010).

To determine the applicability of the traditional games in the K to 12 Physical Education curriculum, game skills acquired and developed in the game that were identified from the annotation and description of the games, were used in comparison with the skills in the games offered in the K to 12 Physical Education Curriculum. The output of the study is the compiled instructional material of each game.

The materials needed in each game are available locally. The output of the study, which is the compiled instructional material of each game, can easily be used by Physical Education instructors in teaching. This can significantly contribute to the contextualized curriculum of Physical Education in the District of Ligao City.

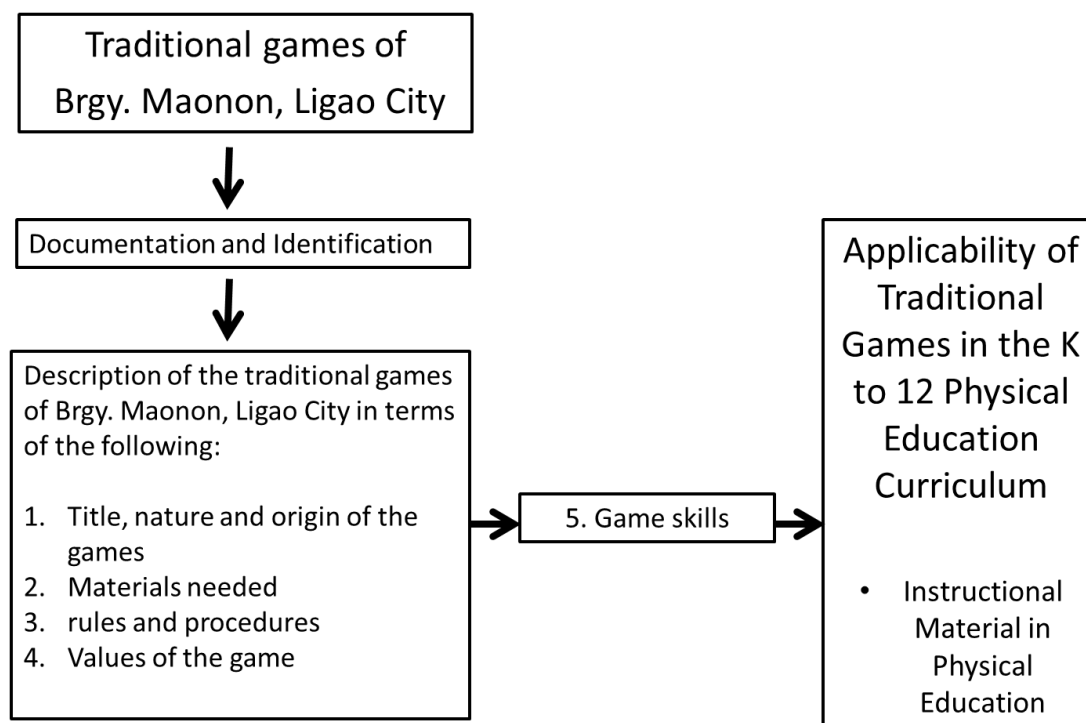


Figure 3. Conceptual Paradigm

Statement of Purpose

The purpose of this study was to document and analyze the traditional games of Maonon, Ligao City. Specifically, this study intended to achieve the following objectives:

1. Identify the traditional games of Maonon, Ligao City
2. Describe and document the traditional games of Maonon, Ligao City in terms of the following:
 - a) Title, nature and origin of the games
 - b) Materials needed

- c) Game skills, rules, and procedures
 - d) Values of the game
3. Determine the applicability of the documented games in Physical Education Classes

Scope and Delimitation of the Study

This study was conducted in the Barangay Maonon, Ligao City. A study attempted to document and analyze the traditional games of Brgy. Maonon, Ligao City in terms of the following: title, nature and origin of the game, material needed, game skills and procedure, and values of the games. The informants were limited only to the residents of the Barangay Maonon. The key informants were the children and the senior citizens aged sixty (60) years old and above who were born and raised in the Barangay.

Based only on the identified skills in each game, the applicability of the documented traditional games for Physical Education classes is determined. Only identified traditional games were included in this study.

Significance of the Study

This study attempted to respond to the call of the state to foster, among others, the preservation, enrichment and dynamic evolution of a Filipino culture based on the principle of unity in diversity in a climate of free, artistic, and intellectual expression. Public and private cultural entities are encouraged to support researches and studies on the arts, culture, and sports/games to keep the traditional Filipino games alive in the country and to introduce the games of the heritage among the new generations of Filipinos.

The findings of the study may prove valuable to the following:

Schools and Physical Education Teachers. The findings of the study, especially the transcribed games, which include the needed materials and step-by-step procedures of how to play the game, may be used by Physical Education instructors especially in the District of Ligao as lead-up games or substitute games for a certain sport that have the same benefits and skills that can be acquired. This is to avoid monotonous games usually played in Physical Education classes. Because of the availability of indigenous materials, the documented games may also be used to augment the lack of equipment and materials, especially in the coastal elementary and high school of Ligao District.

Physical Education curriculum planners. The transcribed games may be used by Physical Education curriculum planners to contribute to the array of traditional and

indigenous games that can be offered to Physical Education classes, particularly in Grade 1 to Grade 7.

Filipino People. This study is a way of preserving the cultural heritage of the Philippines. The traditional games gathered and documented in this study will be a significant piece of material for Filipinos to internalize self-knowledge, gain insight into the events, become responsible for cultural appreciation, and develop cultural values of young minds through games by playing the traditional games in the study.

Young and future generations of Filipino. This study may serve as an inspiration to young and future generations of Filipinos especially for the youth of Barangay Maonon and make them proud of their noble heritage. This study provides a comprehensive instructional material of each game that can be an easy guide in playing it. This will encourage them to continue performing and playing traditional games as part of their culture. It will also motivate them to contribute to the reawakening of national consciousness among their peers relative to the socio-cultural values derived from playing these games.

Definition of Terms

For clarity and better understanding, the following terminologies are defined conceptually and operationally:

Background of the Game. The conditions that form the setting within which something is experienced (Merriam-Webster dictionary). In the study, it pertains to the experiences, awareness, and knowledge of the informants that are essential in understanding how and where the games originated.

Game. Any form of play, amusement, activity, or sport involving competition. It is an exercise of voluntary control system in which there is an opposition between forces, confined by a procedure and rules in order to produce disequilibrium outcome. In this study, it pertains to any recreational activity involving two or more participants and engaged in by the people of Brgy. Maonon.

Game Skills. In the context of a game, it is the ability to do something that comes from training, experience, or practice. One of the parameters used in transcribing the games in this study, it refers to the skills or abilities manifested and effectively executed by the players in playing the game. The skills acquired and develop in playing the traditional games of Brgy. Maonon were classified into two components: 1) health-related physical fitness and 2) skill-related fitness.

Indigenous Games. It refers to the games that are inherent in the community and that are associated with the residents' lifestyle, traditions, and culture. In this study, it is the

traditional games of Brgy. Maonon with materials made from the varied resources indigenous in the Barangay.

Nature of the Game. It refers to the characteristic of the game. It is used as one of the parameters in transcribing the traditional games and to point out the distinctive traits of each traditional game in the study. Included in this parameter are the following: players, objectives, playing area, and game classifications.

Players. A person who plays a sport or game (Merriam-Webster Dictionary). In this study, it refers to the gender and number of required participants (individual or group) in the game or the stated minimum or maximum number of persons needed for the game. This information is given in the transcribed games merely to provide the reader with an idea of what kind of players generally engaged in a given game.

Playing Area. The physical setting and environmental requirements each game is commonly played. In this study, playing area is used in transcribing the study under the parameter of origin and nature of the game. The playing area was classified into two: land-based game and sea-based game. The playing area was classified as land-based if the playing court/area was in the backyard, road, or grassy field. It is identified as a sea-based game if the playing area was in the sea or seashore.

Pre-game. The term “pre-game” is short for “preparation for the game”. It is used in transcribing the game under the parameter of procedure of the game. This includes preliminary activities needed before the start of the game: the collection of needed materials or props for the game; choosing an *it* or *taya*; deciding turns (*manuhan*) or

figuring out who will be the first, second, etc. to play; grounds, diagram or lay-out preparations; choosing sides; and assigning roles or formation of players.

Procedure of the Game. Specific operations, required courses of action, method of play. One of the parameters used in transcribing the game. Under this parameter are pre-game and the step-by-step process of how to play the game.

Material of the game. One of the parameters used in transcribing the game. The animals and objects used by the players usually found locally in Brgy. Maonon. This element may not always be present in the transcribed games. Materials and objects used were described and the methods of making them are explained.

Title of the game. One of the parameters used in transcribing the traditional games of the study. It refers to the locally home-grown name of the game of Brgy. Maonon usually derived from the movements or material used in the game.

Traditional game. It is the recreational activity with local and cultural dimension, having roots in the traditional life of people. It represents a time dimension of being preserved and transmitted from one generation to the next generation among a particular group. In this study, this refers to the games played by senior citizens of Brgy. Maonon 60 years ago and that were transmitted without formal documentation to the younger generation of the Barangay. These games survive more than 60 years in the Barangay and are known and played by the children of Barangay Maonon until today.

Values of the game. Pertain to the values or character traits that can be developed or used in the game. In this study, this is one of the parameters used in the transcribing the traditional games. This refers to the values manifested during the play or interaction of the participants or player in the games. The values were classified according to the core values in the K to 12 Physical Education curricula that shape the individual holistically.

Variation. Another version of how the game is played. It includes the material or props used. It is used in transcribing the game under the parameter of procedure of the game. In the study, it also refers to the style or way to play the game. If no additional explanation is given to the “other version”, it means that it is played exactly like the one before it. If played differently, the version of the game is explained in detail.

Chapter II

REVIEW OF RELATED LITERATURE

This chapter presents concepts and ideas taken from previous and present literature that helped build the arguments for this present study.

Traditional Game in Culture

As variously indicated by several authors, games had a collective, pro-life, functional inclination at the level of traditional culture. They enhanced the acquisition of skills required for all-around maintenance of life for everyone (Wanderi, 1999; 2001). Writers in anthropology and many others, whose focus is on different communities of the world, do contend that, in the traditional cultures, games enhanced the acquisition and practice of skills required for the gradual growth to adult life, especially for the younger generation (Nyota and Mapara, 2008). The uses of games for both children and adults have a deep significance for the individual and the community through the conservation of physical, mental, moral vitality (Shea, 1991).

Stuart (1993) cited in Burnett and Hollander (2002) said that games are cultural mirrors and products that carry with them the reflection of lived realities and “cognitive maps” of communities within a given socio-cultural and historical context.

Eichberg and Norgaard (2000) stated that traditional game plays and recreational activities are generally regarded as important aspects of peoples’ culture, although in some modern societies they tend to be neglected in favor of general disciplinary training

sports. In some sportive practice, play and games are used as educational entertainment for children or as warm-up.

According to Eichberg and Norgaard (2000), ethnic groups and people distinguished themselves from each other by their language and other cultural activities such as play, games, and recreational activities. Plays, games, and recreational activities provide the bodily language for the different cultures world over.

Van Mele and Renson (2000) as cited by Asuncion (2011) distinguished between traditional and modern sports form as the former are recreational activities with local and cultural dimension, having roots in traditional life of people and are distinguishable from later adaptation as being “contemporary traditional games”.

According to Van Mele and Renson (2000), the “traditional” label represents a time dimension of being preserved and transmitted from one generation to the next among a particular group. In this sense, traditional games communicate localized ethnic and socio-cultural identity or earlier times. Some traditional and functional play activities became absolute and others were adapted in the new environment. Over time, the religious and/or communal rituals disappeared from earlier games and were replaced by trappings of modern competitions such as in the Afghan buzkashi game, Spanish bullfighting, or Japanese Sumo wrestling. These forms are however recognized as being “indigenous”.

Traditional games provide the opportunity to learn about, appreciate and experience aspects of Indigenous culture. They also provide essential training in social

interaction. It is possible to include traditional games in classroom lessons, outdoor education and adventure activities, Physical Education classes, and sport education activities.

Nationalism and Traditional Games

Recently, it has become increasingly difficult to find children playing communal traditional games because of the rapid invasion of “modern hi-tech games” that invaded almost all spheres of people’s life and segments of society. Traditional games are slowly fading and losing value because of contemporary trends and fashions. It must be noted however that traditional games are the heritage that display moral values and philosophies that should be conserved and perpetuated.

Games have the paradoxical role of serving as an effective medium to promote both nationalism and internationalism (Lopez, 2001). The study of Philippine games by Lopez (2001) aimed to prove beyond the shadow of a doubt that indigenous games are really indigenous to the Philippines. Lopez aimed to put Philippine games in line with the stream of international scholarship so that the games may find their places among games played in other parts of the world.

Studies and researches about traditional games have been made for the preservation of cultural heritage. Australians, for instance, integrated the use of their traditional indigenous games in the education curriculum from Kindergarten to year 12 (K-12). Says Nyota and Mapara (2008), traditional games, riddles, and songs take place in a socio-cultural environment and can help in the cognitive development of the child.

The study highlighted how lessons and cognitive skills valued in Shona culture are embedded in their traditional games and play songs. In the Philippine Education curriculum, traditional or indigenous games have been included in Physical Education classes. Besides preserving our ancestors' heritage, the inclusion of traditional games to Physical Education classes serves to augment the lack of equipment and materials in schools. As with previous studies, this research aims to document and analyze the traditional game for the preservation of cultural heritage through the inclusion of traditional games in Physical Education classes.

Indigenous knowledge and games within the South African context reflect the circumstances, traditions, and cultures of the various population groups and communities that have been identified by the people as being part of their cultural heritage. In this sense, the Afro-centric nature of knowledge and games form an integral part of Nguni, Sotho, and Venda-speaking peoples as they originally migrated from the central lakes of Africa and settled in the southernmost end of Africa during 12th century. In the same way, a more Euro-centric and Oriental knowledge base is reflected by the Afrikaans and English speaking minorities that include people from European, Asian, and Indian descent. Another pool of indigenous knowledge and games derived from the traditional life and livelihood of the Bushmen and coloured races (Afrikaans and English-speakers), also known as the Khoisan, (collectively referring to the San or Bushmen as the original inhabitants of South Africa and the Khoi of Hottentots).

In addition to the above, said Burnett (2001), indigenous games research in South Africa has over the years received sporadically ad hoc attention without any

inclusive, co-operative and systematic effort to compile a representative inventory of traditional play patterns, adequate historical and socio-cultural contextualization, and intervention. In 2000, the National Research Foundation established a research program to support and promote research in the Indigenous Knowledge System (IKS) in South Africa. The South Africans Commissions had already embarked on promoting indigenous games in different provinces and co-funded this research project to enlarge the geographical representation and produce a national profile in this regard.

In the Philippines, indigenous games widely known as *Laro ng Lahi* are Hispanic in origin. It is not only played by youngsters but also by anybody who loves childish humor. While these games are recreational in nature, they are also used to test an individual or group's strength, endurance, and dexterity (Propagate Philippine Indigenous Games).

PPIG also speaks of the fun and enjoyment Filipinos get from their traditional games commonly known as *laro*. These indigenous games are usually played during wakes, festivals, and town fiestas. Awareness and knowledge of these *Laro ng Lahi* help every Filipino develop a sense of nationalism and recognition of national identity.

According to Asuncion (2010), "traditional games in the Philippines are games commonly played by children, usually using native materials or instruments. In the Philippines, playing games is an important part of growing up. Due to limited resources of toys to Filipino children, they usually come up inventing games without the need of anything but the players themselves. With the flexibility of a real human to think and act makes the game more interesting and challenging."

Dickie Aguado, Executive Director of Magna Kultura Foundation, confirms that the “traditional Filipino games are very much alive in Philippines.” It is not true that the Filipino street games are no longer played, as some would say that it has vanished in Philippine society. In many urban and rural areas, a great majority of Filipino children still play outdoor street games as most of them are still unable to own expensive high-tech gadgets. Games like *patintero*, *tumbang preso*, *piko*, *sipa*, *turumpo*, and many others, are very much alive and played daily in the neighborhood.

Magna Kultura Foundation also reaffirms that *Larong Pinoy* fosters appreciation of national culture, especially among the new generation. Amidst the age of computer and video games, the re-introduction of the traditional Filipino games can be a good vehicle to promote active outdoor play and attachment in things that are Filipino.

Magna Kultura believes that “once children learn to play the games it will: (a) build wholesome camaraderie among the youth in the neighborhood, (b) enliven communities with the fun of children playing, and more importantly, (c) become an avenue for creating warm bonding among parents and elderly relatives who are familiar with the games.”

Through play, children can experience the Filipino spirit. Subtly, and in fun way, it instills patriotism. Introducing the games make the youth realize that the games are indeed a cultural treasure passed on from generation to generation. *Larong Pinoy* makes them proud to be part of the rich Filipino heritage. After all, according to Magna Kultura, “play is the best way of learning and instilling the soul of a Filipino among the new generation.”

Aguado strongly encourages every parent, teacher and citizens, to teach the Filipino youth *Larong Pinoy* as a tool to instill patriotism. He believes that in the future, the children will join the society's league and proudly playing in the team called Filipino race.

In essence, people play and also create or adapt many games to satisfy a variety of physical, psychological, social, and cultural needs.

The above literatures are closely related to the present study in so far as they express the same intent of the researcher to further study, enhance, and develop the traditional games as imbedded in the life and culture of Filipino people, in particular, those in the far-flung communities. The researcher has the same principle to provide adequate information of the riches and essential values of traditional games which if given serious attention can help in the greater appreciation of Filipinos having a distinct and unique culture.

The present study differs in the method and aspect of data presentation and will be focusing mainly on the documentation, transcription, and applicability of the traditional game as it affects the culture and sensibility of a particular village under study.

Classification of Traditional Games

Lopez (2001) brings out an extensive compilation of folklore studies on Philippine games. She meticulously conducted researches in various parts of the country, identifying and examining the most available documents, compilations, concrete practices, customs and even rituals just to come up with a definitive list of Philippine folk

games. She is successful in putting flesh to the discussion of Filipino traditional games in an interesting and extra-ordinary way. In her research, she considered the underlying background and foundation of each game by going back to the primitive era of Philippine society, the coming of the Spanish and American colonizers, and up until the time where the spirit of nationalism was at its peak.

Lopez (2001) analyzed pre-game activities to emphasize the preliminary formalities players go through before the actual competition starts. There is also an interesting chapter dealing with *Animals Participating in Man's Games*. This includes, as Lopez points out, "games in which animals engage in direct physical conflict on behalf of human competitors. The performance of each animal decides who wins or loses among the human players represented."

Lopez (2001) presented four (4) major group classifications of Philippine games adopted from different game scholars: from Aarne-Thompson, four (4) types of folkloric game classification: a. animals participation in man's game, b. ordinary games, c. jokes and trickster games, and d. formula games. Under ordinary games, these three (3) categories were adopted: Physical skill, chance and dexterity from the cross-cultural classification of Robert, Arth, and Bush (1959); the games of power play category were obtained from Brian Sutton-Smith (1965); chasing games, hiding games, races, guessing games, jumping and hopping games, and practical jokes which are the popular categories of games came from Paul Brewster (1953). The game of mimicry came from Roger Callois. The 4 major classifications were adopted by the author in the classification of the games in the present study.

Each game in this study was described according to systematic pattern which makes it possible to locate information at glance about the following: title, objective, nature and origin of the games, player/s, materials needed, game skills, rules and procedures, and values of the games. The concept used was the structural elements of Avedon and it was also used in the study of Lopez (2001) which is cited in the studies of Asuncion (2010), Tubera (2008), and Calixihan (2010).

Lopez (2001) vividly and lengthily presented the Philippine games, and this is graphically explained in her book, sometimes with illustrations on how the game is being played and classified accordingly. Indeed, she studied the most fundamental part of our Filipino culture and the vast and extensive interpersonal and anthropological conditions of the Filipino people.

Lopez (2001) recommended the need to further study, review, and annotate more traditional Filipino games and explicated their relevance to the present generation considering the proliferation of contemporary games. She also noted the need for competent Filipino folklorists to elevate the study of Philippine games to a more scientific level. According to her, "it is imperative that an interdisciplinary discussion take place in order to broaden the scope of game scholarship." This is what this present research hoped to address.

Traditional games in Physical Education

Traditional games provide alternative ways in enhancing children's awareness and appreciation of the rich cultural and traditional values that every nation cherishes

and protects. Furthermore, they are important tools in the development of children's potentials, which includes their motoric, spiritual, social, and cognitive development as well as other essential aspects for child growth. In order to avoid their impending extinction, there is a crucial need to further enhance, develop, and practice traditional games in the educational environment, hand in hand with sophisticated and high-tech modern-day games. This practice can put a balance between the seemingly negative effects of highly self-centered games and the essential values of traditional ones.

Researchers and scholars stated the role of traditional games in the Physical Education curriculum from elementary to K to 12. Nyota and Mapara (2008) recommended the inclusion of traditional games and the use of traditional games as methods and tools in teaching and learning in rural and urban schools of Zimbabwe.

Yanci, et al. (2008), applied the traditional game of tag in physical education sessions as an intervention program for the improvement of the change of direction ability in students from the first and third grade of elementary education and for both genders.

Tientje, et al. (2004) stated that the certain existing traditional games and some sports are very alike, in the ways of having certain playing rules and giving pleasures for the players, besides relaxation, happiness, and challenges. The study pointed out that interactions occurred when children play traditional games, giving opportunities for children to develop their social skills, linguistic competences, and emotional skills.

The studies of Nyota and Mapara, (2008), Yanci, et al. (2008), and Tientje, et al. (2004) stated that some existing traditional games and sports are alike. They also asserted that traditional games can be included as alternative or substitute activities in Physical Education.

Tejano (2005) also maintained that indigenous folk games are being taught during Physical Education classes as supplementary activities and can be introduced before the main topic in order to make some variations and avoid monotony of drills on the skills being developed. There are many Filipino traditional games that can be performed individually or in groups.

Tulio in her book, "Physical Education 3 for College," recommended *Laro ng Lahi* as one of the best lead-up games and activities for students from graders to college. She stated that "like other ball games, Laro ng Lahi helps students develop health and fitness program like vigor, flexibility, agility and endurance." This statement supports the objective of the present study to create instructional material from traditional games for Physical Education class with the same health benefits of other ball games. Tulio also points out that *Laro ng Lahi* "enhances the social relationship with others and their peers and leads to the development of group qualities like cooperation, teamwork and coordination."

Asuncion (2011) studied the indigenous games of the Kalinga. The research documented and annotated the indigenous games of Kalinga in terms of the title, nature and origin of the games, materials used, game skills, rules and procedures and values of the games. The final output of the study was a module of transcribed indigenous

games of the Kalinga. The present study is similar to this in terms of the topic and research methods that were used in the study. The difference is that this present study focused on the traditional games of Brgy. Maonon and their applicability in P.E. classes.

The present study is also similar to the study of Francia (2008), a documentary research of the indigenous games in the cultural festivals of Quezon Province. Both studies focused on the documentation of the indigenous games in terms of title, nature and origin of the games, materials used, game skills, rules and procedures, and values of the games. Differences are in the place of the study and the method of data collection. The present study transcribed and annotated the documented games from raw video to written form with step-by-step procedure of how to play the game. In the study of Francia, the procedure and rules of the games were already available because these are played every year in the cultural festival of Quezon Province.

The traditional games played in the Philippines have influenced many researchers and scholars such as Asuncion (2011), Francia (2006), Tezano (2005), Lopez (2001), Tulio, Calixihan (2010), and Aguado to come up with their own unique analyses and studies in lieu of further developments. The noticeable growing interest of these authors and scholars on the use of traditional games as methods and tools for teaching and learning and the recommendations that came from authors and scholars of Philippine heritage to conduct a comprehensive study of Philippine traditional games became the motivating factor and springboard of this researcher to carry out the study of Traditional Games of Barangay Maonon, Ligao City.

The researcher, however, observed that most of the early works on Philippine traditional games came from different parts of the country. In the review of related literature and study, no study had been done with the focus on the documentation and analysis of Barangay Maonon traditional games in terms of: title, nature and origin of the games, materials needed, game skills, rules and procedures, and values of the games. The researcher focused on the contributions of the documented traditional games of Barangay Maonon for the preservation of Philippine cultural heritage and the use of traditional games as a substitute learning activity for Physical Education classes, especially in physical fitness class. In doing so, it is hoped that this research paper will greatly help in the general appreciation and awareness of the essence and importance of traditional games in the life of each Filipino amidst the growing proliferation of sophisticated and modern games.

Synthesis

This review highlighted the numerous studies already published locally and internationally, in connection with traditional games vis-à-vis its nature and types and their significant relationships with culture, national identity, and Physical Education classes. As presented above, authors such as Nyota and Mapara (2008) and Shea (1991), observed that traditional games enhanced the acquisition and practice of skills required for the gradual growth to adult life. The uses of games for both children and adults have a deep significance for the individual and the community through the conservation of physical, mental, moral vitality. On the other hand, it is also noted that

because of the development of modern-globalized technologies, there is a widespread proliferation of computerized and hi-tech games. Hence, this has become the mitigating factor of the universal decline in the appreciation and practice of the traditional games today. Proponents of traditional games, however, consistently argue for the need for educators to continue teaching traditional games especially in Physical Education classes and sport education activities to conserve and perpetuate moral and cultural values and underlying philosophies.

This review also presented some concrete recommendations from researchers and scholars who studied the role of traditional games hand in hand with modern-day games in the Physical Education curriculum as they provided alternative ways in enhancing the children's awareness and appreciation of the rich cultural and traditional values that every nation cherishes and protects.

In response to the observation being made by some analysts regarding the decline and seemingly vanishing state of traditional games, Magna Kultura Foundation confirms that traditional Filipino games are very much alive in the Philippines. Games like *patintero*, *tumbang preso*, *piko*, *sipa*, *turumpo*, and many others, are very much alive and played daily in the neighborhood. This is because a great majority of Filipino children, especially in rural areas, are still unable to own expensive high-tech gadgets. There is indeed a need to re-introduce and rejuvenate traditional Filipino games amidst the growing inclination of many Filipino children to prefer computer games and gadgets.

It is the contention of this researcher that contemporary computerized games in most cases brought negative effects in many areas of children's lives. Many of these games are viable tools for self-glorification with little concern for others, thus, leaving

negative imprints on the psycho-moral upbringing of children. The essential values of traditional games, therefore, must continuously be upheld to balance the ill-effects of many self-centered contemporary games. As already pointed out, unique analyses of researchers and scholars who have studied traditional games in the Philippines and the studies and recommendations that came from the authors and scholars of Philippine heritage for a comprehensive study of Philippine traditional games became the motivating factor and springboard of this researcher to carry out the study of the traditional games of Barangay Maonon, Ligao City.

Chapter III

METHODOLOGY

This chapter presents the methodology of the study. It includes the research design, respondents, instruments, and procedures of the study.

Research Design

This study, which pertains to the documentation and analysis of traditional games of the Maonon, Ligao City, utilized the documentary analysis type of research. This involves gathering information by examining and analysing the documented traditional games in terms of: title, nature and origin of the games, materials used, game skills, rules and procedures, and values of the game. Ochave and Sevilla et.al (1992) stated that documentary analysis involves gathering data by examining records and documents.

Participants of the Study

The study involved randomly selected children and senior citizens of Barangay Maonon as the informants. The first participants of this study were the children of the Barangay Maonon for the video documentation of the games. The respondents of the second part of data gathering were selected using the senior citizen's organization in the Barangay. The registered senior citizens were two hundred eight (208). Eighty-two (82) senior citizens responded to the first data gathering

procedure using the first part of the questionnaire. The data were then analysed such that respondents' ages coincides with the lengths of their residency. For authenticity purposes, only senior citizens who were born and raised in the Barangay Maonon were considered key informants of the games. Out of eighty-two (82) senior citizens, only fifty-six (56) of them qualified for the second part of the data gathering – the structured interview. Thirty-seven (37) of these were females and nineteen (19) were males. Sixteen (16) respondents came from Sitio Sabang, nine (9) from Sitio Capulac, fourteen (14) from Sitio Tambac, and sixty-one (61) from Centro, which is comprised of three (3) districts in Barangay Maonon: Districts 2, 3, and 4.

Research Instruments

There are four research instruments employed in this study. They are unstructured observation method, documentation using audio recorder and photo and video camera, checklist format questionnaires, and a questionnaire for unstructured interview in Bicol dialect.

To gather supplementary data on the traditional games, the researcher utilized unstructured observation method while the children played the game. This is a flexible and open process whereby the researcher or observer watches events pertinent to his purpose (Ochave et al, 1992).

Documentation was made through the aid of a video recorder and photo camera. The purpose is to document the games being played by the children of Barangay

Maonon. From the video documented, the researcher listed down the titles of the games using the names locally known to the Barangay Maonon. The recorded video of the games was used to help in transcription of the games into written form.

A checklist format questionnaire (see appendix B page no. 187) was made by the researcher for the second part of data gathering with the senior citizens as the respondents. Included in the questionnaire are the respondents' profile and the checklist of the games played by the children. The questionnaire addressed two purposes. The first purpose of the questionnaire is to determine the games played by the senior citizens in their childhood; the second purpose is to determine the respondent for the third part of data gathering based on the respondents' profiles.

Unstructured interview questionnaire (see appendix C page no. 192) in Bicol dialect was made by the researcher upon the selection of respondents for the third part of data gathering. This is more flexible and open, because the interviewer can modify, repeat, and clarify the questions asked and may follow up the response of the interviewee without deviating from the purpose of the interview (Ochave et al., 1992). The senior citizens were interviewed one by one using common guide questions in their vernacular dialect to confirm the nature of the games in terms of the following: title, nature and origin of the games, materials used, game skills, rules and procedures, and values of the game. This tool was used to ensure the collection of more meaningful data, since the interviewer is given leeway to ask further questions that he thinks fit for the situation. The data was recorded using the aid of audio recorder and transcribe the audio interview into written form (see appendix for the audio interview transcription).

The validity of the questionnaire was ensured by the experts in field in focus group discussion. The gathered information was processed using the elements and classification method used by many scholars.

Data Gathering Procedure

The study was conducted in successive phases. They are presented as follows:

Stage 1: Planning Stage.

This stage involved the review of related literature on the study. A thorough reading of books, journals, theses, and dissertations together with internet resources was done to gather theories and concepts related to traditional games. Stage 1 also entailed the securing of approval from the office of the Barangay Captain to conduct a documentary research. After permission was granted, preliminary data about Maonon, Ligao City's history, culture, and ways of life were gathered by the researcher by actual observation while staying in the barangay.

Stage 2: Documentation of Traditional Games and Development of Questionnaire

This stage consisted of video documentation and unstructured observation. In the first data gathering, the participants were the children of Barangay Maonon. The games were documented using video camera while the children played it. From unstructured interviews conducted with the residents of the Barangay, the researcher gathered and took down the title of the games. A checklist format questionnaire and

unstructured interview questionnaire in Bicol dialect was developed. The prepared instrument was presented to the adviser for comments and suggestions.

Stage 3: Distribution of Questionnaire

This stage consisted of the distribution of checklist format part of the questionnaire.

The checklist format questionnaires were distributed to the senior citizens. The registered senior citizens were two hundred eight (208) but only eighty-two (82) responded to the questionnaire. The questionnaire was intended for validation purposes and sought to find out if the senior residents of Barangay Maonon played the games during their younger years in the Barangay.

Stage 4. Data Analysis, Selection of Respondents and Unstructured Interviews

This phase consisted of data analysis of the questionnaires given, selection of respondents for unstructured interview, and administration of unstructured interview for senior citizens.

The data were then analyzed such that respondents' age coincided with the length of their residency. The respondents were selected and the game/s to be asked was determined based on the profile and answer of the respondents in the checklist of games included in the checklist format questionnaire.

The structured interview was conducted by the researcher with the use of audio recorder. Included in the questionnaire are questions that could give information about

the traditional games of Barangay Maonon with regards to their: title, nature and origin of the games, materials needed, game skills, rules and procedures, and values of the game. The validity of the questionnaire was ensured by the experts in the field of focus group discussion. Out of eighty-two (82) senior citizens, only fifty-six (56) of them qualified for the third part of the data gathering – the structured interview. Thirty-seven (37) of which are females and nineteen (19) of which were males. Sixteen (16) respondents from Sitio Sabang, nine (9) from Sitio Capulac, fourteen (14) from Sitio Tambac, and sixty one (61) from Centro which is comprised of three (3) districts in Barangay Maonon: Districts 2, 3, and 4.

Stage 5: Audio Interview and Video Transcription.

The recorded video and audio interviews were reviewed several times, and they were transcribed into written form (see appendix D, page 196).

Stage 4: Analysis of the transcribed traditional games

To determine the applicability of the documented games for Physical Education classes, the traditional games were compared to the Kto12 curriculum in Physical Education based on the skills that can be develop in playing them.

Data Analysis Procedure

From the unstructured observation and video documentation, the titles of the games played by the children were gathered and included in the checklist format questionnaire. The questionnaire determined the respondents for the unstructured interview. The recorded video and audio interview were reviewed several times and transcribed into written form. The transcription and still images from the video were produced and used in the analysis of the traditional games. The concept used in describing the games in this study were the structural elements used in the study of Lopez (2001), which is cited in the studies of Asuncion (2010), Tubera (2008), and, Calixihan (2010). Each game in this study was described according to an analytic scheme that makes it possible to locate at glance information about the following: title, objective, nature and origin of the games, player/s, materials needed, game skills, rules and procedures, and values of the games. The transcribed video and audio interviews were used to answer objectives number 1 and 2 of the study. To determine the applicability of the traditional games in Physical Education, the transcribed traditional games were compared to the traditional games that are included in Grade 4-6 based on the skills that can be developed in playing the games.

CHAPTER IV

Presentation, Analysis, and Interpretation of Data

This chapter presents the analysis and interpretation of data based on the sequence of questions in the statement of the problem.

Objective 1: Identification of the Traditional Games of Maonon, Ligao City

Column 1 on table 1 shows the traditional games identified from the survey conducted among the senior citizens of Barangay Maonon, Ligao City. Out of twenty-seven (27) games that were listed in the questionnaire, only twenty-six (26) games were actually played by the respondents. These are the following: *Paltok, Orig-orig, Pikot bado, Bingkay, Ontog, Paytik, Embarguan, Luksong lubid sa dalayday, Step no (kiki), Tatsian piso, Tatsian buscay, Suruluan, Kurukariton, Durudamulag, Guruyudan Pababa, Guruyudan sa dawn bunga, Parayaan umang, Parayaan kalasakas, Ralaban kalakakas, Iloy-loy, Siklot, Burukudan/parayaan/tarayaan, Burusuan bato, Parayaan plantsa sa dagat, Parayaan niyog sa Dagat, and Pungan sa kasco*. The game *shato* that was documented played by the children was not played by the senior citizens during their childhood days in the Barangay. It is therefore eliminated from the list of traditional games of the Barangay. It can be inferred from the results that majority of the traditional games are still known in the Barangay.

Table 1
Response of Senior Citizens Whether they Played the Game or Not

GAMES	RESPONSE					
	MALE		FEMALE		TOTAL	
	YES	NO	YES	NO	YES	NO
Paltok	17	2	1	36	18	38
Orig-orig	2	17	13	24	15	41
Pikot bado	0	19	29	8	29	27
Bingkay	0	19	35	2	35	21
Ontog	6	13	0	37	6	50
Paytik	11	8	2	35	13	43
Embarguan	2	17	13	24	15	41
Luksong lubid sa dalayday	0	19	20	17	20	36
Step no (kiki)	0	19	22	15	22	34
Tatsian piso	13	6	7	30	20	36
Tatsian buscay	11	8	10	27	21	35
Suruluan	1	18	1	36	2	54
Kurukariton	1	19	0	37	1	56
Durudamulag	4	15	0	37	4	52
Guruyudan Pababa	3	16	1	36	4	52
Guruyudan sa dawn bunga	1	18	1	36	2	54
Parayaan umang	8	11	2	35	10	46
Parayaan kalasakas	8	11	2	35	10	46
Ralaban kalakakas	8	11	2	35	10	46
Iloy-loy	18	1	32	5	50	6
Siklot	0	19	31	6	31	25
Burukudan/parayaan/tarayaan	16	3	21	16	37	19
Burusuan bato	7	12	2	35	9	47
Parayaan plantsa sa dagat	6	13	2	35	8	48
Parayaan niyog sa Dagat	5	14	1	36	6	50
Pungan sa kasco	4	15	4	33	8	48

The data under the response column indicated the frequency of the responses of male and female senior citizens whether they played the game or not. The data gathered also indicated that majority of the respondents both male and female played *iloy-oloy* and *Burukudan/parayaan/tarayaan*. These are games that involve running and tugging and don't need any materials in playing.

It can be noted that there were nine (9) games identified by the senior citizens that were not listed in the questionnaire but were actually played by them during their childhood. These are the following: *Sinsito, Sungka, Turubigan, Jolen, Baloy-Baloy, Aragawan Base, Trumpo, Dama* and *Buradol*. Likewise, these games were not included in the study. Thus, these games were no longer known to the younger generation of the Barangay Maonon.

Objective 2: Describe and document the traditional games of Maonon, Ligao City in terms of the following:

- e) Title, nature and origin of the games**
- f) Materials used**
- g) Game skills, rules and procedures**
- h) Values of the game**

Table 2 shows the title or name and nature or origin of the games that were identified from the observation, survey, and unstructured interview conducted from the senior citizens of the Barangay Maonon.

Nature or origin of the games refers to the characteristic of the game. It is used as one of the parameters in transcribing the traditional games and to point out the distinctive traits of each traditional game in the study. Included in this parameter are the following: players (male or female), materials and playing area (land-based or sea-based), and game classification (Ordinary games, jokes or trickster games, formula games, and animal's participating in man's game).

Title: From the unstructured interview and survey conducted, generally the title or name of the traditional games of Brgy. Maonon are named after the equipment and common movements used to achieve the goal of the game.

Origin: The informants were uncertain about the origin of the games. There is no formal document of traditional games of the Barangay. The games survived 60 plus years in the Barangay, since they were played from generation to generation. No formal or written transmission was done for the preservation of the games. According to the informants, they learned the games by observing and copying the procedure of the game from the generation ahead of them.

Table 2

Title and Nature of the Traditional Games

GAMES	Nature of the game											
	Materials		Playing Area		Players				Game Classification			
	Land Based	Sea Based	Land Based	Sea Based	Gender		Players		Ordinary Game	Jokes & Trickster Game	Formula Game	Animal's Participation in Man's Game
					Male	Female	Pair/ Group Game	Individual Game				
Paltok	/		/		/		/		/			
Orig-orig		/	/		/	/	/			/		
Pikot bado		/	/			/		/			/	
Bingkay	/		/			/	/	/	/			
Ontog	/		/		/			/	/			
Paytik	/		/		/			/		/		
Embarguan	/		/		/	/		/	/			
Luksong lubid sa dalayday	/		/			/	/	/	/			
Step no (kiki)		/	/			/		/			/	
Tatsian piso	/		/		/	/		/	/			
Tatsian buscay		/	/		/	/		/	/			
Suruluan			/		/	/		/	/			
Kurukariton	/		/		/		/	/	/			
Durudamulag	/		/		/		/	/	/			
Guruyudan Pababa	/		/		/		/	/	/			
Guruyudan sa dawn bunga	/		/		/		/	/	/			
Parayaan umang		/	/		/			/				/
Parayaan kalasakas		/	/		/			/				/
Ralaban kalakakas		/	/		/			/				/
Iloy-iloy			/		/	/		/		/		
Siklot		/	/			/		/			/	
Burukudan/parayaan/tarayaan			/		/	/	/	/	/			
Burusuan bato		/		/	/	/		/	/			
Parayaan plantsa sa dagat	/			/	/		/	/	/			
Parayaan niyog sa Dagat	/			/	/			/	/			
Pungan sa kasco		/		/	/	/		/		/		

Players: Players are mostly group or pair of elementary boys and girls aged seven (7) to thirteen (13) years old. There were five (5) games played by girls only. These are the following: *Pikot-bado*, *Bingkay*, *Luksong Lubid*, *Step-No/Kiki*, and *Siklot*. There were twelve (12) games played by boys only. These are the following: *Paltok*,

Ontog, Paytik, Kurukariton, Durudamulag, Guruyudan Pababa, Guruyudan sa Dawn Bunga, Parayaan Umang, Parayaan Kalasakas, Ralaban Kalasakas, Parayaan Plantsa sa Dagat, and Parayaan Noyog sa Dagat. Nine (9) games were played by both genders: *Orig-orig, Embarguan, Tatsian Piso, Tatsian Buscay, Suruluan, Iloy-loy, Burukudan, Burusuan Bato, and Pungan sa Kasco.*

Paltok and Orig-orig were group games that can be played by competition with other group only. Sixteen (16) games were played individually: *Pikot Bado, Ontog, Paytik, Embarguan, Step no (kiki), Tatsian piso, Tatsian buscay, Suruluan, Parayaan umang, Parayaan kalasakas, Ralaban kalakakas, Iloy-loy, Siklot, Burusuan Bato, Parayaan niyog sa Dagat, and Pungan sa kasco.* Eight (8) games can be played individually, by pair, or by group: *Bingkey, Luksong lubid sa Dalayday, Kurukariton, Durudamulag, Guruyudan Pababa, Guruyudan sa dawn bunga, Burukudan and Parayaan plantsa sa dagat.*

Playing Area: The playing area for the games were categorized into land-based and sea-based. The games that are usually played on streets or backyard were categorized as land-based games. These are the following: *Paltok, Orig-orig, Pikot bado, Bingkey, Ontog, Paytik, Embarguan, Luksong lubid sa dalayday, Step no (kiki), Tatsian piso, Tatsian buscay, Suruluan, Kurukariton, Durudamulag, Guruyudan Pababa, Guruyudan sa dawn bunga, Parayaan umang, Parayaan kalasakas, Ralaban kalakakas, Iloy-loy, Siklot, and Burukudan/parayaan/tarayaan.* The games that are played in the sea were categorized as sea-based games. These are the following:

Burusuan bato, Pararyaan plantsa sa dagat, Pararyaan niyog sa Dagat and Pungan sa kasco. Common play time is after lunch or late afternoon after class.

Classification of the Games: The games were classified according to the four (4) classification used by Lopez (2001) that were adopted from Aanrne-Thompson, four (4) types of folkloric game classification. These are the following: ordinary Game, jokes and trickster Game, formula game, and animal's participation in man's game. Under ordinary games, these three (3) categories were adopted: physical skill, chance and dexterity from the cross-cultural classification of Robert, Arth, and Bush (1959).

Sixteen games (16) were classified as ordinary games: *Paltok, Bingkay, Ontog, Embarguan, Luksong Lubid sa Dalayday, Tatsian piso, Tatsian buscay, Suruluan, Kurukariton, Durudamulag, Guruyudan Pababa, Guruyudan sa dawn bunga, Burukudan/pararyaan/tarayaan, Burusuan bato, Pararyaan plantsa sa dagat, and Pararyaan niyog sa Dagat.* Four games (4) were classified as jokes and trickster games: *Orig-orig, Iloy-loy, Paytik, and Pungan sa Kasco.* *Pikot Bado, Step no/kiki and Siklot* were classified as formula games. *Parayaan umang, Pararyaan kalasakas* and *Ralaban kalakakas* were classified under animal's participation in man's game because of the use of animals as props in the game.

Materials: The materials of the games were categorized into land-based and sea-based. The location from where the player can gather it. The games were materials made from branches of trees, woods, bamboo, coconut husk, coconut frond, betel nut frond, and dry fruits were categorized as land-based. These are the following: *Paltok, Bingkay, Ontog, Paytik, Embarguan, Luksong lubid sa dalayday, Tatsian Piso,*

Kurukariton, Durudamulag, Guruyudan Pababa, Guruyudan sa dawn bunga, Pararyaan plantsa sa dagat, and Pararyaan niyog sa Dagat. The games with materials gathered from the seashore such as stone, shells, snails and crab were categorized as sea-based. These are the following: *Orig-orig, Pikot bado, Step-no/Kiki, Tatsian Buscay, Parayaan umang, Pararyaan kalasakas, Ralaban kalakakas, Siklot* and *Burusuan bato.* The following games do not have materials needed to be played with: *Suruluan, Iloy-loy* and *Burukudan.*

Table 3 shows the material used for the traditional games of Maonon, Ligao City that were identified from the documented videos, survey and unstructured interview conducted from the senior citizens of the Barangay Maonon.

Table 3
Materials used in traditional games

Name of the Game	Materials of the game
Paltok	 Figure No.4: Small bamboo branches (saringsing), bamboo sticks, bakawan bud, young papaya fruit, or wet crumpled paper.

Orig-orig	 Figure No.5: 1 pc of small stone per team
Pikot bado	 Figure No.6: Flat stone
Bingkay	 Figure No.7: "tsinelas" or Slipper "abab" (one-half of a whole coconut shell)
Ontog	 Figure No.8: "Jolens" or marbles

Paytik



Figure No.9: 25 cents coins

Imbarguan



Figure No.10: Pieces of “lastiko”/”goma” or rubber band

Luksong lubid sa dalayday



Figure No.11: Dalayday Vines that grows in the seashore



Figure No.12: Dalayday vine

Step no (kiki)	 Figure No.13: Flat stone
Tatsian piso	 Figure No.14: PhP 1.00
Tatsian buscay	 Figure No.15: "Buscay" (shells)
Suruluan	None
Kurukariton	 Figure No.16: Players of kurukariton on the starting line

	 Figure No.17: "Kariton" (cart) made from two (2) meters bamboo about three to four (3-4) inches in diameter, one (1) pair of wooden wheels about eight to nine (8-9) inches in diameter.
Durudamulag	 Figure No.18: for variation no. 2: coconut frond with coconut shell as a horn
Guruyudan Purupababa	 Figure No.19: Small version of carabao sleigh
Guruyudan sa dawn bunga	 Figure No.20: Betel Nut frond

Parayaan umang

Figure No.21: "umang" or snails

Parayaan kalasakas

Figure No.22: "kalasakas" (crab), wood

Ralaban kalakakas

Figure No.23: "kalasakas" in a hole of one (1) ruler deep and about 15 inches in diameter in the sand.

Iloy-iloy	Post or tree as Base
Siklot	 Figure No.24: 6 small stones and 1 bigger stone as “pamato”.
Burukudan/pararyaan	None
Burusuan bato	Figure No.25: Several white stones   Figure No.26: Players showing their white stones
Pararyaan plantsa sa dagat	 Figure No. 27: 2 ½ meters long dry bamboo or a piece of wood

Pararyaan niyog sa Dagat	 Figure No.28: pairs of empty coconut husk
Piriyungan sa “Casco” Pungan sa “Casco” (boat)	 Figure No.29: “Casco” or boat

Almost all materials used in the traditional games of Barangay Maonon can be found in the Barangay. They are usually made from indigenous materials by the children or by their parents. The materials of the games *Paltok*, *Kurukariton*, *Guruyudan sa dawn bunga*, and *Guruyudan pababa* were made from bamboo, coconut frond, and small branches of the guava or ipil-ipil tree. Small flat stones and shells that can easily be found in the Barangay were used in the games of *Siklot*, *Orig-orig*, *Pikot bado*, *Bingkay*, *Step-no Kiki* and *Tatsian buscay*. In the game of *Bingkay*, the material used evolved from coconut shell to *bakya*. At present, the children used their slippers. Empty coconut husks and dried branches of a tree were used as *patawan* buoyant in the *Pararyaan*, a race game played in the sea. The children collect snails and kalasakas (crab) and use it as props for a race game. The children were creative in the use of boat for their hide

and seek game of *Pungan sa casco*. Other materials and props used were rubber bands for *Embarguan'* and coins for *Paytik*.

Barangay Maonon is one of the coastal Barangays in the City of Ligao where agriculture and fisheries are the main sources of living. It can be inferred from the interview conducted that for practical reasons, parents will not spend a cent to buy commercially available toys even if they have money. Thus, the absence of toys encourages the children of Barangay Maonon to be creative and innovative, and make use of the material indigenous and locally available in the Barangay by creating their toys out of bamboo, coconut frond, vines, dried fruit, or tree branches.

Table 4
Skills Acquired and Developed in the Game

GAMES	Skill-related Fitness Components							Health-related Physical Fitness Component			
	Power	Agility	Balance	Speed	Coordination (rhythm, timing)	Accuracy	Reaction Time	Flexibility	Muscular strength	Muscular Endurance	Cardio Respiratory Endurance
Paltok				/		/					
Orig-orig	/										
Pikot bado	/		/			/					
Bingkay	/	/				/		/			
Ontog						/					
Paytik											
Embarguan						/					
Luksong lubid sa dalayday	/				/		/		/	/	/
Step no (kiki)			/			/			/		
Tatsian piso					/	/					
Tatsian buscay					/	/					
Suruluan		/		/			/				
Kurukariton	/		/						/		
Durudamulag	v1. /			v2. /							
Guruyudan Pababa	/		/						/		
Guruyudan sa dawn bunga	/		/						/		
Parayaan umang											
Parayaan kalasakas											
Ralaban kalakakas											
Iloy-iloy				/							
Siklot					/		/				
Burukudan/parayaan/tarayaan		/		/					/	/	/
Burusuan bato									/	/	/
Parayaan plantsa sa dagat									/	/	/
Parayaan niyog sa Dagat									/	/	/
Pungan sa kasco							/				/

Table 4 shows the skills acquired and develop in playing the traditional games of Brgy. Maonon, Ligao City. It was gathered from documented videos and unstructured interviews conducted from the senior citizens of Barangay Maonon, Ligao City.

The skills acquired and develop in playing the traditional games of Brgy. Maonon were classified into two components: 1) health-related physical fitness and 2) skill-

related fitness. Flexibility, muscular strength and endurance, and cardio respiratory endurance are health-related physical fitness components that can be developed in the games of *Bingkay*, *Luksong Lubid sa Dalayday*, *Kurukariton*, *Guruyudan Pababa*, *Guruyudan sa dawn bunga*, *Burukudan/pararyaan/tarayaan*, *Burusuan bato*, *Pararyaan plantsa sa dagat*, *Pararyaan niyog sa Dagat*, and *Pungan sa kasco*.

The skill-related fitness components of power, agility, balance, speed, coordination, and reaction time can be developed in the games of *Paltok*, *Orig-orig*, *Pikot bado*, *Bingkay*, *Ontog*, *Embarguan*, *Luksong lubid sa dalayday*, *Step no (kiki)*, *Tatsian piso*, *Tatsian buscay*, *Suruluan*, *Kurukariton*, *Durudamulag*, *Guruyudan Pababa*, *Guruyudan sa dawn bunga*, *Iloy-iloy*, *Siklot*, *Burukudan/pararyaan/tarayaan* and *Pungan sa Kasco*.

Swimming skills, diving skills, water treading, and floating can be developed in the games of *Burusuan bato*, *Pararyaan plantsa sa dagat*, *Pararyaan niyog sa dagat*, *Piriyungan sa Casco*, and *Pungan sa Casco* (boat). The locomotor skills and movements commonly seen in the games are running, jumping, accuracy in hitting, catching and throwing a target, hopping, skipping, and flicking of coin and rubber bands.

Table 5
Pre-Game Procedures of Traditional Games

GAMES	MANUHAN (To determine the sequence of player and "it"/ "taya")					
	Tossing of Slipper (mabata/maamot)	Taw Line (Manuan sa Kurit)	Maiba Taya (joining of hands)	Simultaneously	none/Anyone can start the game	Tossing of stone/shells
Paltok				/	/	
Orig-orig				/		
Pikot bado		/				
Bingkey	/					
Ontog		/				
Paytik					/	
Embarguan					/	
Luksong lubid sa dalayday	/					
Step no (kiki)		/				
Tatsian piso		/				
Tatsian buscay		/				
Suruluan			/			
Kurukariton				/		
Durudamulag				/		
Guruyudan Pababa				/		
Guruyudan sa dawn bunga				/		
Parayaan umang				/		
Parayaan kalasakas				/		
Ralaban kalakakas				/		
Iloy-iloy	/		/			
Siklot						/
Burukudan/parayaan/tarayaan	/		/			
Burusuan bato				/		
Parayaan plantsa sa dagat				/		
Parayaan niyog sa Dagat				/		
Pungan sa kasco			/			

Table 5 shows the six (6) procedures in determining the *it* or *taya* in each game. Four (4) games namely *Bingkay*, *Luksong Lubid*, *Iloy-loy* and *Burukudan* used the process of tossing a slipper into the air for their *manuhan*. The one who will toss the slipper will ask the other group which side of the slipper will be up when the slippers lands. They called the top of the slipper *maamot* or scented and the bottom part as *mabata* or smelly. If the player guess is right, the one who tossed the slipper will be the *it* or *taya* and vice versa.

Five (5) games namely *Pikot Bado*, *Ontog*, *Step-no/Kiki*, *Tatsian Piso* and *Tatsian Buscay* used the process of throwing the “pamato” in the taw line drawn inside or outside the diagram or playing court in deciding the sequence of player. The player whose “pamato” lands nearest the line will take the first turn; players will take turns according to the nearness of their “pamato” to the line. This process is usually used in the game played individually.

To determine the “it” or “taya” in the game of *Suruluan*, *Iloy-loy*, *Burukudan* and *Pungan sa Kasco*, the player used the process of “maiba taya”. Players place one hand on top of another and each chooses whether to place his hand palm up or underside up while shouting “maiba taya”. The player with a hand different from the others will be the “it” or “taya”.

Paltok, *Orig-Orig*, *Kurukariton*, *Durudamulag*, *Guruyudan Pababa*, *Guruyudan sa dawn bunga*, *Parayaan umang*, *Parayaan kalasakas*, *Ralaban kalakakas*, *Burusuan bato*, *Parayaan plantsa sa dagat* and *Parayaan niyog sa Dagat* are games that the player/s simultaneously starts at the same time.

Paltok, *Paytik* and *Embarguan* are games with no specific rules on who will be the first to play. In *Siklot*, the player do the “manuhan” by holding the shells/ stones on one hand and tossing the shells/ stones up and catching it on the dorsal part or back of the same hand. The number of stone/shells that the player catches will determine the first to play.

Table 6 shows the rules and procedures of the traditional games of Maonon, Ligao City gathered from documented videos and unstructured interviews conducted from the senior citizens of Barangay Maonon, Ligao City.

Table 6
Procedures of How to Play the Traditional Games

Title of the games	Procedures
Paltok	PRE-GAME: 1. Players collect small bamboo branches and bamboo sticks and assemble it as “paltok”. Players also collect paper to be used as a pellet or bullet. HOW TO PLAY: 1. The game is played by group; they group according to their friends or location in the Barangay. 2. The player from one district of the Barangay and the player from another district meet in one place, sometimes in a grassy field or along the road and they play the “paltok”. The game of “paltok” is like a battle between two different groups by the use of “paltok” as their weapon. 3. The players produced different version of paltok: the ordinary style and the “paltok” with silencer that does not produce sound but stings more than the ordinary version. 4. The aim of the game is to hit the opponent with the pellet from bakawan bud, young papaya fruit, or wet crumpled paper. 5. The game/battle ends when one group surrenders.
Orig-orig	HOW TO PLAY: 1. Two players who act as leaders alternately select their teammates from the group of children who want to play the game. 2. The leader will be called the “mother”. 3. The members of two teams in sitting positioned parallel to

	each other 4. Upon the starting signal, the “mother” or leader will hide a piece of stone on one of his team mate. While doing this, each member is prohibited to look at other team. 5. When the stone was securely hidden, the member will shout “amo na” or they are ready for searching. 6. The leader will search the members of the other team. He/she will touch the ear of each member whether it is cold or warm. They believe that if the ear is warm, there is the possibility that it is in her/him the stone is hidden. 7. The goal is to be able to guess whom the stone is hidden. If the guess of the leader is right, the leader will jump as farther as he/she can and his member will follow. 8. The member of the team who did not guess where the stone is hidden will remain in his spot.
Pikot bado	PRE-GAME: 1. Each player must have a flat stone as “pamato”. They choose the mano or the first player by “manuhan”. BASIC RULES: 1. The “pamato” must not touch or land on any line or land on a wrong level/box as the player throws it. 2. The player must not change feet or take a rest while hopping from box 1 to 9 and going out of the diagram. If he does, the opponent then takes his turn to play. 3. If the player commits a foul, he/she stops on the level where he/she committed it. The next player resumes playing where he/she had stopped earlier. 4. He can only step on both feet in box no. 9. 5. The player will not step on the box where his “pamato” is located. 6. When a player owns a “baloy” or house, neither the players nor their “pamato” can step on it or land on the box from which the “baloy” is located. Other players will skip the “baloy”. Only the player who owns that “baloy” can step on it and with both feet. HOW TO PLAY: 1. The player will start from throwing the “pamato” inside box 1 then hop from box 2 to box 9 and box 9 to box 2. He/she will then collect his “pamato” in box no 1 then hop out of box no.2 skipping box no. 1. 2. The player will now throw his “pamato” on the next level or box no 2. He/she will start hopping from box no. 1 to 9 (avoiding/skipping box no. 2) and return hopping from box no. 9 to box no. 3, collect the “pamato” on box no. 2 and hop to box no. 1. 3. The process is repeated until the player throws his “pamato” and reaches box no. 9.

	4. From box no. 9, the player throws the “pamato” to box no. 1 and jumps back to no. 9. (Repeat: throws the “pamato” from box no. 9 to box no. 2, to box no. 3, 4,5,6,7 and box no. 8.) 5. The player then throws the “pamato” outside the court near box no. 1. and jumps from box no. 9 through box no. 1 and steps on the “pamato” outside the court. The player will then throw the “pamato” over the head. The box where the “pamato” lands will be called “baloy” or house. (Refer to rule no.6) 6. The player will repeat the process. (Refer to rule no.6) 7. The game ends when all the boxes have a “baloy”. The player with the most number of “baloy” will be declared the winner.
Bingkay	PRE-GAME: 1. They do the “manuhan” by tossing 1 slipper into the air. BASIC RULES: 1. The “pamato” must land on the target slipper as the player throws it. 2. The player must not drop the “pamato”, change feet, or take a rest while going to the target slipper. If he does and drops his “pamato”, the opponent then takes his turn to play. 3. For single players, if the opponent commits a foul, he/she stops on the level where he/she committed it. The next player resumes playing where he had stopped earlier. 4. For pairs or teams, a player who commits a foul on any level can still be given another chance to play if his teammate will be able to save him/her by successfully doing the task that he/she was not able to do. 5. All players must make a successful shot before her/his team is allowed to proceed to the next step or level. HOW TO PLAY 1. The players will start from the first level to the last level. The goal is to hit the target with the “pamato”. The first player or pair to finish all the levels wins. 1st level: the player throws the “pamato” with one hand from the base to the target. 2nd level: the player places the “pamato” on the top of one foot and hops with the other foot to the target. 3rd level: The player hops with one leg. The “pamato” is placed at the back of the bended knee 4th level: The player hops with both feet to the target. The “pamato” is placed between the knees. 5th level: the player hops with one leg. The “pamato” is placed on top of the stretched arm in front. 6th level: The player then hops with one leg. The “pamato” is pressed between the folded arms. 7th level: The player hops with one leg. The “pamato” is placed on top of one shoulder. 8th level: The player hops with one leg. The “pamato” is placed on one ear.

	9th level: The player hops with one leg. The “pamato” is placed over the head. 10th level: The player hops with one leg. The “pamato” is placed on the neck. 11th level: The player then throws the “pamato” near the target, picks it up, turns his back, and hits the target by hyperextending the body. 12th level: the player walks to the target with eyes closed and taps it 3 times. The first two (2) taps on the sides of the target slipper and at the center on the 3rd time. The player must hit the target with the “pamato” on the third tap. 13th level: Then the player does the “bingkit” step. The player throws the “pamato” near the target and combines the “pamato” and target. He then gets the combined slippers by bending the body backward. Comparison with other regional variation: The “Bingkay” of Maonon, Ligao City is similar to “Bagol” a coconut formula game of Naga, Camarines Sur, “Bakya” (wooden shoes) of Tagalog and “Bao” of Quezon Province (Lopez, 2001) where it uses “Bagol” or one-half of the whole coconut shell to complete the eight-part sequence of the game without any error in terms of the following: (a). Material: “Bagol” and “Bao” uses one-half of the whole coconut shell as the material in the game. The material of the game “bingkay” of Maonon, Ligao City evolved from “Abab” (One-half of the whole coconut shell), “Bakya” (wooden slipper) and “Tsinelas” (slipper). (b). How the game is played: The games are similar in how it is played. It is a group game that requires the player to balance the slipper, wooden shoes, or “abab” in the different parts of the body to a designated goal by using “kiki” or hopping with one leg or jumping with both without letting it fall. The “bingkay” has thirteen (13) levels or sequence of the game while the “bagol” has eight (8). The common sequence is “Kampilan” or “Sipa” (kicking). In “Bagol”: facing the opponent’s slipper/shell, the player presses the coconut shell against his thigh, holds the slipper/shell securely and twirls it at the opponent’s tsinelas or shell. In “Bingkay”: facing the opponents slipper/ shell, the player presses the coconut shell against his thigh, holds the tsinelas or shell securely and the players jump with both feet to the opponent’s shell or slipper and drops it on top of the opponent’s shell or slipper. Baliat or Liyad (Bending Backward): Standing on the spot where his coconut shell or slipper landed, the player bends backward and drops the shell on top of the opponents shell or slipper. Hangad or Tingala (Heads Up): with the head up the player walks to the opponents shell or slipper and strike his opponent’s shell or slipper. Sunong (To carry on the head): The player puts his shell or slipper on top of his head and hops to the opponent shell or slipper then tips his
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	head to drop the shell on his opponent's. Sipit (To pinch): The player pinches the shell or slipper with the two big toes of his right or left toes and hops with the other foot to the opponent's slipper and drops or tap it with his own.
Ontog	PRE-GAME: 1. The player prepares the playing area by cleaning the soil of dirt. Placed a hole about 2 inches depth and 3-4 inches in diameter. The size of the hole may vary depending on the number of "jolens" or marbles to be put into it. 2. The players determine the number of "jolens" or marbles to be put as "taya" inside the hole. 3. They do the "manuhan" by putting a taw line about 2 meters from the hole. 4. From the taw line, the player rolls the "jolen" or marbles into the hole. The "mano" or the first to play will be determined by the distance of the players "jolen" or marbles to the hole. The closest will be the "mano". HOW TO PLAY: 1. In standing position, the player positions his foot on the side of the hole. 2. He positions his marble "pamato" on the side of his left or right eye. 3. The player drops the "pamato" inside the hole, aiming for the "jolens" or marbles to be pushed outside the hole. 4. The player loses his chance of playing when there is no "jolens" that has been pushed outside the hole by his "pamato", but he continuously plays as long as there is.
Paytik	PRE-GAME: 1. The players collect coins, "tansan" (bottle caps), candy wrappers or rubber bands. 2. The players decide who will be the "bangka". The "bangka" should have more money, coins, "tansan" (bottle caps), candy wrappers, or rubber bands (whatever form of bet they agreed upon). 3. The "bangka" positions across other players. If the game is held on a table, the "bangka" is positioned in the "cabetesa" or the width of the table and other players across or on the sides of the table. Variation 1: HOW TO PLAY: 1. The player who will be the "bangka" will twirl one (1) coin and cover it with left or right hand and other players will guess if the covered coin lands in "agila" (eagle) or "taw" (tao/head). 2. Players will bet on their guess whether in a form of money, coins, "tansan" (bottle caps), candy wrapper or rubber band. They place their bet on the right side of hand if their guess is "taw" (head) and on the left side of hand if their guess is

	“agila” (eagle). 3. Players lose the bet if their guess is wrong and the “bangka” collects the bet. If the guess is right, the “bangka” doubles the bet. Variation 2: using two (2) pieces of coins Same procedure as of variation 1, the only difference is the location/position of bet or “taya”. HOW TO PLAY: 1. The player who will be the “bangka” will twirl two (2) pieces of coins, one at a time, and cover it with left and right hand. 2. Other players will guess if the covered coins land differently: “agila” (eagle) on one hand and “taw” (tao/head) on the other. Or if both lands in “agila” (eagle) or “taw” (tao/head). 3. Players will bet on their guess whether in a form of money, coins, “tansan” (bottle caps), candy wrappers or rubber bands. 4. They place their bet on the outside part of the hands if their guess is that the covered coins lands on different sides. “agila” (eagle) on one hand and “taw” (tao/head) on the other. If their guess is that the coins both land on the same side (either both in “agila” (eagle) or “taw” (tao/head)), they place their bet on the center of two hands or on the upper part of the hands. 5. The players lose the bet if their guess is wrong, and the “bangka” collects the bet. If the guess is right, the “bangka” doubles the bet.
Imbarguan	HOW TO PLAY: 1. The players agree on the number of rubber bands for their “taya”. These rubber bands will then be entwined. 2. The players take turns flicking the entwined rubber bands one by one using the point finger. The goal is to untangle the entwined rubber bands one at a time. 3. There is no limit in flicking the rubber band. The player can flick the rubber band as long as in every flick, there is one rubber band that becomes untangled. 4. If the player hits and no rubber bands are untangled or if two or more rubber bands are untangled, the next player will play. 5. The play ends when all rubbers bands have been taken by players.
Luksong lubid sa dalayday	PRE-GAME: 1. Players collect dalayday vines, a vine plant that grows near the seashore. 2. They do the “manuhan” by tossing 1 slipper into the air. BASIC RULES: 1. A game can be played individually, by pair or by group. Players will choose their teammate. 2. Basic skill to be use in the game are jumping and skipping. 3. If there were three (3) players, the players will take turns in

	playing when one commits a foul. - If the game is played in a pair or by group, the players will take turns or will exchange roles when all the members of the playing group commit a foul. - A foul is committed when the vine touches any part of a jumper's body or the player steps on the vine. - If the game is played in a pair or by group, the players will take turns in playing or jumping. If one member of the group commits a foul, the other member can "save" her by jumping and getting a pair of joined slipper several times according to a pre-determined number of jump. If the one who will save commits a foul, the other groupmates can attempt to save him. If all commit a foul, the group loses their turn and exchanges roles with the other group. HOW TO PLAY: - Upon deciding who will be the first to play, two "taya" or "it" will position themselves at opposite ends of the dalayday vine and rotate the vine counter-clockwise in full circles. - As the vine rotates in full circles, the <i>mano</i> will be the first to play. He enters by the rotating vine and jumps on one or both feet, avoiding the vine from touching his body. - The jumper can stay longer or jump as many times as he can inside the rotating vine as long as he doesn't commit a foul. Comparison with other regional variation: The "luksong lubid" of Barangay Maonon, Ligao City and the "luksong lubid" in the book "Games Filipinos Play" of Calixihan are the same in terms of the following: materials of the game, number of players, and the skills acquired in playing the game. The only difference is the variation of luksong lubid of Calixihan for two players where the "it" rotates the rope with his right and left hand counter clockwise in full circles, and player no. 2 jumps facing the "it" and in rhythm with the "it". The two players exchange roles when either of them steps on the rope. Based on the level of skills, Calixihan recommends the game "luksong lubid" for elementary and high school students.
Step no (kiki)	PRE-GAME: - They do the "manuhan" in deciding who will be the first to play by drawing a line inside the box No. 4 in the court diagram. Standing outside the diagram, the player throws his "pamato" in the line inside the box no. 4. The player whose "pamato" lands nearest the line will take the first turn; players will take turns according to the nearness of their "pamato" to the line. BASIC RULES: - The basic step to be used is skip or "kiki". - The "pamato" must not touch or land on any line or land on a wrong level/box as the player throws it. - The player must not change feet or take a rest while hopping

form box 1 to 8 and going out of the diagram. If he does, the opponent then takes his turn to play. He can only step on both feet on box no. 5.

4. If the player commits a foul, he/she stops on the level where he/she committed it. The next player resumes playing where he/she had stopped earlier.
5. When a player owns a “baloy” or house, neither the players nor their “pamato” can step on it or land on the box from which the “baloy” is located. Other players will skip the “baloy”. Only the player who owns that “baloy” can step on it and with both feet.

HOW TO PLAY:

PART I

1. The player will start by throwing the “pamato” inside box 1. He transfers the “pamato” from box no. 1 to box no. 8, going out of the court by skipping the “pamato”. He then steps on the “pamato” outside the court.
2. The player will now throw his “pamato” on the next level, box no 2. He will hop on one foot on box no. 1 and will start skipping from box no. 2 to 8.
3. The player will now start throwing the “pamato” inside box no. 3. He then hops on box no. 1 and 2, and will start skipping from box no. 3 -8. (box no. 4-8, box no. 5-8, box no. 6-8, box no. 7-8, box no. 8 and out of the diagram.)

PART II

1. Between box no 1 and box no. 8, the player will draw a square, and divide it by 4 quadrants. He labels it quadrants no. 1-4.
2. He places the “pamato” on the 1st quadrant. With eyes closed, he hops with both feet from boxes no. 1 and 8 to boxes no. 2 & 7, boxes no. 3 & 6, boxes no 4 & 5. The player turns around and starts from boxes no. 4 & 5 and goes back to boxes no. 1 & 8. All throughout this level, the player will be asking “step?” The other player answers “yes” if the player steps on any line in the court or “no” if he does not.
3. With eyes closed, the player will locate his “pamato” on the 1st quadrant. He should be familiar with his “pamato” in case there are 2 or more “pamato” inside the quadrant.
4. The player will jump outside the box. He will now throw the “pamato” over his head. The box from where the “pamato” lands will be called “baloy” or house. (refer to rule no.5)
5. The player will repeat the process.
6. The game ends when all the boxes have a “baloy”. The player with the most number of “baloy” will be declared the winner.

Comparison with other regional variation:

The game “kiki” of Barangay Maonon is similar to the “piko” or hopscotch in the book “Games Filipinos Play” of Calixihan in terms of

	the following: 1. Material of the game. The “kiki” and “piko” used similar material in playing, one piece of flat stone or object as “pamato”. 2. Skills of the game: Same skills are acquired in playing the game “kiki” and “piko”. They are the following: Skills in jumping, hopping, and accuracy in throwing the “pamato”. There are modification in terms of the rules of the game and the diagram used in the game. Calixihan recommends the game “piko” for elementary pupils based on the skill level of the pupils.
Tatsian piso	PRE-GAME:
Tatsian buscay	1. Each player must have several peso coins or shells (buscay). 2. The players agree on the number of peso coins or shells (buscay) each player will put as a “taya” inside the circle. 3. The size of the circle depends on the number of players and number or “taya”. 4. They do the “manuhan” to decide who will take sides in hitting the “taya” inside the circle. This is done by drawing a line near the circle and another line about 2 meters away from the circle. Standing on a line near the circle, the player throws his “pamato” on the line. The player whose “pamato” lands nearest the line take the first turn; players take turns according to the nearness of their “pamato” to the line. HOW TO PLAY 1. The agreed number of peso coins or shells (buscay) is placed in the center of the circle. 2. The players will take turns in hitting the coins or shells (buscay) inside the circle from the taw/mark line by his “pamato”. 3. The first in “manuhan” will be the first one to play. 4. From the taw/mark line, the player hits the coins or shells (buscay) inside the circle. The player collects all the coins or shells (buscay) that are knocked out of the circle. 5. A player continues to hit and collects the coins or shells (buscay) that are knocked out of the circle. If there are no coins or shells (buscay) out of the circle, he is deemed dead and the next player will play until he is also dead. 6. The first player plays again when the all players after him are dead. The game ends when all the coins or shells (buscay) have been knocked out of the circle and taken by the player. 7. The game can be repeatedly played. 8. The player who got the most number of coins or shells (buscay) is the winner. Comparison with other regional variation: The game “tatsian piso” (hitting 1 peso coin) and “tatsian buscay”

	(hitting shell) of Barangay Maonon is similar to the “tatsing” (hitting bottles caps) in the book “Games Filipinos Play” of Calixihan and in the “tatsing” (Lopez, 2001) in terms of the following: The game “tatsian piso” (hitting 1 peso coin), “tatsian buscay” and “tatsing” (hitting bottle caps) are almost similar in rules and procedure. Hitting a target and muscle coordination are the skills acquired in playing the games. The difference is the material use. “Tatsing” uses bottle caps, “Tatsian” of Barangay Maonon use “buscay” (shells), “piso” (coin), or “goma/lastiko” (rubber bands). Calixihan recommends “tatsing” for high school students.
Suruluan	PRE-GAME: 1. The player prepares the playing area. They do the “manuhan” by “maiba taya”. Players place one hand on top of another and each chooses whether to place his hand palm up or underside up while shouting “maiba taya”. The player with a hand different from the others will be the “it” or “taya”. HOW TO PLAY: 1. The “it” or “taya” goes around the line of the court. Whoever he tags will be the next “taya”. 2. The players can roam around on both parts of the court while avoiding to be caught and being cornered alone on one side of the court by the “taya”. 3. If one player was caught alone on one side of the court, the “taya” stretches his arms sideways and shouts “sulo!”, which literally means “fire”. This means that the player is caught and will be the next “taya”.
Kurukariton	PRE-GAME: 1. Players collect materials for constructing “kariton”. Two (2) meters bamboo about three to four (3-4) inches in diameter, one (1) pair of wooden wheels about eight to nine (8-9) inches in diameter. HOW TO PLAY: 1. The game can be played individually in a race with other player. The players together with their “kariton” held in their shoulder form a straight line. On the starting signal, the player pushes their “kariton” forward until he reaches a certain distance or pre-determined point or goes back to the starting position. The player who reaches first the pre-determined end point or goes back to the starting point is declared as a winner. 2. The game can be played by pair. One player acts as the driver who pushes the “kariton” forward, while the other one acts as a passenger by hanging onto the bamboo of the “kariton”. The one who acts as the driver will push the “kariton” forward until he reaches a certain distance or pre-determined point. The players may then exchange roles.

	3. The game can be played in competition with another pair. One player acts as the driver who pushes the “kariton” forward, while the other one acts as a passenger by hanging onto the bamboo of the “kariton”. On the starting signal, the driver will push the “kariton” forward with his partner hanging onto the bamboo until they reach a certain distance or pre-determined point or goes back to the starting position. The team/pair who first reaches the pre-determined end point or goes back to the starting point is declared as a winner. NOTE: the “kariton” is also used by children to fetch water and transport soil, stone, or other things from the seashore to their houses.
Durudamulag	PRE-GAME: 1. The game is played by pair. Players choose a teammate. One acts as a carabao (damulag) and the other player acts as a rider. HOW TO PLAY: 1. Given the go signal, the two “carabao” players face each other in plank position. Their partners ride at their backs, clasp hands, and try to dismount the competing player from the back of his carabao. The player who falls from the carabao loses the game. VARIATION 2: Using a 1 meter bamboo stick or “palapa” coconut frond with coconut shell as a horn This can also be a race game using 1 meter bamboo stick or “palapa” coconut frond with coconut shell as a horn placed between the legs of the players. Players compete against each other in arriving first at a designated goal. Comparison with other regional variation: Variation 1 is similar with the game “baka-baka” (Lopez, 2001)
Guruyudan Purupababa	PRE-GAME: 1. The player makes a small version of carabao sleigh made from bamboo, ipil-ipil trunk. The same material and style of the original carabao sleigh. HOW TO PLAY: A. The game can be played by pair. One player acts as a carabao that would pull the carabao sleigh forward, while the other player acts as a passenger who rides in the carabao sleigh. The player who acts as a carabao pulls the sleigh forward until he reaches a certain distance or pre-determined point. The carabao and the rider may then exchange roles. B. The game can be played in competition with another pair. One player acts as a carabao that pulls the carabao sleigh forward, while the other player acts as a passenger who rides in the carabao sleigh. On the starting signal, the player acting

	as the carabao pulls the sleigh forward with his partner riding in it until they reach a certain distance or pre-determined end point. The team/pair who reaches the pre-determined end point first is declared as the winner.
Guruyudan sa dawn bunga	PRE-GAME: 1. The players collect “bunga” or betel nut frond (1 betel frond per pair) 2. They select a post (a tree) as starting point and goal post HOW TO PLAY: 1. One player mounts the betel leaf and another player pulls the leaf. 2. Given the go-signal, the player pulling the leaf runs to the destination or end line and runs back to the starting line. 3. If a player falls out of the betel leaf, the pair is out of the game. The pair who first reaches the starting line wins. Comparison with other regional variation: “Hilahan sa Dahon ng Niyog” or “Palm Frond Race” (Lopez, 2010, pp. 201-203)
Parayaan umang	RULES & PROCEDURES PRE-GAME: The players collect sea snails. One to two snails (umang) per player The player prepares the playing area by a putting barrier (sand barrier, stone or a piece of wood) on both sides. HOW TO PLAY: 1. The player prepares the snail by putting saliva or applying heat on the shell so that the snail goes out of the shell and crawls faster. 2. On the start signal, the player puts the snail on the starting line and the player guides the snail to crawl up to the finish line. 3. The player who owns the snail that first reaches the starting line wins. Comparison with other regional variation: “Karera ng Susu” or “Snail Race” (Lopez, 2001, pp. 85)
Parayaan kalasakas	PRE-GAME: The players collect “kalasakas”. One to two “kalasakas” per player. HOW TO PLAY: 1. The player prepares the kalasakas. 2. On the start signal, the player puts the snail on the starting line and the player guides the snail to crawl up to the finish line. 3. The player who owns the kalasakas that first reaches the starting line is the winner.
Ralaban	PRE-GAME:

kalakakas	1. The players collect kalasakas. One to two kalasakas per player. 2. The player prepares the playing area by digging a hole of one (1) ruler deep and about 15 inches in diameter. HOW TO PLAY: 1. The player put the kalasakas inside the hole in the sand, one kalasakas per player. The kalasakas fight each other inside the hole. 2. The player who owns the kalasakas that survive the kalasakas fight will be the winner.
Iloy-loy	PRE-GAME: Players place one hand on top of another and each chooses whether to place his hand palm up or underside up while shouting “maiba taya”. The player with a hand different from the others will be the “it” or “taya”. HOW TO PLAY The game is played on a moonlit night. 1. The game starts when the “it” or “taya” or the seeker face the base with his eyes closed and counts from one to ten while the other players hide. 2. The goal of the seeker is to find other players who are hiding. 3. The players can remain hidden until someone is caught by the seeker or by getting back to the base ahead of the seeker and without being tag. 4. The first to be tagged by the “taya” will be the next “taya”. 5. The game ends when there is new “taya” or seeker
Siklot	PRE-GAME: 1. The players collect sampalok seeds, shells, or small pieces of stones. 2. They do the “manuhan” by holding the shells/ stones on one hand and tossing the shells/ stones up and catching it on the dorsal part or back of the same hand. The number of stone/shells that the player catches will determine the first to play. BASIC RULES: <i>can be applied to variation no. 1 and 2.</i> 1. A player commit a foul and losses one's turn if she fails to catch the “pamato”, drop a stone/shell picked up or pick up more or less stones as required in each stage of the game. 2. When using a small ball as a “pamato”, it is allowed to bounce ones and the player should be able to catches it and be able to do the task before it bounce again. When using a stone as a “pamato”, the player should be able to do the task and catches the “pamato” before it touches the ground. 3. The player can opt to add other rules like “touch move rule”: it means that the player cannot touch or move other stone other than the one she will be collected.

4. When a player commits a foul, she will stop and her opponent takes her turn. If she commits a foul, the first player will resumes from the level where he stopped.
5. Each time a player completes the game, she gets one stone (a “orig-orig” meaning “pig”). At the end of the game, the player with the most number of “pigs” wins

HOW TO PLAY:

VARIATION 1: *this can be played using a small ball as a “pamato” or using a bigger size stone.*

1. Hold six small stones/shells in the palm of one hand while holding the “pamato” on the other hand. Release six stones/shells on the floor.

Level 1:

- A. Toss the “pamato” in the air and quickly collects one (1) stone/shell and catches the “pamato” on the same hand before it touches the ground. Deposit the stone on the other hand (Repeat the process until all stones are collected one by one)
- B. Repeat A. Toss the “pamato” in the air and quickly collects two (2) stones/shells and catches the “pamato” on the same hand. Deposit the stone on the other hand (Repeat the process until all stones are collected by two's)
- C. Repeat A. Toss the “pamato” in the air and quickly collects three (3) stones/shells and catches the “pamato” on the same hand. Deposit the stone on the other hand (Repeat the process until all stones are collected by three)
- D. Repeat A. Toss the “pamato” in the air and quickly collects four (4) stones/shells and catches the “pamato” on the same hand. Deposit the stone on the other hand (Repeat the process until all stones are collected by four)
- E. Repeat A. Toss the “pamato” in the air and quickly collects five (5) stones/shells and catches the “pamato” on the same hand. Deposit the stone on the other hand (Repeat the process until all stones are collected by five)
- F. Repeat A. Toss the “pamato” in the air and quickly collects six (6) stones/shells and catches the “pamato” on the same hand. Deposit the stone on the other hand (Repeat the process until all stones are collected by six)

Level 2: B. Hold six small stones/shells in the palm of one hand while holding the “pamato” on the other hand. Release six stones/shells on the floor

- G. Repeat B. Toss the “pamato” in the air and quickly collects one (1) stone/shell and create a check on a ground .Catch the “pamato” before it touches the ground or bounce more than ones (refer to rule no.2). Repeat the process until all stones are collected one by one.
- H. Repeat B. Toss the “pamato” in the air and quickly collects one (1) stone/shell, rotate it around the “pamato” and catch the “pamato” before it touches the ground or bounce more

	than ones (refer to rule no.2). Repeat the process until all stones are collected one by one. I. Repeat B. Position one hand on the floor replicating a cave. Toss the “pamato” in the air and quickly shoot the stones one by one in the hand that replicates the cave. Catch the “pamato” before it touches the ground or bounce more than ones (refer to rule no.2). If one stone doesn’t go directly inside the cave, the player commits a foul. J. Repeat B. Position one thumb and the point finger of one hand on the floor replicating an arc. Toss the “pamato” in the air and quickly swipe the stone directly on the arc one by one. Catch the “pamato” before it touches the ground or bounce more than ones (refer to rule no.2). If one stone doesn’t pass directly under the arc, the player commits a foul. K. Repeat B. Toss the “pamato” in the air and quickly collects one (1) stone/shell and deposit it on the other hand that is in stomach level positioned. Catch the “pamato” before it touches the ground or bounce more than ones (refer to rule no.2). Repeat the process until all stones are collected one by one. L. Repeat B. Toss the “pamato” in the air and quickly collects one (1) stone/shell and deposit it on the other hand that is in chest level positioned. Catch the “pamato” before it touches the ground or bounce more than ones (refer to rule no.2). Repeat the process until all stones are collected one by one. M. Repeat B. Toss the “pamato” in the air and quickly collects one (1) stone/shell and catch the “pamato” before it touches the ground or bounce more than ones. Toss the “pamato” again on the air and transfer the stone from one hand to the other and quickly collects one stone on the ground. Repeat the whole process until all stones are collected. N. Repeat B. Toss the “pamato” in the air and quickly collects one (1) stone/shell, rotate it around the “pamato” and catch the “pamato” before it touches the ground or bounce more than ones (refer to rule no.2). Toss the “pamato” again on the air and transfer the stone from one hand to the other. Repeat the whole process until all stones are collected. O. Repeat B. Toss the “pamato” in the air and quickly collects one (1) stone/shell, rotate it around the “pamato” and catch the “pamato” before it touches the ground or bounce more than ones (refer to rule no.2). Toss the “pamato” again on the air, transfer the stone from one hand to the other and quickly collects one (1) stone/shell, rotate it around the “pamato”. Repeat the whole process until all stones are collected. P. Each time a player completes the game, she gets one stone (a “orig-orig” meaning “pig”). At the end of the game, the player with the most number of “pigs” wins.
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	Comparison with other regional variation: The “siklot” of Barangay Maonon, “siklot” and “sintak” in the book <i>The Study of Philippine Game</i> of Lopez and the “Sagam/Sintak” in the book <i>Games Filipinos Play</i> of Calixihan are similar in term of the following: 1. Material of the game: “siklot” of Barangay Maonon and “sagam/sintak” of Calixihan and “sitak” of Lopez uses 6 pieces small stones and 1 larger stone as “pamato”. In the other variation of “siklot” of Barangay Maonon, the player uses small ball as a pamato instead of stone which is similar to the “siklot” of Lopez which also uses a small ball as pamato. In terms of how the game is played, “siklot” of Barangay Maonon, “siklot” and “sintak” of Lopez and the “Sagam/Sintak” of Calixihan have similar rules but different variation. The games vary in sequence of steps.
BURUKUDAN/BA RAKAYAN/TARA YAAAN/TIRIGBASAN (chasing game) BURUKUDAN (from <i>bukod</i> means “habol” or chasing) BARAKAYAN (from <i>bakay</i> means “habol” or chasing) TARAYAAAN (from “<i>taya</i>” means “it”) TIRIGBASAN (from <i>tigbas</i> means “chop with a knife”)	PRE-GAME: 1. They do the “manuhan” by “maiba taya”. Players place one hand on top of another and each chooses whether to place his hand palm up or underside up while shouting “maiba taya”. The player with a hand different from the others will be the “it” or “taya”. The players determine boundaries where players can run. BASIC RULES: 1. If played individually, the “it” or “taya” runs and tags other players and shouts “taya!” or “tigbas!”. The one caught will be the next “taya”. 2. If played by pair, same rules as of number 1 will be applied. Pairs instead of individuals avoid being tagged and are prohibited to split. If they do so, they will be the next “taya”. HOW TO PLAY: 1. Upon the determination of who will be the “it” or “taya”, the players will be given a time to scatter and run as far as they can from the “it”. 2. On the given signal, the “it” will run and try to tag other players. The one tagged will be the next “it” or “taya”.
Burusuan bato	PRE-GAME: 1. The players collect several white stones. HOW TO PLAY: 1. One player will throw the stones in the water 2. When the go-signal starts, the players swim from the shore and dive to the area where the stones were thrown and collect as many stones as he can. The number of stones collected by a player will determine the winner of the game.
Parayaan plantsa	PRE-GAME: 1. The players will have to collect logs/trunk of a tree or any dried

sa dagat	bamboo about 2 meters long. 2. This game can be played individually or as a pair. HOW TO PLAY: Single Player or Pair 1. When the go- signal is given, the player/s will ride the logs/trunk of a tree or any dried bamboo that serves as a floating device. He propels using his hands and legs and after a certain distance, goes back to starting position.
Pararyaan niyog sa Dagat	PRE-GAME: 1. The player collects 2 pieces of empty coconut shells 2. The player ties the 2 empty coconut shells to each other HOW TO PLAY: 1. The players position themselves at the starting point usually near the seashore. 2. On the starting signal, the player places the pair of empty coconut shells between his chest and the stomach, using it as a floating device. He propels using his hands and legs and after a certain distance, goes back to starting position.
Piriyungan sa “Casco” Pungan sa “Casco” (boat)	PRE-GAME: 1. Players place one hand on top of another and each chooses whether to place his hand palm up or underside up while shouting “maiba taya”. The player with a hand different from the others will be the “it” or “taya”. HOW TO PLAY: 1. The playing area will be divided into two sides by the boat or “casco”. The seeker or “it” or “taya” os on one side and the rest of the players are on another side. The “it” or “taya” transfers to the other side of the boat by diving deep beneath the bottom of the boat. 2. The goal of the “it” or “taya” is to catch the player on the other side. The “it” or “taya” should say “pong!” to the player that he catches and this player will be the next “it” or “taya”.

It can be noted that in the preparation of the game, the general goal and rules of the game are clarified, discussed, and agreed upon by the players. This involves the general flow of the activity, a step-by-step process, or a sequential pattern of how to play the game. The preparations of the games vary depending on what the games require and what the players prefer. Generally, the achievement of the goal marks the end of the game. It can be inferred that the games have no exact rules. Every time a game is played, there can be little or no modification in the rules.

Table 7
Values Acquired and Developed in the Traditional Game

GAMES	VALUES OF THE GAME									
	Team work	Camaraderie	Trust	Cooperation	Patience	Perseverance	Honesty	Respect	Determination	Hard work
Paltok	/	/								
Orig-orig	/		/	/						
Pikot bado		/	/			/				
Bingkey					/	/				
Ontog		/			/	/				
Paytik							/			
Embarguan					/				/	
Luksong lubid sa dalayday	/	/		/						
Step no (kiki)		/			/	/				
Tatsian piso						/		/		
Tatsian buscay						/		/		
Suruluan		/					/			
Kurukariton	/		/	/						/
Durudamulag	/		/							
Guruyudan Pababa	/		/	/						/
Guruyudan sa dawn bunga	/		/							
Parayaan umang		/			/					
Parayaan kalasakas		/			/					
Ralaban kalakakas		/								
Iloy-iloy						/	/		/	
Siklot		/			/					
Burukudan/parayaan/tarayaan	/			/						
Burusuan bato						/			/	
Parayaan plantsa sa dagat	/			/						/
Parayaan niyog sa Dagat									/	/
Pungan sa kasco							/		/	

Table 7 shows the values of the traditional games identified from the documented videos of traditional games and unstructured interviews conducted from the senior citizens of Barangay Maonon, Ligao City.

There were fifteen (10) values acquired and developed in the games that were identified through the type of collaboration among players. The identified values are the following: 1. teamwork, 2. camaraderie, 3. trust, 4. cooperation, 5. patience, 6.

perseverance, 7. honesty, 8. determination, 9. respect to the opponent, and 10. hard work.

Table 8
Values Acquired and Developed in the Game Based on the Value of Play

GAMES	VALUES OF PLAY				
	Physical Development		Emotional Development	Mental Development	Social Development
	PASSIVE	ACTIVE			
Paltok		/	/	/	/
Orig-orig		/	/	/	/
Pikot bado		/	/	/	/
Bingkay		/	/	/	/
Ontog		/	/	/	/
Paytik	/		/	/	/
Embarguan	/		/	/	/
Luksong lubid sa dalayday		/	/	/	/
Step no (kiki)		/	/	/	/
Tatsian piso		/	/	/	/
Tatsian buscay		/	/	/	/
Suruluan		/	/	/	/
Kurukariton		/	/	/	/
Durudamulag		/	/	/	/
Guruyudan Pababa		/	/	/	/
Guruyudan sa dawn bunga		/	/	/	/
Parayaan umang	/		/	/	/
Parayaan kalasakas	/		/	/	/
Ralaban kalakakas	/		/	/	/
Iloy-iloy		/	/	/	/
Siklot		/	/	/	/
Burukudan/parayaan/tarayaan		/	/	/	/
Burusuan bato		/	/	/	/
Parayaan plantsa sa dagat		/	/	/	/
Parayaan niyog sa Dagat		/	/	/	/
Pungan sa kasco		/	/	/	/

Table 8 shows the values of the traditional games based on the core values developed in play. Play is a growth process necessary for learning because children engage in it freely. The play process hastens the physical, emotional, and cognitive development that shapes the individual holistically. Play is essential in the development of motor coordination and helps children attain and maintain good health. It helps children express and work through their fears, anxieties, and desires and unites mind, body and spirit (Calixihan, 2010). All games in the study can be used in the

physical, emotional and cognitive development of children. All games in the study can also be used in the development of social values, because all games identified were played with collaboration with two (2) or more players.

Objective 3: Determine the applicability of the documented games for Physical Education Classes

Table 9 shows the traditional games of Maonon, Ligao City and its K to 12 Physical Education curriculum counterparts in terms of skills and grade level.

Table 9

Applicability of the documented traditional games for Physical Education

GAMES	SKILLS OF THE TRADITIONAL GAMES											APPLICABILITY IN K TO 12 PHYSICAL EDUCATION CURRICULUM		
	Skill-related Fitness Components							Health-related Physical Fitness Component				Grade 1-3	Grade 4-6	Grade 7
	Power	Agility	Balance	Speed	Coordination (rhythm, timing)	Accuracy	Reaction Time	Flexibility	Muscular strength	Muscular Endurance	Cardio Respiratory Endurance	Participation in enjoyable and challenging activities in different locomotor, non-locomotor and manipulative activities, simple folk dance, rhythmic routines	Target Games, Striking/Fielding, Invasion Games	Ind. Dual & Combative Sports. (Running, Rhythmic Gymnastics, Swimming)
Paltok				/		/							/	
Orig-orig	/											/		
Pikot bado	/		/			/						/	/	
Bingkay	/	/				/		/				/	/	
Ontog						/							/	
Paytik														
Embarguan						/						/		
Luksong lubid sa dalayday	/				/		/		/	/	/			/
Step no (kiki)			/			/			/			/	/	
Tatsian piso					/	/							/	
Tatsian buscay					/	/							/	
Suruluan		/		/			/					/	/	/
Kurukariton	/		/						/				/	/
Durudamulag	v1. /			v2. /								v2/		/ V1
Guruyudan Pababa	/		/						/			/	/	/
Guruyudan sa dawn bunga	/		/						/			/		/
Parayaan umang														
Parayaan kalasakas														
Ralaban kalakakas														
Iloy-loy				/										/
Siklot					/		/							/
Burukudan/parayaan/tarayaan		/		/					/	/	/	/		/
Burusuan bato									/	/	/			/
Parayaan plantsa sa dagat									/	/	/			/
Parayaan niyog sa Dagat									/	/	/			/
Pungan sa kasco							/				/			/

Out of twenty-six (26) identified traditional games in Barangay Maonon, Ligao City, only twenty-one (21) games can be utilized as lead up games in teaching skills in Physical Education. Based on the comparison of the skills acquired and developed in playing the traditional games of Barangay Maonon, Ligao City and the skills developed in playing the games included in K to 12 grade 1-7 Physical Education curriculum.

Ten (10) games -- *Orig-orig, Pikot bado, Bingkay, Embarguan, Step no/ Kiki, Suruluan, Durudamulag, Guruyudan Pababa, Guruyudan sa dawn bunga* and *Burukudan* -- develop simple locomotors and non locomotor skills. These can be introduced in the K to 12 Physical Education classes from Grade 1 to Grade 3.

Nine (9) traditional games gathered in Maonon are suited to K to 12 Physical Education in the Grade 4 to Grade 6 curriculum with the same skills developed in the target games, striking/fielding games, and invasion games that the Grade 4-6 K to 12 Physical Education offers. The traditional games of Maonon namely: *Paltok, Pikot Bado, Bingkay, Ontog, Step no (kiki), Tatsian pisol/Tatsian buscay, Suruluan, and Kurukariton* develop skills in accurate targeting, striking, and catching and throwing. They also develop arm and leg strength, endurance, balance, coordination, agility, and flexibility.

Thirteen (13) games can be used as lead up game in teaching Physical Education in Grade 7. *Luksong lubid sa dalayday*, which develops rhythm, coordination, leg strength, and endurance can be used as lead up game in individual sports in Grade 7, especially in running and gymnastic. *Siklot* which develops coordination and rhythm can also be used as a lead up game for gymnastic. *Suruluan, Iloy-iloy* and *Burukudan* develop speed and can be used in class as pre-game activities in teaching running.

Burusuan bato, *Pararyaan plantsa sa dagat*, *Pararyaan niyog sa Dagat*, and *Piriyunganor Pungan sa Casco* (Hide and Seek in a Boat) are traditional games in Maonon that are played by the children in the sea of the Barangay. They develop skills in swimming: diving, water threading, breath holding, and floating. These games can be utilized as lead-up games in teaching swimming skills to Grade 7 students.

It can be noted that the game *Paytik*, *Parayaan umang*, *Pararyaan kalasakas* and *Ralaban kalakakas* were not applicable in the Physical Education curriculum. *Parayaan umang*, *Pararyaan kalasakas* and *Ralaban kalakakas* are games that involved the use of animals as props. The animals used determine the results of the game, not the skills of the player. There is a possibility of using *Parayaan umang*, *Pararyaan kalasakas* and *Ralaban kalakakas* if the role of the animal will be replaced by the children. The action or movement of the animal in the game can be imitated by the player.

Instructional Material of the Traditional Games of Brgy. Maonon, Ligao City

Introduction:

Play is a growth process necessary for learning because children engage in it freely. The play process hastens the physical, emotional and cognitive development which shaped the individual holistically. Play is essential in the development of motor coordination and helps children attain and maintain good health. It helps children express and work through their fears, anxieties, and desires and unites mind, body and spirit (Calixihan, 2010).

Teaching of traditional games is already a part of the Physical Education curriculum of the Philippines since 1984. *Laro ng Lahi*, through the efforts of Bureau of Physical Education and School Sports (BPSS) in 1984, has been included as a major component of the Physical Education curriculum. As of December 2013, the K to 12 Philippine education curriculum includes traditional games in teaching physical education in Grades one (1) to six (6).

The findings of the study, especially the transcribed games, which includes the needed materials and step-by-step procedures of how to play the game, may be used by Physical Education instructors especially in the District of Ligao as lead-up games or substitute games for a certain sport that have the same benefits and skills that can be acquired. This is to avoid monotonous games usually played in Physical Education classes. Because of the availability of indigenous material, the documented games may

also be used to augment the lack of equipment and materials especially in the coastal elementary and high school of Ligao District.

To successfully apply and integrate the traditional games of Maonon in the Physical Education curriculum, the complete description of each game (title, nature and origin of the games, materials used, game skills, rules and procedures and values of the games) have been provided.

Objectives

The study aims to:

1. provide educators and interested individuals a deeper understanding and appreciation of the beauty of each game.
2. provide a localized comprehensive instructional material of the traditional games of Brgy. Maonon.
3. better utilize the traditional games of Brgy. Maonon in teaching skills in Physical Education.

Table 10
Matrix of the Traditional Games

GAMES	NATURE OF THE GAME												SKILLS										APPLICABILITY IN K TO 12 PHYSICAL EDUCATION CURRICULUM		
	Materials		Playing Area		Players				Game Classification				Skill-related Fitness Components						Health-related Physical Fitness Component				Grade 1-3	Grade 4-6	Grade 7
					Gender	Players																			
	Land Based	Sea Based	Land Based	Sea Based	Male	Female	Pair/ Group Game	Individual Game	Ordinary Game	Jokes & Trickster Game	Formula Game	Animals Participation in Man's Game	Power	Agility	Balance	Speed	Coordination (rhythm, timing)	Accuracy	Reaction Time	Flexibility	Muscular strenght	Muscular Endurance	Cardio Respiratory Endurance	Participation in enjoyable and challenging activities in different locomotor, non-locomotor and manipulative activities	Target Games, Striking/Fielding, Invasion Games
Paltok	/		/		/		/								/		/							/	
Orig-orig		/	/			/	/		/			/											/		
Pikot bado		/	/			/	/			/		/		/			/						/	/	
Bingkay	/		/			/	/	/				/	/				/		/				/	/	
Ontog	/		/		/		/	/									/							/	
Paytik	/		/		/		/		/								/								
Embarguan	/		/		/	/	/	/									/						/		
Luksong lubid sa dalayday	/		/		/	/	/	/				/				/		/	/	/	/				/
Step no (kiki)		/	/		/	/	/			/			/				/		/				/	/	
Tatsian piso	/		/		/	/	/	/								/	/							/	
Tatsian buscay		/	/		/	/	/	/								/	/							/	
Suruluan			/		/	/	/	/					/		/			/					/	/	/
Kurukariton	/		/		/	/	/	/				/		/						/				/	/
Durudamulag	/		/		/	/	/	/				v1. /			v2. /								V2/		/ V1
Guruyudan Pababa	/		/		/	/	/	/				/	/							/			/		/
Guruyudan sa dawn bunga	/		/		/	/	/	/				/	/							/			/		/
Parayaan umang		/	/		/	/	/				/														
Parayaan kalasakas		/	/		/	/	/				/														
Ralaban kalakakas		/	/		/	/	/				/														
Iloy-loy			/		/	/	/		/					/											/
Siklot		/	/		/	/	/			/					/			/							/
Burukudan/parayaan/tarayaan			/		/	/	/	/				/	/							/	/	/	/	/	/
Burusuan bato		/	/		/	/	/	/												/	/	/	/		/
Parayaan plantsa sa dagat	/		/		/	/	/	/												/	/	/	/		/
Parayaan niyog sa Dagat	/		/		/	/	/	/												/	/	/	/		/
Pungan sa kasco		/	/		/	/	/		/									/				/			/

GAME TITLE

PALTOK

ORIGIN/NATURE OF THE GAME**OBJECTIVE**

The game of “paltok” is like a battle/war game between two different groups by the use of “paltok” as their weapon in a grassy field or along the road. Player’s collect small bamboo branches and bamboo sticks and assembled it as “paltok”. Players also collect paper to be used as a pellet or bullet. The aim of the game is to hit the opponent with the pellet from bakawan bud, young papaya fruit or crumple wet paper.

PLAYERS

Any number of players in a team, usually male

PLAYING AREA

Outdoors

MATERIALS

8-19 inches small bamboo branches

Wet paper, used as a pellets/ bullets in “paltok”

Stick made from bamboo used as bayonet. The thickness of the stick should fit in the hole of the bamboo/”paltok” and of the same length as of “paltok”

GAME SKILLS

Accuracy

Arm strength

Speed

VALUES OF THE GAME

Teamwork

Camaraderie

GAME CLASSIFICATION

Mimetic or drama game (Ordinary game)

RULES & PROCEDURES

PRE-GAME:

2. Players collect small bamboo branches and bamboos sticks and assemble it as “paltok”. Players also collect paper to be used as a pellet or bullet.

HOW TO PLAY:

6. The game is played by group; they group according to their friends or location in the Barangay.
7. The player from one district of the Barangay and the player from another district meet in one place, sometimes in a grassy field or along the road and they play the “paltok”. The game of “paltok” is like a battle between two different groups by the use of “paltok” as their weapon.
8. The players produced different version of platok: the ordinary style and the “paltok” with silencer that does not produce sound but stings more than the ordinary version.
9. The aim of the game is to hit the opponent with the pellet from bakawan bud, young papaya fruit, or wet crumpled paper.
10. The game/battle ends when one group surrenders.

GAME TITLE

ORIG-ORIG

ORIGIN/NATURE OF THE GAME

OBJECTIVE:

A hide and seek game between two opposing teams. One player on both team acts as a leader and hide a piece of stone on one of his/her team mate. The goal is to be able to guess whom the stone is hidden.

PLAYERS

2 teams of the same number of members

PLAYING AREA

Outdoors

MATERIALS

Small Stone

GAME SKILLS

Jumping

VALUES OF THE GAME

Teamwork
Trust
Cooperation

GAME CLASSIFICATION

Guessing Game (Jokes and Trickster Game)



Figure No. 30: Orig-Orig players divided into two (2) teams, sitting in a row parallel to each other

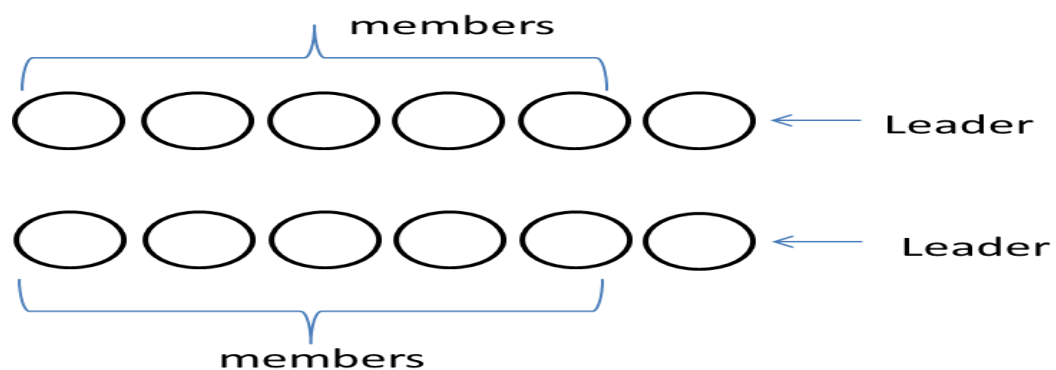


Figure No. 31. Diagram showing the position of the players of orig-orig

RULES & PROCEDURES

HOW TO PLAY:

9. Two players who act as leaders alternately select their teammates from the group of children who want to play the game.
 10. The leader will be called the “mother”.
 11. The members of two teams in sitting positioned parallel to each other
 12. Upon the starting signal, the “mother” or leader will hide a piece of stone on one of his team mate. While doing this, each member is prohibited to look at other team.
 13. When the stone was securely hidden, the member will shout “amo na” or they are ready for searching.
 14. The leader will search the members of the other team. He/she will touch the ear of each member whether it is cold or warm. They believe that if the ear is warm, there is the possibility that it is in her/him the stone is hidden.
 15. The goal is to be able to guess whom the stone is hidden. If the guess of the leader is right, the leader will jump as farther as he/she can and his member will follow.
 16. The member of the team who did not guess where the stone is hidden will remain in his spot.
-

GAME TITLE

PIKOT BADO

ORIGIN/NATURE OF THE GAME:

OBJECTIVE:

A player is supposed to hop back and forth on one foot through the entire diagram, one hop to each square, two feet into double boxes, straddling the middle. To be able to have as many “baloy” or house by hopping through the court without stepping on any line or throwing the “pamato” on top of a line or in a wrong box.

PLAYERS

Two to three players

PLAYING AREA

Outdoors/indoors

MATERIALS

Flat Stone as “pamato”
Bado (court lay-out/Court Diagram)

GAME SKILLS

Leg endurance and strength
Keeping one’s balance while standing
Accuracy in throwing the “pamato”

VALUES OF THE GAME

Camaraderie
Patience
Perseverance

GAME CLASSIFICATION

Formula Game



Figure No. 32: Player of Pikot Bado, lay-outing the “bado” or court



Figure No. 33: Children playing “pikot bado”, hopping from one box to another

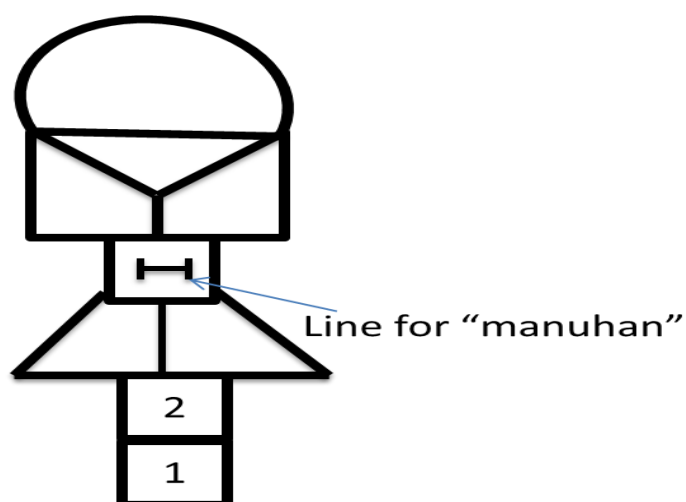


Figure No. 34. The court lay-out of the game pikot-bado

RULES & PROCEDURES

PRE-GAME:

2. Each player must have a flat stone as “pamato”. They choose the mano or the first player by “manuhan”.

BASIC RULES:

7. The “pamato” must not touch or land on any line or land on a wrong level/box as the player throws it.

8. The player must not change feet or take a rest while hopping from box 1 to 9 and going out of the diagram. If he does, the opponent then takes his turn to play.
9. If the player commits a foul, he/she stops on the level where he/she committed it. The next player resumes playing where he/she had stopped earlier.
10. He can only step on both feet in box no. 9.
11. The player will not step on the box where his “pamato” is located.
12. When a player owns a “baloy” or house, neither the players nor their “pamato” can step on it or land on the box from which the “baloy” is located. Other players will skip the “baloy”. Only the player who owns that “baloy” can step on it and with both feet.

HOW TO PLAY:

8. The player will start from throwing the “pamato” inside box 1 then hop from box 2 to box 9 and box 9 to box 2. He/she will then collect his “pamato” in box no 1 then hop out of box no.2 skipping box no. 1.
9. The player will now throw his “pamato” on the next level or box no 2. He/she will start hopping from box no. 1 to 9 (avoiding/skipping box no. 2) and return hopping from box no. 9 to box no. 3, collect the “pamato” on box no. 2 and hop to box no. 1.
10. The process is repeated until the player throws his “pamato” and reaches box no. 9.
11. From box no. 9, the player throws the “pamato” to box no. 1 and jumps back to no. 9. (Repeat: throws the “pamato” from box no. 9 to box no. 2, to box no. 3, 4,5,6,7 and box no. 8.)
12. The player then throws the “pamato” outside the court near box no. 1. and jumps from box no. 9 through box no. 1 and steps on the “pamato” outside the court. The player will then throw the “pamato” over the head. The box where the “pamato” lands will be called “baloy” or house. (Refer to rule no.6)
13. The player will repeat the process. (Refer to rule no.6)
14. The game ends when all the boxes have a “baloy”. The player with the most number of “baloy” will be declared the winner.

GAME TITLE

BINGKAY

ORIGIN/NATURE OF THE GAME:

OBJECTIVE:

To balance the slipper in the different parts of the body to a designated goal without letting it fall.

PLAYERS

Two players or 2-3 pairs of player

PLAYING AREA

Indoor/outdoor or in any wide space

Distance of two and a half (2 ½) meter from the starting position to the target slipper

MATERIALS

Pair of “tsinelas” (slippers) or “abab” one-half of a whole coconut shell)

GAME SKILLS

Leg strength

Balance

Accuracy in hitting the target,

Flexibility

VALUES OF THE GAME

Patience

Perseverance

GAME CLASSIFICATION

Games of Dexterity or Skill (Ordinary Games)



Figure No.35: The player of Bingkay doing the “bingkit” step



Figure No.36: The player of Bingkay doing the “bingkit” step)



Figure No. 37. The players of Bingkay balances the slipper in one foot while hopping to the end slipper



Figure No.38. The players of Bingkay securely keep the slipper between their knees while jumping to the goal



Figure No.39: The players of Bingkay balances the slipper on top of their head while jumping with one foot to the goal

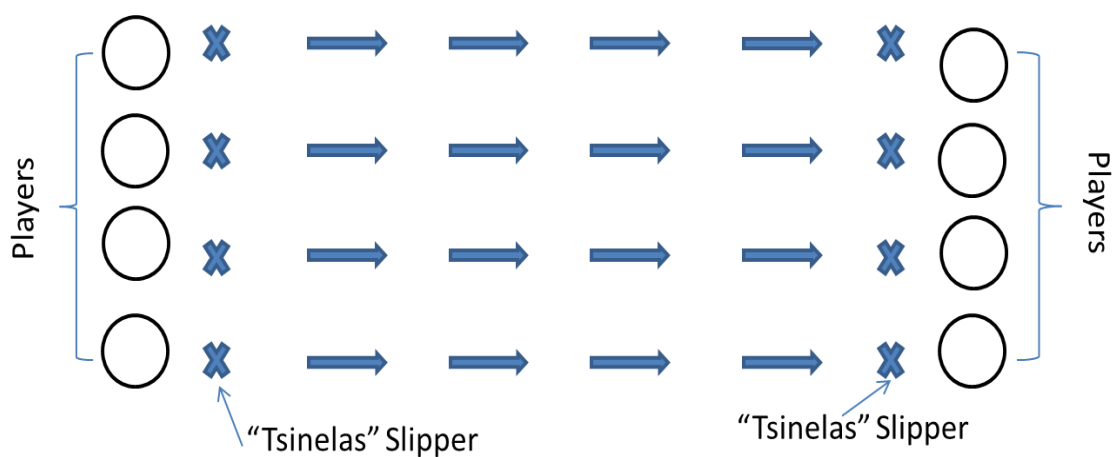


Figure No. 40: Court lay-out of bingkay

RULES & PROCEDURES

PRE-GAME:

2. They do the “manuhan” by tossing 1 slipper into the air.

BASIC RULES:

6. The “pamato” must land on the target slipper as the player throws it.
7. The player must not drop the “pamato”, change feet, or take a rest while going to the target slipper. If he does and drops his “pamato”, the opponent then takes his turn to play.
8. For single players, if the opponent commits a foul, he/she stops on the level where he/she committed it. The next player resumes playing where he had stopped earlier.
9. For pairs or teams, a player who commits a foul on any level can still be given another chance to play if his teammate will be able to save him/her by successfully doing the task that he/she was not able to do.
10. All players must make a successful shot before her/his team is allowed to proceed to the next step or level.

HOW TO PLAY

2. The players will start from the first level to the last level. The goal is to hit the target with the “pamato”. The first player or pair to finish all the levels wins.

- 1st level: the player throws the “pamato” with one hand from the base to the target.
 - 2nd level: the player places the “pamato” on the top of one foot and hops with the other foot to the target.
 - 3rd level: The player hops with one leg. The “pamato” is placed at the back of the bended knee
 - 4th level: The player hops with both feet to the target. The “pamato” is placed between the knees.
 - 5th level: the player hops with one leg. The “pamato” is placed on top of the stretched arm in front.
 - 6th level: The player then hops with one leg. The “pamato” is pressed between the folded arms.
 - 7th level: The player hops with one leg. The “pamato” is placed on top of one shoulder.
 - 8th level: The player hops with one leg. The “pamato” is placed on one ear.
 - 9th level: The player hops with one leg. The “pamato” is placed over the head.
 - 10th level: The player hops with one leg. The “pamato” is placed on the neck.
 - 11th level: The player then throws the “pamato” near the target, picks it up, turns his back, and hits the target by hyperextending the body.
 - 12th level: the player walks to the target with eyes closed and taps it 3 times. The first two (2) taps on the sides of the target slipper and at the center on the 3rd time. The player must hit the target with the “pamato” on the third tap.
 - 13th level: Then the player does the “bingkit” step. The player throws the “pamato” near the target and combines the “pamato” and target. He then gets the combined slippers by bending the body backward.
-

GAME TITLE

UNTOG

ORIGIN/NATURE OF THE GAME:**OBJECTIVE:**

A game between players by accurately hitting the “jolens” inside the hole in the sand and pushed it outward the hole by his “pamato”

PLAYERS

Individual game: 2-4 players

PLAYING AREA

Outdoor game

A hole in the sand about 2 inches depth and 3-4 inches in diameter

MATERIALS

“Jolen” or marbles

GAME SKILLS

Accuracy in hitting

VALUES OF THE GAME

Camaraderie

Patience

Perseverance

GAME CLASSIFICATION

Games of Dexterity or Skill (Ordinary Game)



Figure No. 41: Children playing Ontog

RULES & PROCEDURES

PRE-GAME:

5. The player prepares the playing area by cleaning the soil of dirt. Placed a hole about 2 inches depth and 3-4 inches in diameter. The size of the hole may vary depending on the number of “jolens” or marbles to be put into it.
6. The players determine the number of “jolens” or mables to be put as “taya” inside the hole.
7. They do the “manuhan” by putting a taw line about 2 meters from the hole.
8. From the taw line, the player rolls the “jolen” or marbles into the hole. The “mano” or the first to play will be determined by the distance of the players “jolen” or marbles to the hole. The closest will be the “mano”.

HOW TO PLAY:

5. In standing position, the player positions his foot on the side of the hole.
6. He positions his marble “pamato” on the side of his left or right eye.
7. The player drops the “pamato” inside the hole, aiming for the “jolens” or marbles to be pushed outside the hole.

8. The player losses his chance of playing when there is no “jolens” that has been pushed outside the hole by his “pamato”, but he continuously plays as long as there is.

GAME TITLE

PAYTIK

OBJECTIVE:

A guessing game between a “bangka” and other player. The player who will be the “bangka” will twirl 1 pc or coin and cover it with left or right hand and other players will guess if the covered coin lands in “agila” (eagle) or “taw” (tao/head). Players will bet on their guess whether in a form of money, coins, “tansan” (bottle caps), candy wrapper or rubber band. They put their bet on the right side of hand if their guess is “taw” (head) and on the left side of hand if their guess is “agila” (eagle). The player lost its bet if their guess is wrong and the “Bangka” will collect their bet. If their guess is right, the “bangka” will double their bet.

PLAYERS

2 or more players
1 player act as the “bangka”

PLAYING AREA

Indoor game on flat, smooth and hard pavement or surface

MATERIALS

1 pc Coin (peso coin or 25 cent)

GAME SKILLS

Whirling of coin

VALUES OF THE GAME

Honesty
Critical Thinking

GAME CLASSIFICATION

Guessing Game (Joke and Trickster Game)



Figure No. 42: Children playing “paytik”

RULES & PROCEDURES

PRE-GAME:

4. The players collect coins, “tansan” (bottle caps), candy wrappers or rubber bands.
5. The players decide who will be the “bangka”. The “bangka” should have more money, coins, “tansan” (bottle caps), candy wrappers, or rubber bands (whatever form of bet they agreed upon).
6. The “bangka” positions across other players. If the game is held on a table, the “bangka” is positioned in the “cabetesera” or the width of the table and other players across or on the sides of the table.

Variation 1:

HOW TO PLAY:

4. The player who will be the “bangka” will twirl one (1) coin and cover it with left or right hand and other players will guess if the covered coin lands in “agila” (eagle) or “taw” (tao/head).
5. Players will bet on their guess whether in a form of money, coins, “tansan” (bottle caps), candy wrapper or rubber band. They place their bet on the right side of hand if their guess is “taw” (head) and on the left side of hand if their guess is “agila” (eagle).

6. Players lose the bet if their guess is wrong and the “bangka” collects the bet. If the guess is right, the “bangka” doubles the bet.

Variation 2: using two (2) pieces of coins

Same procedure as of variation 1, the only difference is the location/position of bet or “taya”.

HOW TO PLAY:

6. The player who will be the “bangka” will twirl two (2) pieces of coins, one at a time, and cover it with left and right hand.
7. Other players will guess if the covered coins land differently: “agila” (eagle) on one hand and “taw” (tao/head) on the other. Or if both lands in “agila” (eagle) or “taw” (tao/head).
8. Players will bet on their guess whether in a form of money, coins, “tansan” (bottle caps), candy wrappers or rubber bands.
9. They place their bet on the outside part of the hands if their guess is that the covered coins lands on different sides. “agila” (eagle) on one hand and “taw” (tao/head) on the other. If their guess is that the coins both land on the same side (either both in “agila” (eagle) or “taw” (tao/head)), they place their bet on the center of two hands or on the upper part of the hands.
10. The players lose the bet if their guess is wrong, and the “bangka” collects the bet. If the guess is right, the “bangka” doubles the bet.

GAME TITLE

IMBARGUAN

OBJECTIVE:

A game between two players using entwined rubber bands. The goal is to untangle the entwined rubber bands by flicking “pitik” it one by one using the point finger.

PLAYERS

2 players

PLAYING AREA

Outdoors

MATERIALS

Rubber bands

GAME SKILLS

Accuracy in flicking the “goma”, “lastiko” or rubber bands



Figure No. 43: The player giving the number of bet “lastiko” or rubber band



Figure No. 44: Children playing “imbarguan” entwined “lastiko” “goma” or rubber bands

RULES & PROCEDURES

HOW TO PLAY:

6. The players agree on the number of rubber bands for their “taya”. These rubber bands will then be entwined.
7. The players take turns flicking the entwined rubber bands one by one using the point finger. The goal is to untangle the entwined rubber bands one at a time.
8. There is no limit in flicking the rubber band. The player can flick the rubber band as long as in every flick, there is one rubber band that becomes untangled.
9. If the player hits and no rubber bands are untangled or if two or more rubber bands are untangled, the next player will play.
10. The game ends when all rubber bands have been taken by players.

VALUES OF THE GAME

Patience
Determination

GAME CLASSIFICATION

Game of Dexterity or Skill (Ordinary Game)

GAME TITLE

LUKSONG LUBID

ORIGIN/NATURE OF THE GAME:

OBJECTIVE:

A jumping game between children usually girls who enter the rotating “dalayday” vine and jump on one or both feet, avoiding the vine to touches his/her body.

PLAYERS

3 or more number of players

PLAYING AREA

Outdoors

MATERIALS

3-4 Meters long dalayday vine

GAME SKILLS

Rhythm
Coordination
Leg strength and endurance



Figure No.45: Children playing “Luksong Lubid” using “dalayday” vine. The player jumping inside the “dalayday vine”



Figure No. 46: Children playing “Luksong Lubid” using “dalayday” vine. The player jumping inside the “dalayday vine”

RULES & PROCEDURES

PRE-GAME:

3. Players collect dalayday vines, a vine plant that grows near the seashore.
4. They do the “manuhan” by tossing 1 slipper into the air.

BASIC RULES:

7. A game can be played individually, by pair or by group. Players will choose their teammate.
8. Basic skill to be use in the game are jumping and skipping.
9. If there were three (3) players, the players will take turns in playing when one commits a foul.
10. If the game is played in a pair or by group, the players will take turns or will exchange roles when all the members of the playing group commit a foul.
11. A foul is committed when the vine touches any part of a jumper’s body or the player steps on the vine.
12. If the game is played in a pair or by group, the players will take turns in playing or jumping. If one member of the group commits a foul, the other member can “save” her by jumping and getting a pair of joined slipper several times according to a pre-determined number of jump. If the one who will save commits a foul, the other groupmates can attempt to save him. If all commit a foul, the group loses their turn and exchanges roles with the other group.

HOW TO PLAY:

4. Upon deciding who will be the first to play, two “taya” or “it” will position themselves at opposite ends of the dalayday vine and rotate the vine counter-clockwise in full circles.
5. As the vine rotates in full circles, the *mano* will be the first to play. He enters by the rotating vine and jumps on one or both feet, avoiding the vine from touching his body.
6. The jumper can stay longer or jump as many times as he can inside the rotating vine as long as he doesn’t commit a foul.

VALUES OF THE GAME

Cooperation
Teamwork
Camaraderie

GAME CLASSIFICATION

Game of Dexterity or Skill (Ordinary Game)

GAME TITLE

KIKI/STEP NO

ORIGIN/NATURE OF THE GAME:**OBJECTIVE:**

Player hops on one foot and kicks a taw (pamato) from one square to another without stepping on any line. To be able to have as many “baloy” or house by hopping through the court without stepping on any line or throwing the “pamato” on top of a line or in a wrong box.

PLAYERS

2-3 PLAYERS

PLAYING AREA

Outdoor or indoor Court Diagram

MATERIALS

“pamato” a piece of flat stone

GAME SKILLS

Leg endurance and strength, keeping one’s balance while standing, and Accuracy in throwing the “pamato”

VALUES OF THE GAME

Camaraderie,
Patience
Perseverance

GAME CLASSIFICATION

Cumulative game (Formula Game)



Figure No.47: Pre-game: court lay-outing/ preparation in the game step no/kiki



Figure No.48: The players doing manuhan in kiki/step no



Figure No.49: First part of the game: the player kicks the “pamato” and hops on one foot from one square to another



Figure No.50: Part II: step no: With eyes close, the player hops from the square to another

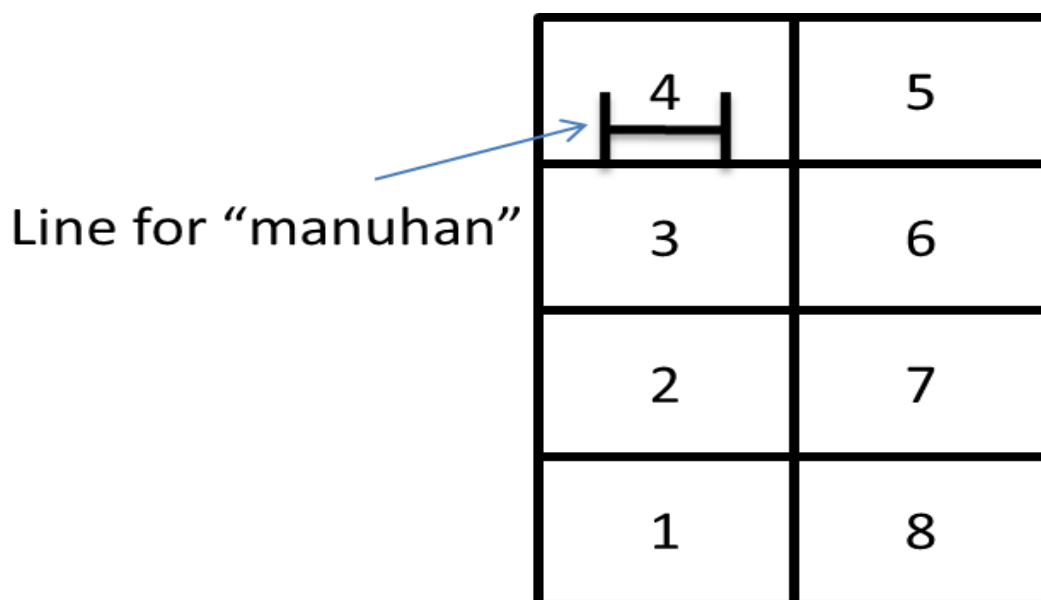


Figure No. 51: Court lay-out of kiki/step no

RULES & PROCEDURES

PRE-GAME:

2. They do the “manuhan” in deciding who will be the first to play by drawing a line inside the box No. 4 in the court diagram. Standing outside the diagram, the player throws his “pamato” in the line inside the box no. 4. The player whose “pamato” lands nearest the line will take the first turn; players will take turns according to the nearness of their “pamato” to the line.

BASIC RULES:

6. The basic step to be used is skip or “kiki”.
7. The “pamato” must not touch or land on any line or land on a wrong level/box as the player throws it.
8. The player must not change feet or take a rest while hopping form box 1 to 8 and going out of the diagram. If he does, the opponent then takes his turn to play. He can only step on both feet on box no. 5.
9. If the player commits a foul, he/she stops on the level where he/she committed it. The next player resumes playing where he/she had stopped earlier.
10. When a player owns a “baloy” or house, neither the players nor their “pamato” can step on it or land on the box from which the “baloy” is located. Other players will skip the “baloy”. Only the player who owns that “baloy” can step on it and with both feet.

HOW TO PLAY:**PART I**

4. The player will start by throwing the “pamato” inside box 1. He transfers the “pamato” from box no. 1 to box no. 8, going out of the court by skipping the “pamato”. He then steps on the “pamato” outside the court.
5. The player will now throw his “pamato” on the next level, box no 2. He will hop on one foot on box no. 1 and will start skipping from box no. 2 to 8.
6. The player will now start throwing the “pamato” inside box no. 3. He then hops on box no. 1 and 2, and will start skipping from box no. 3 -8. (box no. 4-8, box no. 5-8, box no. 6-8, box no. 7-8, box no. 8 and out of the diagram.)

PART II

7. Between box no 1 and box no. 8, the player will draw a square, and divide it by 4 quadrants. He labels it quadrants no. 1-4.
 8. He places the “pamato” on the 1st quadrant. With eyes closed, he hops with both feet from boxes no. 1 and 8 to boxes no. 2 & 7, boxes no. 3 & 6, boxes no 4 & 5. The player turns around and starts from boxes no. 4 & 5 and goes back to boxes no. 1 & 8. All throughout this level, the player will be asking “step?” The other player answers “yes” if the player steps on any line in the court or “no” if he does not.
 9. With eyes closed, the player will locate his “pamato” on the 1st quadrant. He should be familiar with his “pamato” in case there are 2 or more “pamato” inside the quadrant.
 10. The player will jump outside the box. He will now throw the “*pamato*” over his head. The box from where the “*pamato*” lands will be called “baloy” or house. (refer to rule no.5)
 11. The player will repeat the process.
 12. The game ends when all the boxes have a “baloy”. The player with the most number of “baloy” will be declared the winner.
-

GAME TITLE

TATSIAN

*tatsian buscay (shell)

*tatsian piso (coins)

ORIGIN/NATURE OF THE GAME:**OBJECTIVE:**

Each player tries to knock out from a circle as many coins or shells (buscay) as possible.

PLAYERS

2-4 players

PLAYING AREA

Outdoors

MATERIALS

*tatsian buscay (shell)

*tatsian piso (coins)

Note: Other material for tatsian ("lukdo" bottle caps and "lastiko" goma/rubber band)

GAME SKILLS

Accuracy in hitting a target

Muscle coordination

Accuracy in throwing

VALUES OF THE GAME

Perseverance

Respect to the opponent

GAME CLASSIFICATION

Game of Dexterity or Skill (Ordinary Game)



Figure No. 52: Player's giving their "taya" in the game Tatsian Piso



Figure No.53: Children's playing "tatsian" using "buscay" or shells



Figure No. 54: Player hitting the “taya” in the game tatsian piso

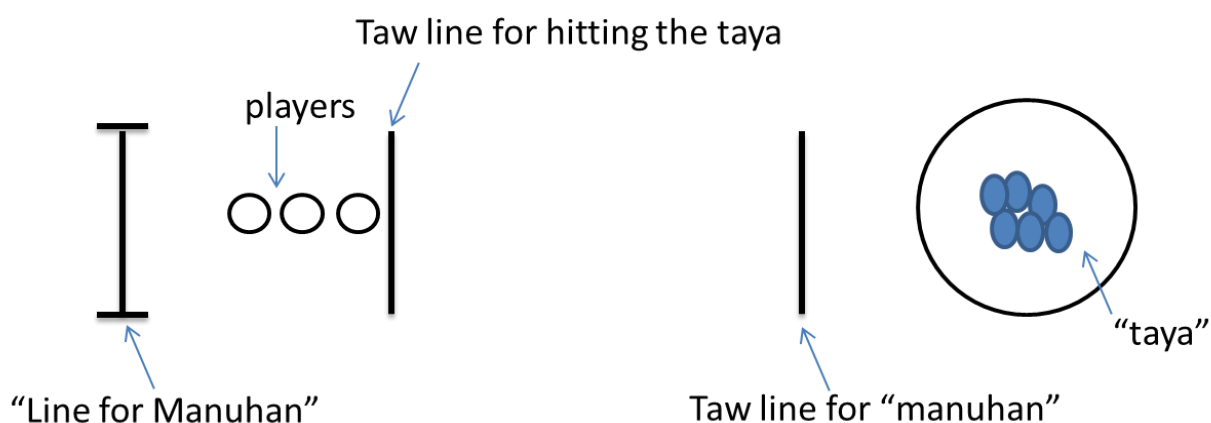


Figure No. 55: Court lay-out of tatsian

RULES & PROCEDURES

PRE-GAME:

5. Each player must have several peso coins or shells (buscay).
6. The players agree on the number of peso coins or shells (buscay) each player will put as a “taya” inside the circle.
7. The size of the circle depends on the number of players and number or “taya”.
8. They do the “manuhan” to decide who will take sides in hitting the “taya” inside the circle. This is done by drawing a line near the circle and another line about 2

meters away from the circle. Standing on a line near the circle, the player throws his “pamato” on the line. The player whose “pamato” lands nearest the line take the first turn; players take turns according to the nearness of their “pamato” to the line.

HOW TO PLAY

9. The agreed number of peso coins or shells (buscay) is placed in the center of the circle.
10. The players will take turns in hitting the coins or shells (buscay) inside the circle from the taw/mark line by his “pamato”.
11. The first in “manuhan” will be the first one to play.
12. From the taw/mark line, the player hits the coins or shells (buscay) inside the circle. The player collects all the coins or shells (buscay) that are knocked out of the circle.
13. A player continues to hit and collects the coins or shells (buscay) that are knocked out of the circle. If there are no coins or shells (buscay) out of the circle, he is deemed dead and the next player will play until he is also dead.
14. The first player plays again when the all players after him are dead. The game ends when all the coins or shells (buscay) have been knocked out of the circle and taken by the player.
15. The game can be repeatedly played.
16. The player who got the most number of coins or shells (buscay) is the winner.

GAME TITLE

Suruluan

ORIGIN/NATURE OF THE GAME:

OBJECTIVE:

A game between an “It” or “taya” on a 4X6 meters rectangular court lay-out, divided into two parts. The “it” or “taya” will round into the line of court lay-out, whoever he/she caught by tagging or by cornering a single player alone on one side of the court will be the next “taya”

PLAYERS

Any number of players

PLAYING AREA

Outdoors near the sea with court lay-out using the foot or a stick. 4X6meters rectangular court lay-out divided into two parts.

MATERIALS

None

GAME SKILLS

Speed
Agility

VALUES OF THE GAME

Honesty
Camaraderie

GAME CLASSIFICATION

Physical Game (Ordinary Game)



Figure No.56: Players doing “manuhan” in the game of “suruluan”



Figure No.57: Children's playing "suruluan"



Figure No.58: Children's playing "suruluan"

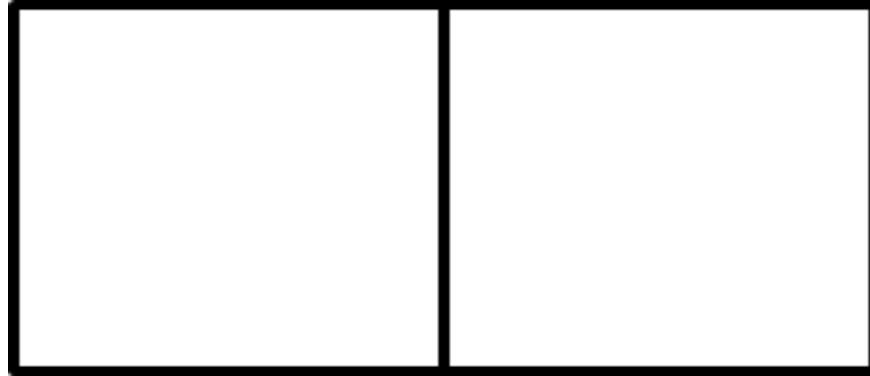


Figure No. 59: Court lay-out of “suruluan”

RULES & PROCEDURES

PRE-GAME:

2. The player prepares the playing area.

They do the “manuhan” by “maiba taya”. Players place one hand on top of another and each chooses whether to place his hand palm up or underside up while shouting “maiba taya”. The player with a hand different from the others will be the “it” or “taya”.

HOW TO PLAY:

4. The “it” or “taya” goes around the line of the court. Whoever he tags will be the next “taya”.
5. The players can roam around on both parts of the court while avoiding to be caught and being cornered alone on one side of the court by the “taya”.
6. If one player was caught alone on one side of the court, the “taya” stretches his arms sideways and shouts “sulo!”, which literally means “fire”. This means that the player is caught and will be the next “taya”.

GAME TITLE

KURU”KARITON” (cart race made from bamboo & wooden wheel)

ORIGIN/NATURE OF THE GAME:

OBJECTIVE:

A race game played by children in a road using ”“kariton”” made from two (2) meters bamboo about three to four (3-4) inches in diameter, one (1) pair of wooden wheels about eight to nine (8-9) inches in diameter. The game can be played individually or by pair. The player competes against each other in arriving first at a designated goal with one hanging on the cart and the one pushing it.

PLAYERS

2 or more number of players

PLAYING AREA

Outdoor, along the road or grass field

MATERIALS

1. “kariton” made from two (2) meters bamboo about three to four (3-4) inches in diameter, one (1) pair of wooden wheels about eight to nine (8-9) inches in diameter.

GAME SKILLS

Arms, shoulder leg strength
Balance
Speed

VALUES OF THE GAME

Cooperation
Trust
Teamwork
Hard Work

GAME CLASSIFICATION

Physical Game (Ordinary Game)



Figure No.60: A pair of player getting ready for the race game of “kariton”



Figure No.61: “Pararyaan Kariton” by single player: Giving instruction for the designated goal or finish line



Figure No.62: “Pararyaan Kariton” by single player

RULES & PROCEDURES

PRE-GAME:

2. Players collect materials for constructing “kariton”. Two (2) meters bamboo about three to four (3-4) inches in diameter, one (1) pair of wooden wheels about eight to nine (8-9) inches in diameter.

HOW TO PLAY:

4. **The game can be played individually in a race with other player.** The players together with their “kariton” held in their shoulder form a straight line. On the starting signal, the player pushes their “kariton” forward until he reaches a certain distance or pre-determined point or goes back to the starting position. The player who reaches first the pre-determined end point or goes back to the starting point is declared as a winner.
5. **The game can be played by pair.** One player acts as the driver who pushes the “kariton” forward, while the other one acts as a passenger by hanging onto the bamboo of the “kariton”. The one who acts as the driver will push the “kariton” forward until he reaches a certain distance or pre-determined point. The players may then exchange roles.
6. **The game can be played in competition with another pair.** One player acts as the driver who pushes the “kariton” forward, while the other one acts as a passenger by hanging onto the bamboo of the “kariton”. On the starting signal, the driver will push the “kariton” forward with his partner hanging onto the bamboo until they reach a certain distance or pre-determined point or goes back to the starting position. The team/pair who first reaches the pre-determined end point or goes back to the starting point is declared as a winner.

***NOTE:** the “kariton” is also used by children to fletched water, use to transport soil, stone from the seashore or other things and deliver it to their houses.*

GAME TITLE

DURUDAMULAG

ORIGIN/NATURE OF THE GAME:**OBJECTIVE:**

The game is played by pair. Players will choose their teammate. One will act as a carabao (damulag) and the other player will act as a rider. The rider clasp each other's hands and try to dismount the other from the back of the carabao from which he is on. The player who falls down from the carabao will be the loser.

PLAYERS

2 Pairs of player

PLAYING AREA

Outdoor/indoor

MATERIALS

Variation 1: none

Variation 2: Using a 1 meter bamboo stick or “palapa”
coconut frond with coconut shell as a horn

GAME SKILLS

Arm and leg strength,
Speed

VALUES OF THE GAME

Teamwork
Trust

GAME CLASSIFICATION

Variation 1: Racing game (Ordinary Game)

Variation 2: Physical Game (Ordinary Game)

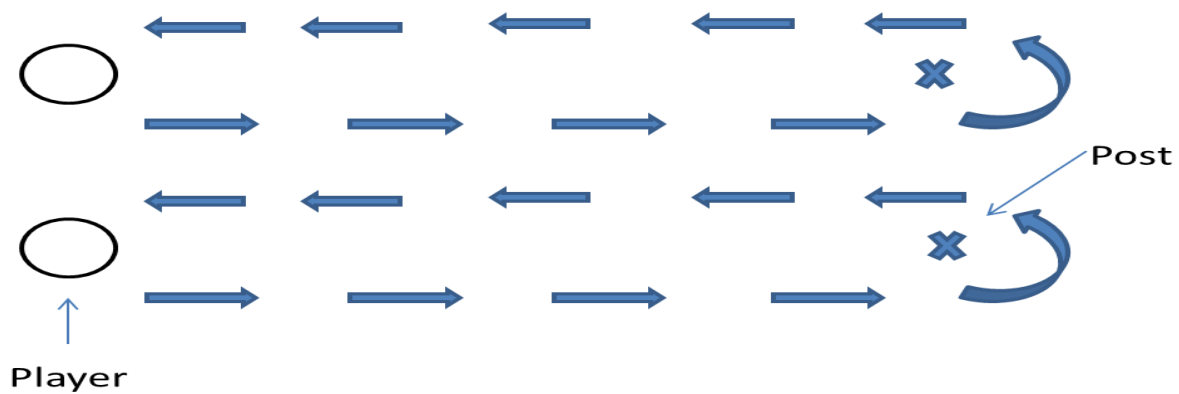


Figure No. 63: Court lay-out for variation 1 of “durudamulag



Figure No. 64: Children playing “durudamulag”

RULES & PROCEDURES

PRE-GAME:

2. The game is played by pair. Players choose a teammate. One acts as a carabao (damulag) and the other player acts as a rider.

HOW TO PLAY:

2. Given the go signal, the two “carabao” players face each other in plank position. Their partners ride at their backs, clasp hands, and try to dismount the competing player from the back of his carabao. The player who falls from the carabao loses the game.



Figure No. 65: Variation 2: Children playing “durudamulag”

VARIATION 2: Using a 1 meter bamboo stick or “palapa” coconut frond with coconut shell as a horn

This can also be a race game using 1 meter bamboo stick or “palapa” coconut frond with coconut shell as a horn placed between the legs of the players. Players compete against each other in arriving first at a designated goal.

GAME TITLE

GURUYUDAN PUROPABABA (pulling of small version of carabao sleigh)

ORIGIN/NATURE OF THE GAME:

OBJECTIVE:

A racing game between pairs of players who compete against each other in arriving first at a designated goal using a small version of carabao sleigh

PLAYERS

2 pairs or more

PLAYING AREA

Outdoors, along the road or grass field

MATERIALS

Small version of Carabao Sleigh

GAME SKILLS

Arm and leg strength

Balance

Speed

VALUES OF THE GAME

Teamwork

Cooperation

Trust

GAME CLASSIFICATION

Physical Game (Ordinary Game)



Figure No.66: Player running with his “purupababa”



Figure No.67: Player set the “purupababa” or smaller version of carabao sleigh for the game of “pararyaan purupababa”

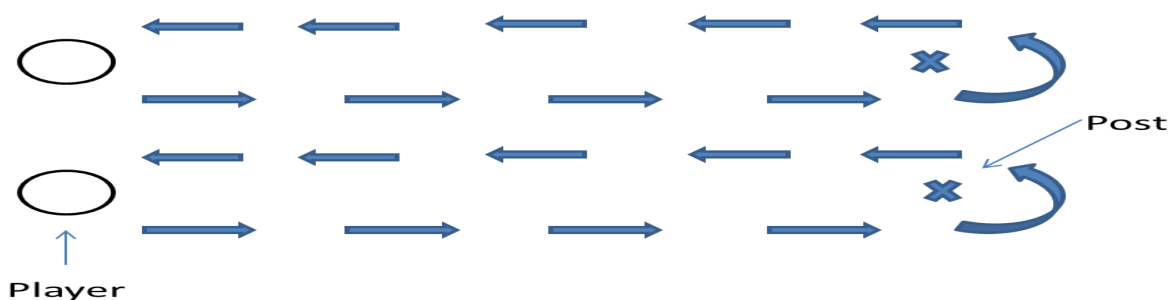


Figure No. 68: Diagram showing the direction of players in the game “purupababa”

RULES & PROCEDURES

PRE-GAME:

2. The player makes a small version of carabao sleigh made from bamboo, ipil-ipil trunk. The same material and style of the original carabao sleigh.

HOW TO PLAY:

- C. **The game can be played by pair.** One player acts as a carabao that would pull the carabao sleigh forward, while the other player acts as a passenger who rides in the carabao sleigh. The player who acts as a carabao pulls the sleigh forward until he reaches a certain distance or pre-determined point. The carabao and the rider may then exchange roles.

- D. **The game can be played in competition with another pair.** One player acts as a carabao that pulls the carabao sleigh forward, while the other player acts as a passenger who rides in the carabao sleigh. On the starting signal, the player acting as the carabao pulls the sleigh forward with his partner riding in it until they reach a certain distance or pre-determined end point. The team/pair who reaches the pre-determined end point first is declared as the winner.

NOTE: *the small version of carabao sleigh is also used by children to gather soil, stone from the seashore or other things and deliver it to their houses.*

GAME TITLE

GURUYUDAN SA DAWN BUNGA (Betel nut frond Race)

ORIGIN/NATURE OF THE GAME:

OBJECTIVE:

A racing game between pairs of players who compete against each other in arriving first at a designated goal using a frond with a player on top, and the other player pulling it.

PLAYERS

2 pairs or more

PLAYING AREA

Outdoors
Road

MATERIALS

“BUNGA” or betel nut frond

GAME SKILLS

Speed
Leg and arm strength

VALUES OF THE GAME

Teamwork

GAME CLASSIFICATION

Physical Game (Ordinary Game)

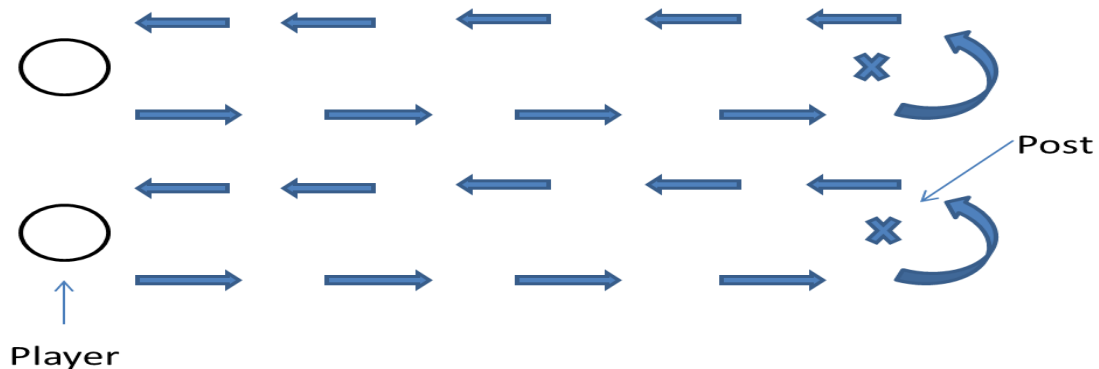


Figure No. 69: Diagram showing the direction of players in the game “Guruyudan sa dawn bunga”

RULES & PROCEDURES

PRE-GAME:

3. The players collect “bunga” or betel nut frond (1 betel frond per pair)
4. They select a post (a tree) as starting point and goal post

HOW TO PLAY:

4. One player mounts the betel leaf and another player pulls the leaf.
5. Given the go-signal, the player pulling the leaf runs to the destination or end line and runs back to the starting line.
6. If a player falls out of the betel leaf, the pair is out of the game. The pair who first reaches the starting line wins.

GAME TITLE

PARARYAAN UMANG (snail race)

OBJECTIVE:

Racing game between “umang” or snails who compete against each other in arriving first at a designated goal.

PLAYERS

Any number of players

PLAYING AREA

Sand/sandbox

About 1 ruler and 1 yard length of playing area with barrier (sand barrier, stone or a piece of wood) on both sides

MATERIALS

Snail

(Firewood with “apoy” o “baga”)

GAME SKILLS

None

VALUES OF THE GAME

Patience

GAME CLASSIFICATION

Man and Insect (Animals participating in man’s game)



Figure No.70: Players preparing the playing area for the “Pararyaan umang”



Figure No. 71: Placing the “umang” or snail in the starting line



Figure No. 72: Children plaing the game “pararyaan umang” or snail race

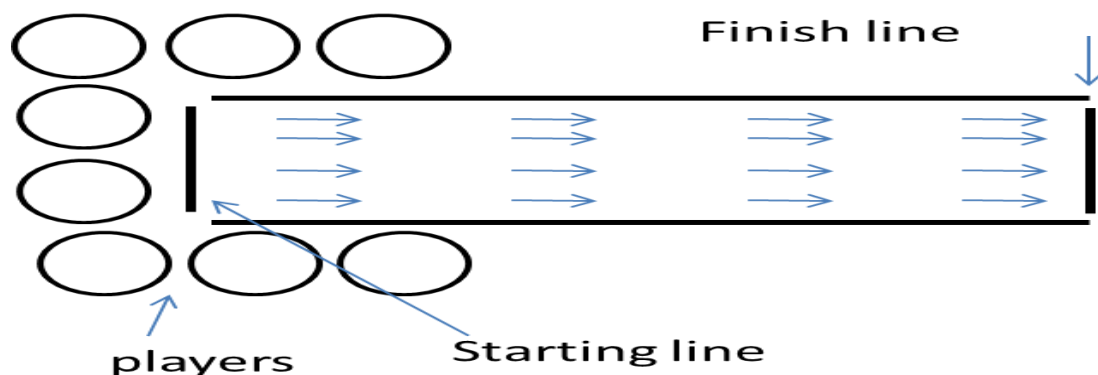


Figure No. 73: Playing Position of “pararyaan umang”

RULES & PROCEDURES

PRE-GAME:

The players collect sea snails. One to two snails (umang) per player

The player prepares the playing area by a putting barrier (sand barrier, stone or a piece of wood) on both sides.

HOW TO PLAY:

4. The player prepares the snail by putting saliva or applying heat on the shell so that the snail goes out of the shell and crawls faster.
5. On the start signal, the player puts the snail on the starting line and the player guides the snail to crawl up to the finish line.
6. The player who owns the snail that first reaches the starting line wins.

GAME TITLE

PARARYAAN KALASAKAS (crab race)

OBJECTIVE:

Racing game between “kalasakas” who compete against each other in arriving first at a designated goal

PLAYERS

Any number of players with a “kalasakas”

PLAYING AREA

Outdoors

MATERIALS

Kalasakas
Wood

GAME SKILLS

None

VALUES OF THE GAME

Patience
Respect to animals

GAME CLASSIFICATION

Man and Insect (Animals participating in man's game)



Figure No. 74: Children's playing "Ralaban kalakakas"

RULES & PROCEDURES**PRE-GAME:**

The players collect "kalasakas". One to two "kalasakas" per player.

HOW TO PLAY:

4. The player prepares the kalasakas.

5. On the start signal, the player puts the snail on the starting line and the player guides the snail to crawl up to the finish line.
 6. The player who owns the kalasakas that first reaches the starting line is the winner.
-

GAME TITLE

Ralaban Kalasakas (Kalasakas Fight)

OBJECTIVE:

A fight between “kalasakas” or crab who compete against each other in a hole of one (1) ruler deep and about 15 inches in diameter in the sand.

PLAYERS

Any number of players with “kalasakas” or crab each

PLAYING AREA

A hole about 1 ruler deep in the sand and about 15 inches in diameter

MATERIALS

Kalasakas

GAME SKILLS

None

VALUES OF THE GAME

Competitiveness

GAME CLASSIFICATION

Man and Insect (Animals participating in man's game)



Figure No. 75: Children's preparing the hole for the "ralaban kalasakas" or "kalasakas fight"



Figure No. 76: Players placing the kalasakas into the hole



Figure No. 77: **Kalasakas fight**

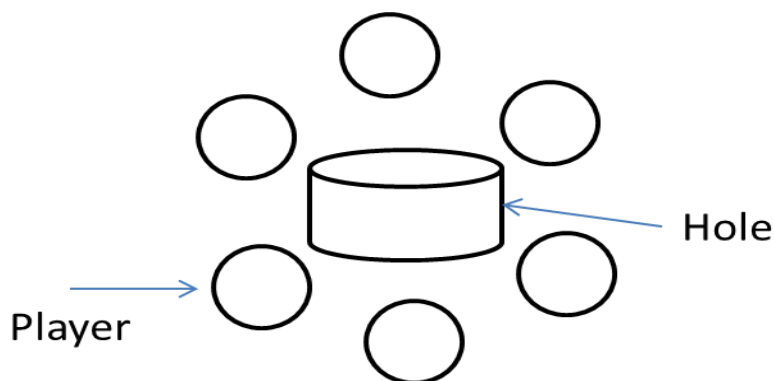


Figure No. 78: Playing Position of “Ralaban kalasakas”

RULES & PROCEDURES

PRE-GAME:

3. The players collect kalasakas. One to two kalasakas per player.
4. The player prepares the playing area by digging a hole of one (1) ruler deep and about 15 inches in diameter.

HOW TO PLAY:

3. The player put the kalasakas inside the hole in the sand, one kalasakas per player. The kalasakas fight each other inside the hole.
4. The player who owns the kalasakas that survive the kalasakas fight will be the winner.

GAME TITLE

ILOY-ILOY

ORIGIN/NATURE OF THE GAME:

OBJECTIVE:

Hide and seek game where a “taya” or seeker tries to find other players who are hiding. The players can remain hidden until someone is caught by the seeker or by getting back to the base ahead of the seeker.

PLAYERS

10 or more players

PLAYING AREA

Open field
Wide space outdoor

MATERIALS

1 base (tree or post)

GAME SKILLS

Running
Endurance
Speed

VALUES OF THE GAME

Tactic
Sportsmanship
Honesty

GAME CLASSIFICATION

Hiding and Hunting Game (Jokes and Trickster Game)



Figure No.79: Selection of teammate in “iloy-iloy”



Figure No.80: Children's playing "iloy-iloy"

RULES & PROCEDURES

PRE-GAME:

Players place one hand on top of another and each chooses whether to place his hand palm up or underside up while shouting "maiba taya". The player with a hand different from the others will be the "it" or "taya".

HOW TO PLAY

The game is played on a moonlit night.

6. The game starts when the "it" or "taya" or the seeker face the base with his eyes closed and counts from one to ten while the other players hide.
7. The goal of the seeker is to find other players who are hiding.
8. The players can remain hidden until someone is caught by the seeker or by getting back to the base ahead of the seeker and without being tag.
9. The first to be tagged by the "taya" will be the next "taya".
10. The game ends when there is new "taya" or seeker

GAME TITLE

SIKLOT

ORIGIN/NATURE OF THE GAME:

OBJECTIVE:

A game played by children which can develop their rhythm, timing and coordination, using 6 small stones, sampaloc seeds or "buscay" (shell) and 1 bigger stone as a "pamato". When "siklot" is played using stone as a "pamato", the player should be able to do the task at a certain level and catches the

“pamato” before it touches the ground. When played with small ball as a “pamato”, the player should be able to do the task before the ball bounces twice.

PLAYERS

2 to 4 players

PLAYING AREA

Flat, smooth pavement or hard surface of soil or wood

MATERIALS

6 small stones or sampalok seeds or buscay (shell)
1 bigger stone or a small ball that serves as “pamato”

GAME SKILLS

Rhythm
Coordination
Timing

VALUES OF THE GAME

Camaraderie
Patience

GAME CLASSIFICATION

Cumulative Game (Formula Game)



Figure No.81: Players doing the “manuhan” in the game siklot



Figure No.82: Players doing the “manuhan” in the game siklot



Figure No.83: Player doing Variation 1, level B3

RULES & PROCEDURES

PRE-GAME:

3. The players collect sampalok seeds, shells, or small pieces of stones.
4. They do the “manuhan” by holding the shells/ stones on one hand and tossing the shells/ stones up and catching it on the dorsal part or back of the same hand. The number of stone/shells that the player catches will determine the first to play.

BASIC RULES: *can be applied to variation no. 1 and 2.*

6. A player commit a foul and losses one's turn if she fails to catch the “pamato”, drop a stone/shell picked up or pick up more or less stones as required in each stage of the game.
7. When using a small ball as a “pamato”, it is allowed to bounce ones and the player should be able to catches it and be able to do the task before it bounce again. When using a stone as a “pamato”, the player should be able to do the task and catches the “pamato” before it touches the ground.

8. The player can opt to add other rules like “touch move rule”: it means that the player cannot touch or move other stone other than the one she will be collected.
9. When a player commits a foul, she will stop and her opponent takes her turn. If she commits a foul, the first player will resumes from the level where he stopped.
10. Each time a player completes the game, she gets one stone (a “orig-orig” meaning “pig”). At the end of the game, the player with the most number of “pigs” wins

HOW TO PLAY:

VARIATION 1: *this can be played using a small ball as a “pamato” or using a bigger size stone.*

2. Hold six small stones/shells in the palm of one hand while holding the “pamato” on the other hand. Release six stones/shells on the floor.

Level 1:

- Q. Toss the “pamato” in the air and quickly collects one (1) stone/shell and catches the “pamato” on the same hand before it touches the ground. Deposit the stone on the other hand (Repeat the process until all stones are collected one by one)
- R. Repeat A. Toss the “pamato” in the air and quickly collects two (2) stones/shells and catches the “pamato” on the same hand. Deposit the stone on the other hand (Repeat the process until all stones are collected by two’s)
- S. Repeat A. Toss the “pamato” in the air and quickly collects three (3) stones/shells and catches the “pamato” on the same hand. Deposit the stone on the other hand (Repeat the process until all stones are collected by three)
- T. Repeat A. Toss the “pamato” in the air and quickly collects four (4) stones/shells and catches the “pamato” on the same hand. Deposit the stone on the other hand (Repeat the process until all stones are collected by four)
- U. Repeat A. Toss the “pamato” in the air and quickly collects five (5) stones/shells and catches the “pamato” on the same hand. Deposit the stone on the other hand (Repeat the process until all stones are collected by five)
- V. Repeat A. Toss the “pamato” in the air and quickly collects six (6) stones/shells and catches the “pamato” on the same hand. Deposit the stone on the other hand (Repeat the process until all stones are collected by six)

Level 2: B. Hold six small stones/shells in the palm of one hand while holding the “pamato” on the other hand. Release six stones/shells on the floor

- W. Repeat B. Toss the “pamato” in the air and quickly collects one (1) stone/shell and create a check on a ground .Catch the “pamato” before it touches the ground or bounce more than ones (refer to rule no.2). Repeat the process until all stones are collected one by one.
- X. Repeat B. Toss the “pamato” in the air and quickly collects one (1) stone/shell, rotate it around the “pamato” and catch the “pamato” before it touches the ground or bounce more than ones (refer to rule no.2). Repeat the process until all stones are collected one by one.
- Y. Repeat B. Position one hand on the floor replicating a cave. Toss the “pamato” in the air and quickly shoot the stones one by one in the hand that replicates the

cave. Catch the “pamato” before it touches the ground or bounce more than ones (refer to rule no.2). If one stone doesn’t go directly inside the cave, the player commits a foul.

- Z. Repeat B. Position one thumb and the point finger of one hand on the floor replicating an arc. Toss the “pamato” in the air and quickly swipe the stone directly on the arc one by one. Catch the “pamato” before it touches the ground or bounce more than ones (refer to rule no.2). If one stone doesn’t pass directly under the arc, the player commits a foul.
 - AA. Repeat B. Toss the “pamato” in the air and quickly collects one (1) stone/shell and deposit it on the other hand that is in stomach level positioned. Catch the “pamato” before it touches the ground or bounce more than ones (refer to rule no.2). Repeat the process until all stones are collected one by one.
 - BB. Repeat B. Toss the “pamato” in the air and quickly collects one (1) stone/shell and deposit it on the other hand that is in chest level positioned. Catch the “pamato” before it touches the ground or bounce more than ones (refer to rule no.2). Repeat the process until all stones are collected one by one.
 - CC. Repeat B. Toss the “pamato” in the air and quickly collects one (1) stone/shell and catch the “pamato” before it touches the ground or bounce more than ones. Toss the “pamato” again on the air and transfer the stone from one hand to the other and quickly collects one stone on the ground. Repeat the whole process until all stones are collected.
 - DD. Repeat B. Toss the “pamato” in the air and quickly collects one (1) stone/shell, rotate it around the “pamato” and catch the “pamato” before it touches the ground or bounce more than ones (refer to rule no.2). Toss the “pamato” again on the air and transfer the stone from one hand to the other. Repeat the whole process until all stones are collected.
 - EE. Repeat B. Toss the “pamato” in the air and quickly collects one (1) stone/shell, rotate it around the “pamato” and catch the “pamato” before it touches the ground or bounce more than ones (refer to rule no.2). Toss the “pamato” again on the air, transfer the stone from one hand to the other and quickly collects one (1) stone/shell, rotate it around the “pamato”. Repeat the whole process until all stones are collected.
 - FF. Each time a player completes the game, she gets one stone (a “orig-orig” meaning “pig”). At the end of the game, the player with the most number of “pigs” wins.
-

GAME TITLE

BURUKUDAN/BARAKAYAN/TARAYAAAN/TIRIGBASAN (chasing game)

- BURUKUDAN (from *bukod* means “habol” or chasing)
- BARAKAYAN (from *bakay* means “habol” or chasing)
- TARAYAAAN (from “*taya*” means “it”)
- TIRIGBASAN (from *tigbas* means “strike with a knife”)

ORIGIN/NATURE OF THE GAME:**OBJECTIVE:**

A chasing game played by the children where the “taya” or “it” runs after the other player.

PLAYERS

(Can be played individually or by pair)
10 to any number of players
5 pairs or more

PLAYING AREA

Outdoors

MATERIALS

None

GAME SKILLS

Speed
Agility
Endurance

VALUES OF THE GAME

Team work
Cooperation

GAME CLASSIFICATION

Physical Game (Ordinary Game)



Figure No. 84: Children's playing "barakayan"/ "tarayaan"/ "tirigbasan" by pair

RULES & PROCEDURES

PRE-GAME:

2. They do the "manuhan" by "maiba taya". Players place one hand on top of another and each chooses whether to place his hand palm up or underside up while shouting "maiba taya". The player with a hand different from the others will be the "it" or "taya". The players determine boundaries where players can run.

BASIC RULES:

3. If played individually, the "it" or "taya" runs and tags other players and shouts "'taya!" or "tigbas!". The one caught will be the next "taya".
4. If played by pair, same rules as of number 1 will be applied. Pairs instead of individuals avoid being tagged and are prohibited to split. If they do so, they will be the next "taya".

HOW TO PLAY:

3. Upon the determination of who will be the "it" or "taya", the players will be given a time to scatter and run as far as they can from the "it".
On the given signal, the "it" will run and try to tag other players. The one tagged will be the next "it" or "taya".
-

GAME TITLE

BURUSUAN BATO

ORIGIN/NATURE OF THE GAME:**OBJECTIVE:**

Each player tries to collect or retrieve from the sea as many stones as possible.

PLAYERS

Any number of players

PLAYING AREA

Sea

MATERIALS

White stone (white stone is more visible than black stone)

GAME SKILLS

Swimming skills
Diving skills
Good memory
Water treading/floating
Breathe Holding

VALUES OF THE GAME

Sportsmanship, Determination

GAME CLASSIFICATION

Games of Dexterity or Skill (Ordinary Game)



Figure No.85: Players showing their “bato” or white stone for the game “burusuan bato”

RULES & PROCEDURES

PRE-GAME:

2. The players collect several white stones.

HOW TO PLAY:

3. One player will throw the stones in the water
When the go-signal starts, the players swim from the shore and dive to the area where the stones were thrown and collect as many stones as he can. The number of stones collected by a player will determine the winner of the game.

GAME TITLE

PARARYAAN PLANTSA SA DAGAT (using trunk of tree/logs)

ORIGIN/NATURE OF THE GAME:

OBJECTIVE:

A race game played by children’s in the sea using a dry bamboo or a piece of wood. The player competes against each other in arriving first at a designated goal.

PLAYERS

2 or more number of players (can be played by pair)

PLAYING AREA

Sea

MATERIALS

PLANTSA (2meters trunk / logs) as floating device

GAME SKILLS

Swimming skills
Leg and arm strength
Water treading/floating

VALUES OF THE GAME

Cooperation
Teamwork
Hard Work

GAME CLASSIFICATION

Physical Game (Ordinary Game)



Figure No.86: The players preparing for the “Pararyaan Patawan” using “Plantsa” or wood



Figure No.87: Players by partner, competing with each other in the game “pararyaan patawan”

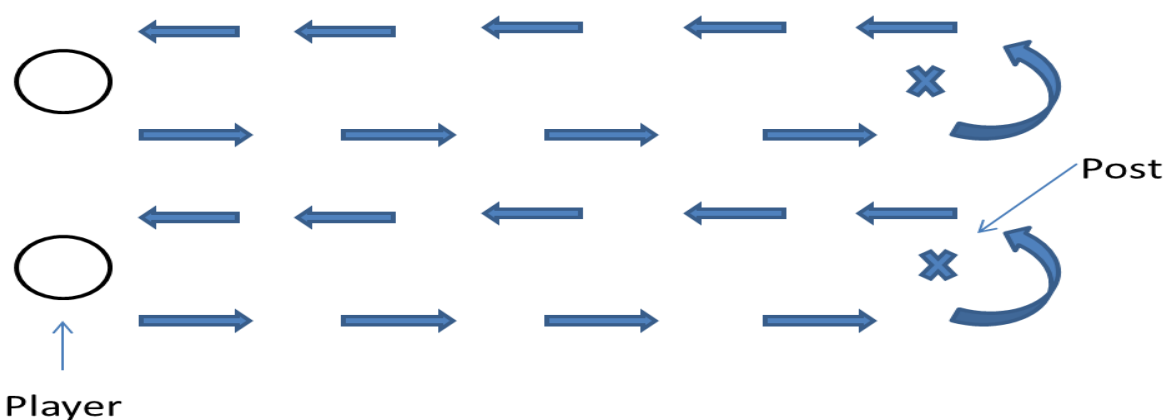


Figure No. 88: Diagram showing the direction of players in the game “pararyaan patawan”

RULES & PROCEDURES

PRE-GAME:

2. The players will have to collect logs/trunk of a tree or any dried bamboo about 2 meters long.
3. This game can be played individually or as a pair.

HOW TO PLAY:
Single Player or Pair

4. When the go- signal is given, the player/s will ride the logs/trunk of a tree or any dried bamboo that serves as a floating device. He propels using his hands and legs and after a certain distance, goes back to starting position.

GAME TITLE

PARARYAAN NOYOG SA DAGAT (Race using a pair of coconut husk)

ORIGIN/NATURE OF THE GAME:

OBJECTIVE:

A race game played by children's in the sea using a pair of empty coconut husk. The player competes against each other in arriving first at a designated goal.

PLAYERS

2 or more number of players

PLAYING AREA

Sea

MATERIALS

A pair of empty coconut tied to each other that will be used as floating device

GAME SKILLS

Swimming skills
 Leg and arm strength
 Water treading/floating

VALUES OF THE GAME

Determination
 Hard work

GAME CLASSIFICATION

Physical Game (Ordinary Game)



Figure No.89: Players of “paparyaan noyog” are waiting for the signal to start



Figure No.90: Players swim using the pair of empty coconut husk

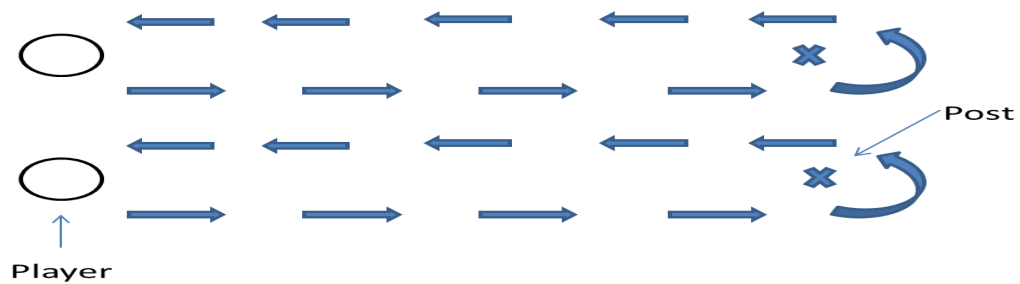


Figure No. 91: Diagram showing the direction of players in the game “pararyaan noyog sa dagat”

RULES & PROCEDURES

PRE-GAME:

3. The player collects 2 pieces of empty coconut shells
4. The player ties the 2 empty coconut shells to each other

HOW TO PLAY:

3. The players position themselves at the starting point usually near the seashore. On the starting signal, the player places the pair of empty coconut shells between his chest and the stomach, using it as a floating device. He propels using his hands and legs and after a certain distance, goes back to starting position.

GAME TITLE

PIRIYUNGAN/ PUNGAN SA “CASCO” (Hide and seek on a boat)

ORIGIN/NATURE OF THE GAME:

OBJECTIVE:

Hide and seek game where a “taya” or seeker tries to catch other players who are on the other side of the boat by diving beneath it.

PLAYERS

5 or more number of players

PLAYING AREA

Sea

MATERIALS

Boat (Casco)

GAME SKILLS

Swimming skills
Breath holding
Diving Skills

VALUES OF THE GAME

Honesty

Determination

GAME CLASSIFICATION

Game of Dexterity or Skill (Ordinary Game)



Figure No.92: Children playing “pungan sa casco”. The seeker on one the other side of the boat and the rest of the players in the other side



Figure No.93: Shows how the other player got caught by the seeker in Pungan sa Casco

RULES & PROCEDURES

PRE-GAME:

2. Players place one hand on top of another and each chooses whether to place his hand palm up or underside up while shouting “maiba taya”. The player with a hand different from the others will be the “it” or “taya”.

HOW TO PLAY:

3. The playing area will be divided into two sides by the boat or “casco”. The seeker or “it” or “taya” is on one side and the rest of the players are on another side. The “it” or “taya” transfers to the other side of the boat by diving deep beneath the bottom of the boat.
4. The goal of the “it” or “taya” is to catch the player on the other side. The “it” or “taya” should say “pong!” to the player that he catches and this player will be the next “it” or “taya”.

CHAPTER V

SUMMARY OF FINDINGS, CONCLUSION, RECOMMENDATION

This chapter contains the summary of the major findings, conclusion, and recommendations of the study.

Summary

The objective of this study is to document and analyze the traditional games of Maonon, Ligao City. Specifically, this study identified, documented, and described the traditional games of Maonon, Ligao City in terms of the following: title, nature and origin of the games, materials needed, game skills, rules and procedures, and values of the game. The applicability of the documented games for Physical Education classes was determined based on the comparison of skills of the games and activity offered in the K to 12 Physical Education curriculum.

This study is a documentary analysis type of research. It involves four research instruments in gathering information from the children and senior citizens: unstructured observation method, documentation using photo and video camera for the games played by the children, checklist format questionnaires, and questionnaire for unstructured interview in Tagalog dialect for the senior citizens. The transcript of audio interviews and documented videos were used in analyzing the data. The documented data of traditional games were examined and analyzed in terms of: title, nature and origin of the games, materials used, game skills, rules and procedures, and values of the game.

Findings

The following were the findings of the study:

1. There were twenty six games (26) identified as traditional games in Barangay Maonon. These are the following: *Paltok*, *Orig-orig*, *Pikot bado*, *Bingkay*, *Ontog*, *Paytik*, *Embarguan*, *Luksong lubid sa dalayday*, *Step no (kiki)*, *Tatsian piso*, *Tatsian buscay*, *Suruluan*, *Kurukariton*, *Durudamulag*, *Guruyudan pababa*, *Guruyudan sa dawn bunga*, *Parayaan umang*, *Parayaan kalasakas*, *Ralaban kalakakas*, *Iloy-iloy*, *Siklot*, *Burukudan/parayaan/tarayaan*, *Burusuan bato*, *Parayaan plantsa sa dagat*, *Parayaan niyog sa dagat* and *Pungan sa kasco*.

2. The traditional games of Brgy. Maonon are described as follows:

a. Title, nature, and origin of the games

Title: The titles or names of the traditional games of Brgy. Maonon are named after the equipment and common movements used to achieve the goal of the game.

Origin: The informants were uncertain about the origin of the games. There is no formal document of traditional games of the Barangay. The games survived 60 plus years in the Barangay, since they were played from generation to generation. No formal or written transmission was done for the preservation of the games. According to the informants, they learned the

games by observing and copying the procedure of the game from the generation ahead of them.

Players: Players are mostly group or pair of elementary boys and girls aged seven (7) to thirteen (13) years old. There were five (5) games played by girls only. These are the following: *Pikot-bado*, *Bingkay*, *Luksong Lubid*, *Step-No/Kiki*, and *Siklot*. There were twelve (12) games played by boys only. These are the following: *Paltok*, *Ontog*, *Paytik*, *Kurukariton*, *Durudamulag*, *Guruyudan Pababa*, *Guruyudan sa Dawn Bunga*, *Parayaan Umang*, *Parayaan Kalasakas*, *Ralaban Kalasakas*, *Parayaan Plantsa sa Dagat*, and *Parayaan Noyog sa Dagat*. Nine (9) games were played by both genders: *Orig-orig*, *Embarguan*, *Tatsian Piso*, *Tatsian Buscay*, *Suruluan*, *Iloy-loy*, *Burukudan*, *Burusuan Bato*, and *Pungan sa Kasco*.

Paltok and *Orig-orig* were group games that can be played by competition with other group only. Sixteen (16) games were played individually: *Pikot Bado*, *Ontog*, *Paytik*, *Embarguan*, *Step no (kiki)*, *Tatsian piso*, *Tatsian buscay*, *Suruluan*, *Parayaan umang*, *Parayaan kalasakas*, *Ralaban kalakakas*, *Iloy-loy*, *Siklot*, *Burusuan Bato*, *Parayaan niyog sa Dagat* and *Pungan sa kasco*. Eight (8) games can be played individually, by pair or by group: *Bingkay*, *Luksong lubid sa Dalayday*, *Kurukariton*, *Durudamulag*, *Guruyudan Pababa*, *Guruyudan sa dawn bunga*, *Burukudan* and *Parayaan plantsa sa dagat*.

Playing Area: The playing areas for the games were categorized into land-based and sea-based. The games that are usually played on streets or

backyard were categorized as land-based games. These are the following: *Paltok, Orig-orig, Pikot bado, Bingkay, Ontog, Paytik, Embarguan, Luksong lubid sa dalayday, Step no (kiki), Tatsian piso, Tatsian buscay, Suruluan, Kurukariton, Durudamulag, Guruyudan Pababa, Guruyudan sa dawn bunga, Parayaan umang, Parayaan kalasakas, Ralaban kalakakas, Iloy-loy, Siklot,* and *Burukudan/parayaan/tarayaan*. The games that are played in the sea were categorized as sea-based games. These are the following: *Burusuan bato, Parayaan plantsa sa dagat, Parayaan niyog sa Dagat* and *Pungan sa kasco*. Common play time is after lunch or late afternoon after class.

Classification of the Games: The games were classified according to the four (4) classification used by Lopez (2001) that were adopted from Aanrne-Thompson's four (4) types of folkloric game classification. These are the following: Ordinary Game, Jokes & Trickster Game, Formula Game, and Animal's Participation in Man's Game. Under ordinary games, these three (3) categories were adopted: Physical skill, chance and dexterity from the cross-cultural classification of Robert, Arth and Bush (1959).

Sixteen games (16) were classified as ordinary games: *Paltok, Bingkay, Ontog, Embarguan, Luksong Lubid sa Dalayday, Tatsian piso, Tatsian buscay, Suruluan, Kurukariton, Durudamulag, Guruyudan Pababa, Guruyudan sa dawn bunga, Burukudan/parayaan/tarayaan, Burusuan bato, Parayaan plantsa sa dagat,* and *Parayaan niyog sa Dagat*. Four games (4)

were classified as joke and trickster games: *Orig-orig*, *Iloy-loy*, *Paytik*, and *Pungan sa Kasco*. *Pikot Bado*, *Step no/kiki* and *Siklot* were classified as formula games. *Parayaan umang*, *Parayaan kalasakas* and *Ralaban kalakakas* were classified under Animal's participation in man's game because of the use of animals as props in the game.

b. Materials of the game

- The materials of the games were categorized into land-based and sea-based based on the location from where the player can gather them. The games that used materials made from branches of trees, woods, bamboo, coconut husk, coconut frond, betel nut frond and dry fruits were categorized as land-based. These are the following: *Paltok*, *Bingkey*, *Ontog*, *Paytik*, *Embarguan*, *Luksong lubid sa dalayday*, *Tatsian Piso*, *Kurukariton*, *Durudamulag*, *Guruyudan Pababa*, *Guruyudan sa dawn bunga*, *Parayaan plantsa sa dagat*, and *Parayaan niyog sa Dagat*. The games that used materials gathered from the sea shore which are stone, shells, snails and crab were categorized as sea-based. These are the following: *Orig-orig*, *Pikot bado*, *Step-no/Kiki*, *Tatsian Buscay*, *Parayaan umang*, *Parayaan kalasakas*, *Ralaban kalakakas*, *Siklot* and *Burusuan bato*. The following games do not have materials needed to be played with: *Suruluan*, *Iloy-loy* and *Burukudan*.

- Almost all materials used in the traditional games played by the children of Barangay Maonon can be found in the area. It is usually made from indigenous materials. These are the following: bamboo, coconut frond, coconut shell and small branches of guava or ipil-ipil tree, small flat stones and shells, slipper, empty coconut husk and dried branch of tree, vines, rubber bands, coins, snails, and crab.

c. Game Skills

- The skills acquired and develop in playing the traditional games of Brgy. Maonon were classified into two components: 1) health-related physical fitness and 2) skill-related fitness. Flexibility, muscular strength and endurance, and cardio respiratory endurance are health-related physical fitness components that can be developed in the games of *Bingkey, Luksong Lubid sa Dalayday, Kurukariton, Guruyudan Pababa, Guruyudan sa dawn bunga, Burukudan/pararyaan/tarayaan, Burusuan bato, Pararyaan plantsa sa dagat, Pararyaan niyog sa Dagat, and Pungan sa kasco.*
- Skill-related fitness components: power, agility, balance, speed, coordination and reaction time can be developed in the games of *Paltok, Orig-orig, Pikot bado, Bingkey, Ontog, Embarguan, Luksong lubid sa dalayday, Step no (kiki), Tatsian piso, Tatsian buscay, Suruluan, Kurukariton, Durudamulag, Guruyudan Pababa, Guruyudan*

sa dawn bunga, Iloy-loy, Siklot, Burukudan/pararyaan/tarayaan and Pungan sa Kasco.

- Swimming skills, diving skills, water treading, and floating can be developed in the games of *Burusuan bato, Pararyaan plantsa sa dagat, Pararyaan niyog sa dagat, Piriyungan sa Casco*, and *Pungan sa Casco* (boat). The locomotor skills and movements commonly seen in the games are running, jumping, accuracy in hitting, catching and throwing a target, hopping, skipping and flicking of coin and rubber bands.

d. Rules and Procedures of the Games

- In the preparation of the game, the general goal and rules of the game are clarified, discussed, and agreed upon by the players. It involves the general flow of the activity, a step-by-step process or a sequential pattern of how to play the game. The preparations of the games vary depending on what the games require and what the players prefer. Generally, the achievement of the goal marks the end of the game. It can be inferred that there are no exact rules of the games. Every time a game is played, there can be little or no modification in the rules.
- There were six (6) procedures in determining the “it” or “taya” in each game. Four (4) games namely *Bingkay, Luksong Lubid, Iloy-loy* and *Burukudan* used the process of tossing a slipper into the air for their

“manuhan”. The one who will toss the slipper will ask the other group which side of the slipper will be up when the slippers lands. They called the top of the slipper “maamot” or scented and the bottom part as “mabata” or smelly. If the player’s guess is right, the one who tossed the slipper will be the “it” or “taya” and vice versa. Five (5) games namely *Pikot Bado*, *Ontog*, *Step-no/Kiki*, *Tatsian Piso* and *Tatsian Buscay* used the process of throwing the “pamato” in the taw line drawn inside or outside the diagram or playing court in deciding the sequence of player. The player whose “pamato” lands nearest the line will take the first turn; players will take turns according to the nearness of their “pamato” to the line. This process is usually used in the game played individually. To determine the “it” or “taya” in the game of *Suruluan*, *Iloy-loy*, *Burukudan* and *Pungan sa Kasco*, the player used the process of “maiba taya”. Players place one hand on top of another and each chooses whether to place his hand palm up or underside up while shouting “maiba taya”. The player with a hand different from the others will be the “it” or “taya”. *Paltok*, *Orig-Orig*, *Kurukariton*, *Durudamulag*, *Guruyudan Pababa*, *Guruyudan sa dawn bunga*, *Parayaan umang*, *Parayaan kalasakas*, *Ralaban kalakakas*, *Burusuan bato*, *Parayaan plantsa sa dagat* and *Parayaan niyog sa Dagat* are games that the player/s simultaneously starts at the same time. *Paltok*, *Paytik* and *Embarguan* are games with no specific rules on who will play first. In *Siklot*, the player does the “manuhan” by

holding the shells/ stones on one hand and tossing the shells/ stones up and catching it on the dorsal part or back of the same hand. The number of stone/shells that the player catches will determine the first to play.

e. Values of the Games

- There were fifteen (10) values acquired and developed in the games that were identified through the type of collaboration among players. The identified values are the following: Teamwork, camaraderie, trust, cooperation, patience, perseverance, honesty, determination, respect to the opponent, and hard work.
- All games in the study can be used in the physical, emotional, and cognitive development of children. All games in the study can also be used in the development of social values because all games identified were played with collaboration with two (2) or more players.

3. Applicability of the traditional game to Physical Education

- Based on the comparison of the skills acquired and developed in playing the traditional games of Barangay Maonon, Ligao City and the skills developed in playing the games included in K to 12 grade 1-7 Physical Education curriculum, out of twenty-six (26) identified

traditional games in Barangay Maonon, Ligao City, only twenty-one (21) games can be utilized in teaching skills in Physical Education.

- Ten (10) games such *Orig-orig*, *Pikot bado*, *Bingkay*, *Embarguan*, *Step no/ Kiki*, *Suruluan*, *Durudamulag*, *Guruyudan Pababa*, *Guruyudan sa dawn bunga* and *Burukudan* that develop simple locomotors and non locomotor skills can be introduced in the K to 12 Physical Education classes from Grade 1 to Grade 3.
- Nine (9) traditional games gathered in Maonon are suited to K to 12 Physical Education from Grade 4 to Grade 6 curriculum with the same skills developed in the target games, striking/fielding games, and invasion games that the Grade 4-6 K to 12 Physical Education offers. The traditional games of Maonon namely: *Paltok*, *PikotBado*, *Bingkay*, *Ontog*, *Step no (kiki)*, *Tatsian pisol/Tatsian buscay*, *Suruluan*, and *Kurukariton* develop skills in accurate targeting, striking, and catching and throwing. They also develop arm and leg strength, endurance, balance, coordination, agility, and flexibility.
- Thirteen (13) games can be used as lead up game in teaching Physical Education in Grade 7. *Luksong lubid sa dalayday* which develops rhythm, coordination, leg strength, and endurance can be used as lead up game in individual sports in Grade 7, especially in running and gymnastic. *Siklot* also develop coordination and rhythm can also be used as a lead up game for gymnastic. *Suruluan*, *Iloy-loy* and *Burukudan* develop speed can be used in class as pre

game activity in teaching running. *Burusuan bato*, *Pararyaan plantsa sa dagat*, *Pararyaan niyog sa Dagat*, *Piriyunganor Pungan sa Casco* (Hide and seek in a boat), are traditional games in Maonon that are played by the children in the sea of the Barangay. They develop skills in swimming: diving, water threading, breath holding, and floating. These games can be utilized as lead up games in teaching swimming skills to Grade 7 students.

- The games *Paytik*, *Parayaan umang*, *Pararyaan kalasakas* and *Ralaban kalakakas* were not applicable in the Physical Education curriculum, because these games involved the use of animals as props. The animals used determine the results of the game not the skills of the player. If the role, action or movement of the animal will be replaced and imitated by the children, there is a possibility of using *Parayaan umang*, *Pararyaan kalasakas* and *Ralaban kalakakas* in teaching skills in Physical Education.

Conclusions

Based on the findings of the study, the following conclusions are drawn:

1. The traditional games of Barangay Maonon played by the informants sixty (60) years ago were still known to the younger generation of the Barangay. Games can be handed down from generation to generation even without formal

documentation. It is manifested that the games played by the senior citizens in their childhood years in the Brgy. Maonon were the same games played and documented from the children of Brgy. Maonon last May 2014, although there were some modifications in the rules and materials used in playing the games.

2. The traditional games of Brgy. Maonon are usually named after the equipment and common movements used to achieve the goal of the game. Some of the games can be played even without the original material for the game. Almost all materials used in the traditional games played by the children of Barangay Maonon can be found in the Barangay. The material can be changed depending on its availability. The collected traditional games of Brgy. Maonon were mostly classified under physical games, games of dexterity and skill, games of chance, and cumulative or formula games. The skills developed in the games can be used in P.E classes, because they can be classified into health-related physical fitness and skill-related fitness component. There are no official rules in playing the traditional games. The players were the ones who determined the objectives of the game and may modify these before the games starts. Values of play can be acquired and developed in the traditional games.
3. The Traditional games of Barangay Maonon can be utilized as lead-up games or alternate games in enhancing the teaching of grade 1 to grade 7 in the K to 12 Physical Education curriculum.

Recommendations

Based on the findings and conclusions of the study, the following recommendations are hereby presented:

1. The twenty-six (26) traditional games described and annotated in this study can be used by the teachers in Physical Education especially in the district of Ligao because the materials are available locally.
2. The traditional games in this study can also be used in urban school setting if the materials of the games will be modified according to the availability in their locality.
3. Games not applicable in Physical Education curriculum because of the involvement of animals as props in playing can be modified to be applicable. The role, action or movement of the animal can be replaced and imitated by the children.
4. The values of the traditional games of Brgy. Maonon should be properly identified and should not only be limited to the kind of collaboration and skill developed from the games.
5. Traditional games should be used to reinforce the teaching of values in children.
6. To better determine the applicability of the gathered traditional games of Brgy. Maonon in the Physical Education subject, the games should be evaluated while played by a group of elementary and a group of high school students.

7. Physical Education teachers should look into the various local games and make use of the traditional games as lead-up games or in teaching skills that could be incorporated in their regular Physical Education activity.
8. There is a need for competent Filipino researchers to elevate the study of Philippine games to a more scientific level and to provide a systematic analysis and interpretation of Philippine games.
9. Further study should be conducted for the use of the traditional games of Brgy. Maonon in values formation of the participants of the game.
10. The game culture of Brgy. Maonon can be studied for future research.

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APPENDIX A**REQUEST LETTER TO THE BARANGAY CAPTAIN**

MARJORIE N. STO TOMAS
Barangay Captain
Brgy. Maonon, Ligao City

Dear Brgy. Captain Sto Tomas;

Greetings of peace!

I am Perla D. Yuson, a faculty of University of the Philippines Rural High School. I am pursuing Master of Arts in Education with Specialization in Physical Education at Philippine Normal University, Taft Manila and currently in thesis writing stage. As a resident of the Barangay, I have observed that Barangay Maonon is rich in cultural heritage specially the games.

In this regard, I am seeking your approval to conduct my data gathering at Brgy. Maonon on the month of May 2014. The data gathering requires interviewing the senior citizens and observation of the games played by the children.

I am hoping for your favourable response for the success of my study.

Sincerely yours,

PERLA D. YUSON
Researcher

Noted by:

ROSALINA ELIZABETH N. EDRALIN, Ph.D.
Adviser

RENE R. BELECINA, Ph.D.
Adviser

APPENDIX B
ENGLISH VERSION

My Valued Respondents:

Greetings of peace!

I am Perla D. Yuson, a resident of Barangay Maonon. I am enrolled in my Master's Degree at Philippine Normal University, pursuing Master of Arts in Education with Specialization in Physical Education and currently in thesis writing stage. I am working on a descriptive research design and my data gathering procedure requires me to interview the residents of Barangay Maonon and document their traditional game.

In this regard, I am seeking your approval to be my respondent and be the key informant for the research. You will be interviewed using a video/tape recorder.

I am hoping for your favourable response for the success of my study.

Perla D. Yuson
Researcher

Part I:

Directions: Please supply the necessary information asked.

Name: _____

(Please Check)

Gender: ☐ Female
☐ Male

Civil Status: ☐ Single
☐ Married

Residence: _____

Length of Residency in the Barangay: _____

Occupation: _____ Source of Income: _____

Age (Please check) 20-40 ☐ 41-60 ☐ 61-80 ☐

Educational Attainment:

Elementary: _____ Secondary: _____ Tertiary: _____

Dialect(s): _____

Hobbies:

Favorite Sports/Games: _____

Sports activities in the Barangay/community (Please check)

_____ Basketball

_____ Volleyball

Others (Please indicate)

Do you play your own traditional/indigenous games? Yes _____ No _____

This is the list of the games children played in Barangay Maonon. Please check (/) at least 10 games that you experienced playing during your childhood days.

- | | |
|--------------------------------------|---------------------------|
| _____ A. Paltok | _____ AA. Pungan sa kasco |
| _____ B. Orig-orig | _____ |
| _____ C. Pikot bado | _____ |
| _____ D. Bingkay | _____ |
| _____ E. Ontog | _____ |
| _____ F. Paytik | _____ |
| _____ G. Embarguan | _____ |
| _____ H. Shato | _____ |
| _____ I. Luksong lubid sa dalayday | _____ |
| _____ J. Step no (kiki) | _____ |
| _____ K. Tatsian piso | _____ |
| _____ L. Tatsian buscay | _____ |
| _____ M. Suruluan | _____ |
| _____ N. Kurukariton | |
| _____ O. Durudamulag | |
| _____ P. Guruyudan Pababa | |
| _____ Q. Guruyudan sa dawn bunga | |
| _____ R. Parayaan umang | |
| _____ S. Parayaan kalasakas | |
| _____ T. Ralaban kalakakas | |
| _____ U. Iloy-iloy | |
| _____ V. Siklot | |
| _____ W. Burukudan/parayaan/tarayaan | |
| _____ X. Burusuan bato | |
| _____ Y. Parayaan plantsa sa dagat | |
| _____ Z. Parayaan niyog sa dagat | |

Others (Please indicate): _____

Part II: Structured Interview for the game _____

Good _____, I'm Perla D. Yuson your interviewer for the traditional games of Maonon, Ligao City. Are you willing to be interviewed and be a respondent for this study? Are you willing for a follow –up interview for any clarification or amendment in any?

Please state your name: _____

Are you ready to begin the interview?

4. Describe and document the traditional games of Maonon Ligao City in terms of the following:

i) Title, nature and origin of the games

1. *Where did the game _____ originated?*
2. *When did the first time that you played the game _____?*
3. *How old are you when you first played the game?*
4. *Where do you play game _____?*
5. *Can you describe the playing field or area of the game _____?*
6. *Is this game for girls or for boys?*
7. *What suitable age to play the game?*
8. *When do you play _____?*
____ Everyday ____ Weekly
____ Monthly ____ Yearly
9. *How often do you play _____?*
____ Daily
____ Weekly

___ Monthly

10. What time of the day do you play _____?

___ 7:00am - 12:00nn

___ 12:00nn – 1:00pm

___ 1:00pm – 4:00pm

___ 4:00pm – 6:00pm

j) Materials used

1. What material do you use in playing the game _____?
2. Can you describe the materials needed in the game _____?
3. Where can you get these materials?
4. Is it indigenous to your place? Is it locally available in this place?
5. What alternative material can be a substitute for the actual material of the game _____?

k) Game skills

1. Is there a preparatory skills needed by the players to be able to play the game _____?
2. What skills could be developed in playing the game _____?
3. What are the indications that one particular skill is developed in playing this game?

l) Rules and procedures

1. Can you describe the game?
2. How the game is being played?
3. How will you select the players?
4. Who will be the first to play?
5. How will you be the “it” or “taya”

m) Values of the game

1. What values can you derived in playing the game?

Thank you so much for your time in answering the questions. These will be very beneficial for my study. Rest assured that the interview will be confidential. Transcript will be provided for clarification and amendment if any. Please sign administrative consent form.

Perla D. Yuson
Researcher

Administrative Consent Form

Audio Tape Release Form

I voluntarily agree to be recorded during the interview being conducted by Perla D. Yuson, a faculty member of University of the Philippines Rural High School, for her Master Thesis in the Philippine Normal University, Taft Manila. I understand that the data will be used to gather information about the Traditional Games of Maonon Ligao City, and such information will be used to produce written information for the preservation of the traditional games of Maonon Ligao City.

My Signature

Date

Signature of the Investigator

Date

Refusal to be Recorded

I do not agree to be recorded during the interview conducted by Perla D. Yuson a faculty member of University of the Philippines Rural High School, for her Master Thesis in the Philippine Normal University, Taft Manila. I understand that I will not receive compensation. By refusing to be recorded, I understand that I may not continue to participate in the study.

 My Signature

 Date

 Signature of the Investigator

 Date

APPENDIX C

TAGALOG VERSION

Para sa mga Respondents:

Ako si Perla D. Yuson, residente ng Brgy. Maonon. Kasalukuyang nag-aaral ng Masteral Degree sa Pamantasan ng Normal ng Pilipinas sa kursong Masteral of Arts in Education With Specialization in Physical Education at nasa pagsusulat ng Masteral Thesis. Napili kong pag-aralan ang mga tradisyunal na laro ng Brgy. Maonon dahil sa pagnanais ko na maipreserba sa pamamagitan ng pagsulat ang mga tradisyunal na laro ng Brgy. Maonon.

Sa bagay na ito, gusto kong humingi ng pahintulot sainyo na maging kalahok ng aking pag-aaral sa pamamagitan ng pagpayag na mainterbyu sa pamamagitan ng audio/video recorder.

Inaasahan ko po ang inyong positibong pagtugon para sa ikatatagumpay ng aking pananaliksik.

Perla D. Yuson
Researcher

Part I:

Direksyon: Sagutan ang mga sumusunod na katanungan:

Pangalan:

Kasarian: ☐ Babae

Civil Status: ☐ Walang-asawa ☐ Balo

Edad:

9. Tuwing kelan niyo nilalaro ang _____?
 _____ araw-araw _____ lingo-linggo
 _____ buwan-buwan _____ taon taon
10. Gaano kadalas kayong naglalaro?
 _____ araw-araw _____ lingo-linggo _____ buwan-buwan
11. Anong oras sa loob ng isang araw ninyo nilalaro ang _____?
 _____ 7:00am - 12:00nn _____ 1:00pm – 4:00pm
 _____ 12:00nn – 1:00pm _____ 4:00pm – 6:00pm
- B. Materials used
1. Anong kagamitan ang ginagamit niyo sa larong _____?
 2. Maaari niyo bang ilarawan ang nasabing gamit sa laro?
 3. Saan niyo nakukuha ang materyales para sa laro?
 4. Dito lang ba makukuha sa Brgy. niyo?
 5. Kung walang makuhang katulad na materyales, ano ba ang maaring ipalit dito?
- C. Game skills
1. Mayroon bang pansimulang kasanayan para sa paglalaro ng _____?
 2. Ano ang kasanayan na maaring makuha ng mga naglalaro ng _____?
 3. Anu-ano ba ang indikasyon na ang partikular na kasanayan ay napapaunlad ng larong _____?
- D. Rules and procedures
1. Paano ninyo isasalarawan ang larong _____?
 2. Paano nilalaro ang larong _____?
 3. Paano ang pagpili ng mga manlalaro?
 4. Paano ang pagpili ng unang maglalaro?
 5. Paano ang pagpili ng magiging taya?)
- E. Values of the game
1. Ano ang mahahalagang kaasalan na maaring makuha sa larong _____?

Salamat po nang marami sa inyong oras para sagutan ang aking mga katanungan. Umasa kayo na ito ay gagamitin lamang sa pag-aaral ng mga tradisyunal na laro ng inyong Brgy. Sakali man na may mga hindi malinaw na bahagi sa interbyu, kayo po ba ay sumasang-ayon sa isa pang interbyu para sa paglililaw ng mga detalye?Paki lagdaan lamang po ang kasunduan sa ibaba.

Perla D. Yuson
Researcher

Administrative Consent Form

Audio Tape Release Form

Ako ay bulontaryong sumang-ayon na itala ang interbyu gamit ang video/audio recorder sa interbyung isinagawa ni Perla D. Yuson, isang guro sa University of the Philippines Rural High School, para sa kanyang Masteral Thesis sa Philippine Normal University, Taft Manila. Naiintindihan ko na ang mga nakalap na inpormasyon ay gagamitin para sa pag-aaral at pagpreserba ng mga tradisyunal na laro ng Brgy. Maonon, Ligao City.

Pangalan at Lagda ng Ininterbyu

Date

Pangalan at Lagda ng Nag-interbyu

Date

APPENDIX D

TABLE 9

APPLICABILITY OF THE TRADITIONAL GAMES IN PHYSICAL EDUCATION

GAMES	SKILLS OF THE TRADITIONAL GAMES								APPLICABILITY IN K TO 12 PHYSICAL EDUCATION CURRICULUM					
	Skill-related Fitness Components							Health-related Physical Fitness Component			Grade 1-3	Grade 4-6	Grade 7	
	Power	Agility	Balance	Speed	Coordination (rhythm, timing)	Accuracy	Reaction Time	Flexibility	Muscular strength	Muscular endurance	Cardio Respiratory Endurance	Participation in enjoyable and challenging activities in different locomotor, non-locomotor and manipulative activities, simple folk dance, rhythmic routines	Target Games, Striking/Fielding, Invasion Games	Ind. Dual & Combative Sports. (Running, Rhythmic Gymnastics, Swimming)
Paltok				/		/						/		
Orig-orig	/										/			
Pikot bado	/		/			/					/		/	
Bingkay	/	/				/		/			/		/	
Ontog						/							/	
Paytik														
Embarguan						/					/			
Luksong lubid sa dalayday	/				/		/		/	/				/
Step no (kiki)			/			/			/		/		/	
Tatsian piso					/	/							/	
Tatsian buscay					/	/							/	
Suruluan		/		/			/				/		/	/
Kurukariton	/		/						/				/	/
Durudamulag	v1. /			v2. /							V2/			/ V1
Guruyudan Pababa	/	/	/						/		/		/	/
Guruyudan sa dawn bunga	/	/	/						/		/		/	/
Parayaan umang														
Parayaan kalasakas														
Ralaban kalakakas														
Iloy-ilyoy				/										/
Siklot					/		/							/
Burukudan/parayaan/tarayaan	/			/					/	/	/			/
Burusuan bato									/	/	/			/
Parayaan plantsa sa dagat									/	/	/			/
Parayaan niyog sa Dagat									/	/	/			/
Pungan sa kasco							/				/			/

APPENDIX E

TABLE 10

MATRIX OF THE TRADITIONAL GAME

[illegible]

APPENDIX F

TRANSCRIBED INTERVIEW

BINGKAY

FEDENCIA DL. ARELLANO- BINGKAY (05:41mins-06:31mins)

INTERVIEWER (I): kina Nay, uno pa ninyo natandaan? Pawnu ang amon ninyo nung bingkay nikadto?

RESPONDENT(R): Binongan.. abab..

I: abad talaga?

R: abab..

I: kina pawnu piga..pawnu nio piga amon ang bingkay dati..

R: oh so.. ah piga pili man su abab na matalyog..

I: oo

R: amo.. su bingkay aba..kadakul amon

I: kina grupo grupo man ngaya ang amon kaan?

R: aho..aw pa kuru kwa man kan..aho..

I: paburubalyo?

R: indi uno.. halimbawa ngaya bingkay kitang duwa

I: ahh pwede duwa lang?

R: yan..duwa duwa

I: pwede duwa sana kamo

R: sagkod na su pag jolen..

I: ompo

R: ah kadtong su pag jolen. Aw kadtong jolen pwede kan babay.. matibay ngani ako nikadto

I: haha

PRIMA BALBIN – Bingkay (08:15mins-08:42mins)

INTERVIEWER (I): nia aram ninyo May su bingkay

RESPONDENT(R): ahwww amo..tataw ako nikan bingkay.

I: uno su gamit ninyo sa bingkay?

R: kin minsan mi piso ka. Amo..kin minsan kayon Kaman iyan buscay sa min piga bingkayan mo pwede man..

I: hmmm

R: kin may bato, bato

I: ompo...oki

REMEDIOS HERNANDEZ – BINGKAY (03:57mins-6:31mins)

INTERVIEWER (I): Su bingkay uno ang gigamit ninyo nikadto sa bingkay?

RESPONDENT(R): ang bingkay nikadto tsenilas

I: tsenilas na... pawnu ang pag amon ninyo nikadto sa bingkay?

R: nagalukso man..may kurit man kan..

I: kina uno grupo grupo man sya?

R: grupo grupo man . tsenilas ang gamit

I: uno ang pigagamit na step idto sa tasenilas..sa pag amon?

R: kiki

I: kiki man?

R kiki..

I: \ahhhh di mga para kiki ka san hanggang matapos su amon?

R: aho...

I: nia sayn piga butang su tsenilas?

R: minsan sa talinga, minsan sa payo...

I: sayn nagapon ang pagbutang tsenilas?

R: piga ipit idi..

I: ompo. sayn nagapon.. sayn ang pag uno nikan tsenilas..ang pagbutang?

R: idi..halimbawa idi su oong idi su manuhan..idi ka mga pon

I: halimbawa sa parte nikan lawas. Uno ang na muna?

R: ang primero nikadto ngaya..kiki idi..naipit ang tsenilas.. sunod idi naman..

I: ikim naman?

R: ikim naman..basta idi sa bilog na kwa nimo, idi sa talinga sa payo.. amo kadto

I: ang pinaka kwa..ano ang pinaka magayon na step sa bingkay?

R: amo kadto kiki

I: kina su last na po niyang step?

R: naga kiki.dapat di mo maulog....

I: ahhh, nia kayon pa бага kuno nikadto nay su nga buru bend?

R: su ono

I: su nga buru bend...

R: aw su nga burad? Amoo!

I: kaun nikadto?

R: amo kayon nikadto! Su piga purot su tsinelas idi sa..amo kaun nikadto.

I: o dapat matibay ka nikadto..

R: mag bend.

I: magbend para mauko mo su tsinelas.

R: aho mag bend. Para mauko mo su tsinelas

I: inabutan nio na Nay su bingkay na nag gamit abab?

R: abad...? amo

I: naabutan nio kadto?

R: amo naabutan na namo kadto.

I: ahhhhh so bingkay nio nikadto, ang pinaka primero talaga abad?

R: aho

I: abab. kina naging bakya?

R: aho.

I: Narumruman pa ninyo su bakya?

R: aho..

I: kina wana tsinelas na?

R: tsinelas na

I: ahhhhh. Amo.... Kagayon man.. nagaintebyung amon.. nia pawnu kadto kung su abab? Pawnu kadto piga amon?

R: inda di ako nikadto nag amon abab..bast ang kwa ko nikadto tsenilas na..

I: tsinelas na..?

R: aho kina bakya...

I: kabugat man nung bakya

R: pero kun abab. Di ako nikan naga amon. Nikadto piga aramon kan na abab

ROSARIO YUSON – BINGKAY (1-4:55mins)

INTERVIEWER (I): Aram ninyo kun sayn nagpun ang bingkay?

RESPONDENT(R): basta nagimatan na namo amon kadto

I: nagimatan

R: oo, nagimatan, mga durudarakulo na kami, mga durudakulo pa sana ako nikadi

I: mga unong edad?

R: di pa ngani ako naga grade 1, mga sais anyos matibay na ako nikaan, amo ta pakiamunon ako nikadto. Ta ang mga lalawason nikadto diman nguan nikading kasaraday

I: kina mga unong dekada kadto, unong 1950's....

R: 1943 ako namundag, mga 6

I: 1950's?

R: oho

I: ibig sabihin, tapos na su liberation?

R: tapos na.

I: oo

R: 1943

I: sayn nyo pigaamon ang bingkay?

R: idi. Sa natad. Nagadarayo ang mga akos

I: oo, amon syang pang babay o pang lalaki?

R: pambaba. Kan lalaki diman kan

I: kina uno kadtong bingkay may....

R: abab

I: abab ang materyales nia

R: abab

I: kina

R: daman iba

I: abab man sana

R: kina uno kading uung sayn nauko, idi sa maonon?

I: oho idi sa maonon, ta idi naman kami

R: kina kung da gaya abab, unong gigibon ninyong, kung uda abab sa bingkay, uno ninyo pwedeng isalida?

I: sandal

R: sandal

I: nagging tsenilas ngani kina bakya?

R: tsenelas ngani buko man bakya namo pigagamit ta badkin matapil ka ma kwan...

I: oo, kina onong, anuyon, tuwing kelan ninyo nilalaro ang bingkay?

R: pagnakakawn na ta amo na kan ng aramon ta idi kana madidisturbo ta di kana susuguon

I: pag wala ng gawa, kina araw araw kayong naglalaro?

R: kin me beses. Kin mauran diman.

I: tapos mga unong oras? Sa usad na aldow?

R: mga ala una na, kina matapos nikan mga alas 3 na ta arangalon na ta nikadto su mga gurang mga strikto.

I: yan, tapos po, uno pag mga amon kamo dapat matibay ka ngayang, unong dapat matibay ka mag.....

R: magburad. Katibay kong magburad. Mi burad бага nikan. Pigpakwan..oo...katibay ko nikan. Napakwa ko baya maray ata nagasurusagyad kan paguko ko nikan sa kwan. Pero wana dina basang

I: pawnu sya, pawnu ang bingkay ninyo dati?

R: su premiyo бага uno kadto pigpa nguan muna nung til. inabot n kan ninyo no

I: mga pons a sa til hanggang? Sa payo?

R: kina su kamot su pigpa nguan na бага ipit. Mga tapos sa payo

I: kina matibay Kaman magbalance balance?

R: oo, magbalance balance

I: ahh

R: inabot pa palan kan ninyo. Maski sa scuelan amu kan aramon namo.

I: kina pawnu sya, pawnu nagapili nikan mga magaamon?

R: pawnu, di pair by pair man бага kaan

I: pair by pair

R: oo

I: kina kun sisay gaya ang gusto mong ka pair?

R: oo

I: tapos pawnu sya, pawnu so pagpili nung munang mga amon?

R: tapos tapos kaan. So kin nakatapos ka nung pagburad, nauko mo su kadto, tapos na kamo, mga pon kana naman

I: kina pag di mo man gaya natapos? Dodoblehon mo kadto?

R: ta amo kadto su kataposan su maburad mo. Mi duwa iyan na nakukwan su kapartner mo kadto, idto na su duwa napatilawd iyan kina mga kinta piga nguan mo sipa mo su kwan pag abot sa arani na mga burad kang su mauko kadtong kwan n kadto. Amu kan gana ka nikan.

I: ahhh

R: mawko mo kadtong abab na kadto gana ka.

NENITA CERVANTES BINGKAY**Part II: Structured Interview for the game TATSIAN PISO/ TATSIAN BUSCAY**

Magandang umaga/hapon po. Ako si _____ ang mag-iinterbyu sa inyo para mangalap ng impormasyon para sa mga tradisyunal na laro ng Brgy. Maonon. Kayo ba ay sumasang-ayon na mainterbyu at maging kabahagi ng pag aaral na ito?

Ano ang pangalan niyo?: _____

Okay na po ba na simulan na natin ang interbyu?

5. Describe and document the traditional games of Maonon Ligao City in terms of the following:

n) Title, nature and origin of the games

11. Saan nagmula ang larong _____?

DATI PA YAN NAGISNAN KO NA YAN

12. Kelan kayo nagsimulang maglaro ng _____?

ELEMENTARY AKO

13. Mga anong taon/dekada po kaya?

14. Ilang taon kayo nagsimulang maglaro ng _____?

MGA 8 O 10 YRS OLD NA KO

15. Saan niyo nilalaro ang _____?

SA DAAN, SA BAKURAN

16. Maaari niyo bang ilarawan ang lugar na pinagdarausan ng inyong laro?

MALUWANG AT MALINIS

17. Ito ba ay larong panlalaki o pambabae? bakit?

PWEDE PANLALAKI PWEDE RING PAMBABAE

18. Ano ba ng pinakatamang edad ng paglalaro ng _____?

MGA 8 YRS OLD MGA 9 TAON

19. Tuwing kelan niyo nilalaro ang _____?

___ araw-araw ___ lingo-linggo

___ buwan-buwan ___ taon taon

NAKAKAPAGLARO PAG HINDI NAUTUSAN NG MAGULANG

20. Gaano kadalas kayong naglalaro?

___ araw-araw ___ lingo-linggo ___ buwan-buwan

21. Anong oras sa loob ng isang araw ninyo nilalaro ang _____?

___ 7:00am - 12:00nn ___ 1:00pm - 4:00pm

___ 12:00nn - 1:00pm ___ 4:00pm - 6:00pm

UMAGA O HAPON NAGLALARO

PAG WALA NG TRABAHO,

o) Materials used

6. Anong kagamitan ang ginagamit niyo sa larong _____?

BAKYA

7. Maaari niyo bang ilarawan ang nasabing gamit sa laro?

8. Saan niyo nakukuha ang materyales para sa laro?

9. Dito lang ba makukuha sa Brgy. niyo?

10. Kung walang makuha katulad na materyales, ano ba ang maaring ipalit dito?

TSINELAS

p) Game skills

4. Mayroon bang pansimulang kasanayan para sa paglalaro ng _____?

DAPAT MAGALING KA MAG BEND, MAGBALANCE

5. Ano ang kasanayan na maaring makuha ng mga naglalaro ng _____?

WALA, NAKAKA EXERCISE

6. Anu-ano ba ang indikasyon na ang partikular na kasanayan ay napapaunlad ng larong _____?

q) Rules and procedures

6. Paano ninyo isasalarawan ang larong _____?

DI KO NA MASYADO TANDA, BASTA SINISIPIT YAN, MERON SA PAA, KAMAY, SA BALIKAT SA ULO, KAILANGAN MAILAGAY MO SA TARGET MO NA TSINELAS, PAG NAHULOG YONG TSINELAS MO, TAYA KANA.

7. Paano nilalaro ang larong _____?
8. Paano ang pagpili ng mga manlalaro?
KAHIT SINO PWEDE, MAPA BABAE O LALAKI
9. Paano ang pagpili ng unang maglalaro?
PIPILI NG MGA MANLALARO, TAPOS MAGMAMANUHAN GAMIT ANG TSINELAS
10. Paano ang pagpili ng magiging taya?)
PAG NATALO SA MANUHAN YUN ANG TAYA

r) Values of the game

2. Ano ang mahahalagang kaasalan na maaring makuha sa larong ____?
LARO LANG, RECREATION

EMBARGUAN

ELSEY BUENAVENTE – EMBARGUAN (01SEC-03:37mins)

INTERVIEWER (I): Uno po kadi Nay, su mga amon kadi nung,, nikadtong panawn.. kina ang piga interbyu namo su mga senior citezens kina su mga 60 ngaya pataas ta sinra su may aram nung amon talaga.

RESPONDENT(R): ahooo

I: saynio po ang pinili ko man sana taraguan, step no, su uno kiki, kina suruluan tapos pungan sa casco. Pararyo man sana po ang unga.. kina tagalog kina bibikolon.. bikol na sana po.. sa uno muna kita...sa Embarguan.. su embarguan po nay aram ninyo kung sayn say nag kikan? Embarguan....

R: nia syempre mga gikan kan sa lastiko ta embarguan.

I: embarguan.. mga nikadto sisay ngaya su nag embento nung amon o nagimatan n asana?

R: nagimatan na sana kan

I: nagimatan n asana kan na mga amon na kaan ta amo su napag ararogan

R: nia mga uno po kaya,,mga unong edad ninyo?

I: nung nga amon kamo nikadto...

R: hahaha isus maryosep talaga...hahaha cguro mga grade 2 na gaud ako nikadto

I: grade 2 na

R: o buen grade 3 na

I: mga unong edad nio po nikadto nay?

R: grade 3 ..syempre mga 9 yrs old na

I: mga 9.. nia sayn kamo naga amon nikan na embarguan?

R: idi sa baloy namo

I: sa natad?

R: sa natad

I: kina uno kan nay na embarguan, amon sya na pang lalaki o pambabay mna?

R: pambabay man

I: paryo.. kina unong.. nia urualdow kamong naga amon or pag may time sana?

R: pag may time sana ta kun urualdow man...

I: pag may oras...

R: pag may oras na maki amon, maga amon

I: pag da gibo.. kina, mga unong oras po? Mga umag o apon?

R: apon na pakakawn sa pang mudto...

I: mga ala una?..

R: aho

I: kina uno piga gamit? Lastiko?

R: lastiko

I: lastiko.. kina... pawnu po su pag amon embarguan? dati? naiba na kaya sya ta pag pasa pasa na ang amon naiiba na

R: ang embarguan nikadto, pinaga pitik pitik..

I: piga pitik..

R: kina pag na tumbawan na embargo na ngaya.

I: saymo na?

R: amo

I: kina pirang lastiko ang kaipuan?

R: Segun man kin mga taya ka ngaya lima lima...surusampulo

I: lima lima ngaya?

R: ahhh amo kan

I: kina ubuson kadto ninyo?

R: ubuson kadtong piggakod sagkod na magburukad.

I:ahhhh so pag naali na sya...

R: aho,, gana kana

I: gana kana

R: kana.. ika intirol nakapitik nikadto. Hanggat nag ukad na

I: ahhh piga pili man ang kaamon mo? o su gusto man mag amon man

I: su gusto man mag amon.. tapos,,, ayan nanman

LUKSONG LUBID

CARMEN TOCA- LUKSONG LUBID (08:05mins-11:01mins)

INTERVIEWER (I): kina su luksong lubid May Carmen ano?

RESPONDENT(R): kan luksong lubid na kaan..dakulo n kami..dakulo na kami

I: nagaamon?

R: aho

I: Kina mga 8 man ngaya...9..?

R: lingaw ko..di pa kan uso nikadto na luksong lubid na kan..narumruman ko..

I: kina uno kan kwan ninyo...pambabay kadi?

R: ahoo babay lalaki.. paryo

I: pareho? Kina may Carmen uno ang gamit ninyo sa luksong lubid?

R: mi beses бага su dalaydayan бага ta uda man nikadto lubid. Su iyan бага uno ngaran nikadto?

I: ayy dalayday?

R: aho.. dalayday..

I: kina uda dalayday ngaya pwede man lubid? Ngaya or ano..?

R: lubid .lubid sanapero kadakul nikadto su dalayday ta abot pa бага nikadto idi su oong kanap. Kina kin lubid maintan kina nung mga kurang ta kon sayn sayn na.

I: dalayday.. kina sa luksong lubid man, uno dapat para manggana ka...maugal ka dapat mag kwan ngaya

R: mag oong..mag ...mag surok..mag tayming

I: tayming...

R: tayming..nyan..ma tayming ka,....

I: uno mauko mo pag nagparaamon ka luksong lubid?

R: daman, paryo man sana amon

I: mga kusog nag lawas mo? mga kusog ang legs mo?

R: aho... pero ga uda paman nikadto ngaya...ngaya..oong..ga da paman..para wana sana narumruman ko..na kon uno ang amon mo amo kadi ang nadedevelop sa buay mo...

I: kina po..pawnu sya piga amon ang luksong lubid? Dati?

R: pigpatalibong, pigpatalibong

I: grupo grupo man ngaya kan o pira pira ngaya?

R: oho...pirming, pirming duwang padis ta su nagakapot..

I: duwang padis ngaya.....?

R: ta su nagakapot. Kina duwa man kamo ta su magabuay kin nasagayapot ka

I: pag natarget ka na nung lubid? Natamaan ka?

R: bubuayon ka nung kasurog mo.

I: kina ang pag buay?

R: kin mga ngaya ngaya kin pirang...ngayang kin pirang lukso mo na...na...na.... mga out ka na di ka nasagyardan nung lubid, mabubuay mo sya, kin pirang count ngaya...ngaya duwang..lima ngayang count na pag lukso mo na pag ali mo..dawa pirang lukso mo palan ! dawa usad na lukso mo uminali ka na di ka nasagyardan nung lubid..pambuay na kadto.

I: ahhhh

R: amo kadto kan

I: kina pawnu masabi ngaya na kamo ngaya ang mamuna na mga lukso!

R: amu naman kadto

I: Kami ngaya amo muna ngaya na mga

R: taya?

I: mga taya ngaya?

R: bakya

I: pag tapil tsenilas?

R: aho...arog nikadto... wana nikan uno na kan..

I: ahahaha

R: unga a raw iyan sa mga akos kina...

PRIMA BALBIN – LUKSONG LUBID (09:25mins-10:21mins)

INTERVIEWER (I): Ang luksong lubid nikadto ninyo, ang gamit ninyo dalayday?

RESPONDENT(R): aho dalayday.kin minsan may lubid man

R: lubid.

I: kin uda.. ayong dalayday balagon ta inuko sana namo iyan sa baybayon ta kadakul bagang dalayday, balagon sa baybayon

R:pira pira ang naga amon nikan?

I: abot sana kami idi sa payo namo.. unom gaud

R: aho..

I: pinalusot....pinatuyog...dalayday na balagon.. mga lukso idto. Mga buay.. halimbawa kin mga buay su kaintra ko, usad sana nag mga lukso, kin idi man nasabit, so utro pa buayon kaming kairiba.kin lima limang lukso kin tulo.. kin idi man makabuay, su kalaban naman namo ang mga tira.

R: ahhhm oki po...

REMEDIOS HERNANDEZ – LUKSONG LUBID (1:44mins-2:55mins)

INTERVIEWER (I): Ang luksong lubid ninyo nikadto, ang gamit nio?

RESPONDENT(R):lubid

I:kun da lubid?

R: su balagon бага iyan sa baybayon.

I: balagon, dalayday

R: dalayday

I: uno kadto nay grupo grupo man kadto o maski pira ngaya?

R: maski pira man na naga amon nikadto

I: oo

R: ta para mga lukso lukso ka

I: nia pag natama ka ngaya nong lubid, pawnu ka ma out?

R: out kana

I: pag natama?

R: oho..pag tama ka out kana

I: kinapawnu ka ma save? Dana out na? palitan mo na su usad?

R: oho

I: hanggang uno ang minimum na naga amon nikadto? Hanggang pira ngaya dapat?

R: maski pira бага nikadto naga amon.

I: su pinaka okay na bilang?

R: duwa

I: duwa?

R: oho.. bale upat kamo ta su mga timbang nung lubid. Kina kamong duwa man su mga lukso idto..kina Pag na out kamo, kadto naman na duwa

I: ahhh uda man syas ngaya su oong ikwan ko ngaya ika, buayon ko ngaya ika.. pawnu kan pag buay?

R: su natura idtong di na out amo ang mga buay. halimbawa kin sampulo ang buay, sampulo man ang lukso mo...

I: hmmm

R: piga buay. Ngaya suro sampulo ang pagbuay...

ELENA GACER LUKSONG LUBID

Part II: Structured Interview for the game LUKSONG LUBID.

Magandang umaga/hapon po. Ako si _____ ang mag-iinterbyu sa inyo para mangalap ng impormasyon para sa mga tradisyunal na laro ng Brgy. Maonon. Kayo ba ay sumasang-ayon na mainterbyu at maging kabahagi ng pag aaral na ito?

Ano ang pangalan niyo?: _____

Okay na po ba na simulan na natin ang interbyu?

1. Describe and document the traditional games of Maonon Ligao City in terms of the following:

a) Title, nature and origin of the games

1. Saan nagmula ang larong _____?
NAGISNAN NA NAMIN YAN
2. Kelan kayo nagsimulang maglaro ng _____?
3. Mga anong taon/dekada po kaya?
4. Ilang taon kayo nagsimulang maglaro ng _____?
MGA GRADE 3 AKO, MGA 9 YRS OLD
5. Saan niyo nilalaro ang _____?
SA MAY DAGAT/ SEASHORE
6. Maaari niyo bang ilarawan ang lugar na pinagdarausan ng inyong laro?
7. Ito ba ay larong panlalaki o pambabae? bakit?
PWEDE PANLALAKI PWEDE RING PAMBABAE
8. Ano ba ng pinakatamang edad ng paglalaro ng _____?
MGA 7 TAON
9. Tuwing kelan niyo nilalaro ang _____?
____ araw-araw _____ lingo-linggo
____ buwan-buwan _____ taon taon
MINSAN LANG KASI SA BAHAY AKO NAGGAGAGAWA NG GAWAIN SA BAHAY
10. Gaano kadalas kayong naglalaro?
____ araw-araw _____ lingo-linggo _____ buwan-buwan
11. Anong oras sa loob ng isang araw ninyo nilalaro ang _____?
____ 7:00am - 12:00nn _____ 1:00pm – 4:00pm
____ 12:00nn – 1:00pm _____ 4:00pm – 6:00pm
AFTER LUNCH
PAG UMAGA SYEMPRE

b) Materials used

1. Anong kagamitan ang ginagamit niyo sa larong _____?
LUBID (DALAYDAY VINE)
2. Maaari niyo bang ilarawan ang nasabing gamit sa laro?
3. Saan niyo nakukuha ang materyales para sa laro?
SA MAY DAGAT
4. Dito lang ba makukuha sa Brgy. niyo?
DITO SA MAONON
5. Kung walang makuha katulad na materyales, ano ba ang maaring ipalit dito?

LASTIKO

c) Game skills

1. Mayroon bang pansimulang kasanayan para sa paglalaro ng _____?
DAPAT MAGALING KA TUMALON
2. Ano ang kasanayan na maaring makuha ng mga naglalaro ng _____?
LIBANGAN LANG YUN
3. Anu-ano ba ang indikasyon na ang partikular na kasanayan ay napapaunlad ng larong _____?

d) Rules and procedures

1. Paano ninyo isasalarawan ang larong _____?
2. Paano nilalaro ang larong _____?
GRUPO GRUPO KAMI, MAY 2 NAGHAHAWAK NG LUBID TAPOS MAY 2 DIN NA LULUKSO SA LOOB NG LUBID.PAPALIT PALIT. MAY NAG SA SAVE DIN. HALIMBAWA NATAYA YONG KASAMA MO, PWEDE MO XA BUHAYIN, PERO PAG NATAYA KA, PAREHO NA KAYO OUT SA LARO KAYA KAYO NA ANG TAYA.
3. Paano ang pagpili ng mga manlalaro?
PIPILIIN ANG MAGALING TUMALON
MGA SELECT
4. Paano ang pagpili ng unang maglalaro?
MANUHAN,
5. Paano ang pagpili ng magiging taya?)
WALANG TAYA

e) Values of the game

1. Ano ang mahahalagang kaasalan na maaring makuha sa larong ____?
LARO LANG, RECREATION

PAPARYAAN UMANG

PAQUITO DE LUNA – PAPARYAAN UMANG (13:14mins-17:04mins)

INTERVIEWER (I): uno ngani kadto su usad mo pang inano ,pig tsek, pararyaan umang!

RESPONDENT(R): parayaan umang...

I:oo

R:pinakwa nguna, susulo su umang

I: ahhh wait lang pay quito,,teka lang po

R: kina pag butwa

I: wait lng

R: sa lubot...

I: ayan, ibig mong ...sinusunog

R: ang pag naginit ngaluas na, mga kwa na magakamang na. pag di mo kwa on diman mga luwas kan umang

I: tapos mga kamang na

R:oo

I:sayn sya piga amon

R: sa baybayon man, may matugas tugas kadto na piga ngurungawn, sa matugas tugas, ta di man kamo.... mga aram panagan kamo...kadakul pati ninyo.....mga lima 5, limang umang

I:ahhh

R: aho, purustahan na kamo nikan lastiko.su mauna maka abot sa kwa

I: anong laro sya pang babae pang lalaki?

R:pambabay panlalaki

I: anong pinakatamang edad ng paglalaro ng umang.

R: dawa mag abot kinse pwede maglaro ta paryong kwa bakulaw

I: tuwing kelan nio nilalaro ang umang.. pararyaan umang?..... Paulit ulit din?

R: aho....

I: tapos,,, umaga hapon?

R: apon

I: may gamit kamo sap ag amon umang?

R: daman

I: umang lang?

R: umang man sana

I: kalayo?

R: kalayo o buen kandila..espirma pa nikadto...paga suluon mo ta kin di na mainit lulug na sa irarom, dina mga iwa

I: saan ninyo nakukuha ang umang?

R: iyan sa baybayon..sa mga sirong baloy...

I: may kwan, values na nauko sa maglalaro ng umang? Nagiging mabot ka ngaya? Hehe uno?

R: syempre mag mabot ka ta mga araway kamo...

I: uno pa? pasensya?

R: aho..

I: tapos naaw mga pon pa sana?

R: nagapon pa sana..pawnu kadakul nio binutang idi....

OSCAR AQUINO

Part II: Structured Interview for the game PARARYAAN UMANG.

Magandang umaga/hapon po. Ako si _____ ang mag-iinterbyu sa inyo para mangalap ng impormasyon para sa mga tradisyunal na laro ng Brgy. Maonon. Kayo ba ay sumasang-ayon na mainterbyu at maging kabahagi ng pag aaral na ito?

Ano ang pangalan niyo?: _____

Okay na po ba na simulan na natin ang interbyu?

2. Describe and document the traditional games of Maonon Ligao City in terms of the following:

f) Title, nature and origin of the games

12. Saan nagmula ang larong _____?

ANG DURUDAMULAG, INABUTAN NA NAMIN YAN NUNG DATI PANG MGA PANAHON SA MAG ANAK ANAK PA NG MGA MATATANDA ANG NAGLALARO, NAMANA LANG NAMIN. DITO SA MAONON NUNG UNANG PANAHON KAHIT TANGHALI MADAMING UMANG NA GUMAGAPANG SA MAY TABING DAGAT

13. Kelan kayo nagsimulang maglaro ng _____?

MGA 1950'S PA YAN

14. Mga anong taon/dekada po kaya?

MGA 1950'S PA YAN

15. Ilang taon kayo nagsimulang maglaro ng _____?

MGA 4 NA TAON

16. Saan niyo nilalaro ang _____?

PWEDE SA KALSADA, PWEDE SA MAY TABING DAGAT

17. Maaari niyo bang ilarawan ang lugar na pinagdarausan ng inyong laro?

KAHIT SAAN KAHIT SA MALAMBOT O MATIGAS NA LUPA

18. Ito ba ay larong panlalaki o pambabae? bakit?

PWEDE PANLALAKI, PWEDE PAMBABAE

19. Ano ba ng pinakatamang edad ng paglalaro ng _____?

WALA NAMAN, BATA O KAHIT MATANDA NAG LALARO NYAN, NAGPUPUSTAHAN SILA

20. Tuwing kelan niyo nilalaro ang _____?

___ araw-araw ___ lingo-linggo

___ buwan-buwan ___ taon taon

SA 1 BUWAN, MGA 1 BESES, 2 BESES, DI NAMAN LAGI, DEPENDE PAG GUSTO

21. Gaano kadalas kayong naglalaro?

___ araw-araw ___ lingo-linggo ___ buwan-buwan

22. Anong oras sa loob ng isang araw ninyo nilalaro ang ___?

___ 7:00am - 12:00nn ___ 1:00pm - 4:00pm

___ 12:00nn - 1:00pm ___ 4:00pm - 6:00pm

PAG LABAS NG SCUOLA

g) Materials used

6. Anong kagamitan ang ginagamit niyo sa larong _____?

WALA NAMAN, BASTA GAGAWA KA NG PARANG DAAN NA MAY HARANG SA BAWAT GILID PARA DI MAKALIPAT SA KABILA ANG UMANG.

MANGUNGUHA KA NG UMANG O PWEDE DIN ANG KALASAKAS, KARERA NG KALASAKAS

7. Maaari niyo bang ilarawan ang nasabing gamit sa laro?

8. Saan niyo nakukuha ang materyales para sa laro?

9. Dito lang ba makukuha sa Brgy. niyo?

DITO SA MAONON

10. Kung walang makuha katulad na materyales, ano ba ang maaring ipalit dito?

h) Game skills

4. Mayroon bang pansimulang kasanayan para sa paglalaro ng _____?

WALA

5. Ano ang kasanayan na maaring makuha ng mga naglalaro ng _____?

6. Anu-ano ba ang indikasyon na ang partikular na kasanayan ay napapaunlad ng larong _____?

i) Rules and procedures

6. Paano ninyo isasalarawan ang larong _____?

7. Paano nilalaro ang larong _____?

MANGUNGUHA NG UMANG, GAGAWA NG DAAN KUNG SAAN MAGKAKARERA, UNG SHELL NG UMANG DINIDIKIT SA APOY PARA LUMABAS ANG UMANG SA SHELL AT MABILIS GUMAPANG.

ENTERWIEWEE: PANU NANANALO?

REPPONDENTS: PAG LUMABAS NA ANG UMANG SA SHELL, MAG UUMPISA NA SYA GUMAPANG, KUNG SINO UNANG MAKARATING SA DULO YUN ANG PANALO.

8. Paano ang pagpili ng mga manlalaro?

PIPILIIN MO YUNG MGA BATANG MAGAGALING TAPOS YUNG MAYROONG UMANG YUNG MAGLALARO

9. Paano ang pagpili ng unang maglalaro?

10. Paano ang pagpili ng magiging taya?)

WALANG TAYA

j) Values of the game

2. Ano ang mahahalagang kaasalan na maaring makuha sa larong ___?

LARO LANG, RECREATION

PAYTIK

ANANIAS PILANTIC- PAYTIK (7:12MIN)

INTERVIEWER (I): pawnu su kwan su paytik?

RESPONDENTS(R): ay kadto pigpatuyog. kin taw agila

I: kina mga uno, para manggana ka, uno gigibon mo?

R: depende sa taya mo. Halimbawa taya ka idi sa taw mag taw idi gana ka. Pag mag agila di talo ka

I: ahhh

PRIMA BALBIN – PAYTIK (03:21mins-04:25mins)

INTERVIEWER (I): su kwan May Prima su Paytik?

RESPONDENT(R): amo man naga paytik man ako..

I: unong amon sya?

R: minsan бага su paytik. kin minsan su bainkong (25cents), kun minsan su piso..pigpatuyog...

I: ompo

R: kin ngaya agila...kin sa taw..

I: oo

R: kin sa agila, lumuas бага su taw, talo ka.

I: oo

R: kin magtaya ka sa taw, magluawas ang taw..gana ka.. pero kin magtaya ka sa taw, agila nag luwas talo ka..

I: ahhh ahhh.huego... huego sya.

R: huego

I: kina amon syang pambabay panlalaki? Paryo?

R: paryo kan..babay lalaki naga amon nikadto.

I: kin dakulo na kamo nagaramon kamong paytik?

R: dakulo na... naka abot sana akong grade 2..

I: hmmm

R: kina naga trabaho na

I: uno pa ngani kading idi....

VICENTE IGLESIA – PAYTIK (02:40mins-04:54mins)

INTERVIEWER (I): kading paytik?

RESPONDENT(R): paytik?

I: ompo

R: kan paytik kwa kaan ngaya lastiko, kun minsan sintavo

I: oo.. (03:41mins) nia kina pawnu sya piga amon, su paytik?

R: sintavo pigapatuyog

I: kina?

R: kina halimbawa pagtuyog, tataluban palad.

I:oo

R: tataya ka ngaya idi.. kan idi taw, kan idi agila.. kin taw, gana su sa may tanggurangan..amo kan

I: amo..

R: paytik, ang ngaran nikadto paytik..

I: paraytik

R: paraytikan ngaya kita

I: maski sisay, pwede mag amon?

R: oho

I: maski babay pwede magtaya?

R:oho

I: uno man ngaya nag naukong maray na ugali ngaya idto sa paytik?

R: ay kan maray na ugali idto kin minsan ngaya kamo, mga aramon sana sagkod magbararkada kaan..

I: pati idto sa kwan pati sa paltok..

R: ambida nga araway away,pero kuman ngaya ubos,

I: oo

R: kwenta aramon sana.. naga away pag nagdaya pigdaya.. idto nagaway pag may nagdaya..

I: oho....

RALABAN KALASAKAS

ANANIAS PILANTIC – RALABAN KALASAKAS (3:25min)

INTERVIEWER: *su ralaban kalasakas?*

RESPONDENTS: *ay kwa kadto, kadto kalasakas man, di paryo pipakagatan su kalasakas*

I: *ompo*

R: *oh amo kaan*

I: *pawnu sya piga...*

R: *piga kaptan, kina ingungwan su duwang kalasakas, maga kagatan. Kina pag nag kagatan na bibiliwan.*

Oh magagumol na su duwang kalasakas,.. nyan....

I: *di nyo piga, hmmp, maski pira ang kaintra?*

R: *diman. Maski mga duwa man sana kamu, kamu man ang mga amon nikan*

I: *hanggang ngayang pirang taw?*

R: *daman, kay man sana kan, mga akos man kan, hmmp mang kakaralasakas, mga mga sabyon mo pang mga unom pa.*

I: *kina uong... di ngayang piga budang sa kalot ngayang?*

R: *amo! Kikalutan kin mi beses, iyan na kan nagaralaban*

I: *iyang nagaralaban?*

R: *oho, nyan*

I: *diman ninyo pigabutangan, guyod guyod ngayang su kalasakas?*

R: *di. Nagagurumulan man sinra*

I: *uno kadi amon na pang lalaki?*

R: *pang lalaki kan.*

I: *kina ang gamit sa amon kalasakas?*

R: *oho*

I: *kina pag guran na ang kalasakas amo na kadto ang talo?*

R: *oho, amo na kan ang talo*

I: *hahaha kaloka*

R: *syempre*

TARATSIAN

ANANIAS PILANTIC- TARATSIAN (8:35MIN)

INTERVIEWER: *kina su taratsian? Pawnu kamu nagataratsian?*

RESPONDENT: *aw kan kwa kan taraluan man. Halimbawa lima kita, ngayang taratsian kita siringko singko.*

I: *unong piga tatsi ninyo?*

R: *kwarta.*

I: *piso ngayang....*

R: *nu mga panawn mi mga manentavo pa.*

I: *oo, hmmm buscay nagatatsi kamong buscay?*

R: *ay di. Lukdo lugod*

I: *lukdo..., piso..., lukdo....*

R: *oho su kulob baga nung mga kwan arog sa gin sa coke, hmmm nyan amu kan*

I: *amo*

R: *lastiko*

I: *lastiko*

R: *oho amo an piga taratsian nikadto*

I: *kina uno kadto may uno man may kurit?*

R: *kaun*

I: *mga kurit kan bilog?*

R: *oo kina may manuan*

I: *ang mano pawnu masabing mano?*

R: *mga kurit Kaman iyan oh, kina itataplak mo su pamato mo. Kin ika butnga ika ang mano*

I: ahhh

R: wan nikan mga gibo nikan mga akos wana

PRIMA BALBIN – TATSIAN PISO/BUSCAY

INTERVIEWER (I): sa tatsian piso o buscay?

RESPONDENT(R): amo nakitatsian ako

I: pawnu ang gigibo ninyo? Pawnu ang pag amon?

R: naga bilog bilog iyan sa raga..

I: ompo....

R: kina ibubutang idto ang buscay. May manuan man idto..

I: ompo....

R: kina kada usad kamo mga mano..kin sisay su arani idto sa kinurit na manuan amo kan mano..amo kan mga unod sa tatsi

I: ompo..paryo man sana su buscay?

R: paryo man sana

I: ompo...

ELSY BUENAVENTE – Tatsian (08:00mins-10:35mins)

INTERVIEWER (I): Naamon nio na ang kwan..., kading tatsi? Taratsian? Taratsian? Naamon nio na?

RESPONDENT (R): panlalaki kaan

I: oo, naka amon kamo nikan dati?

R: uno ang piga gibo sa taratsian?

I: bato

R: bato ngaya ang pamato?

I: pamato.. kin uno ang gusto mong tatsion..kin buscay,kin lastiko.

R: kin piso ngaya? Lukdo?

I: oho piso.. lukdo. Amo бага kan mga uso nikadto.

R: piso, lukdo..

I: ooooho uno kadto Nay gigibo may court man sya?

R: oho.. may court. Naga maranuan man.

I: naga maranuan man. Su pinaka arani man sa....?

R: kurit amo ang mga mano

I: kina pawnu kadto ngaya, bilog or square?

R: bilog

I: bilog.

R: kina kin matarget mo kadto intiro saymo na.hahaha

I: saymo na ...

R: hahaha saymo na ta imin na

I: kina pawnu ngaya kun ang natarget mo ngaya, usad sana ngaya ang nakaluas?

R: o di, ayong syempre pag nakatarget kan usad, dudublehan mo kadtong idto kana sa arani nung kurit. Mga doble ka hanggang uda kana mauko nikadto..su segunda saymo amo ang mga amon naman..

I: ahhhh salamat po.. amo sana kadto..hahaha

R: hahaha mga senior citizens..

I: may papirman ako saymo ah ibig sabyon.. ako ay buluntaryong sumasang ayon... may salming po kamo? Kamo na lang ang magbasa..

R: ika nalang magbasa...

I: kamo po ang magbasa ta kamo ang mga pirma..

R: hahaha ika na.

I: Ako ay bulontaryong sumang-ayon na itala ang interbyu gamit ang video/audio recorder sa interbyung isinagawa ni Perla D. Yuson, isang guro sa University of the Philippines Rural High School, para sa kanyang Masteral Thesis sa Philippine Normal University, Taft Manila. Naiintindihan ko na ang mga nakalap na inpormasyon ay gagamitin para sa pag-aaral at pagpreserba ng mga tradisyunal na laro ng Brgy. Maonon, Ligao City.

R: idi ako mga pirma nung ngaran ko?

I: ompo

R: ang I apelyido ko su apelyido nung asawa ko?

I: ompo.

ELENA GACER TATSIAN PISO/TATSIAN BUSCAY

Part II: Structured Interview for the game TATSIAN PISO/ TATSIAN BUSCAY

Magandang umaga/hapon po. Ako si _____ ang mag-iinterbyu sa inyo para mangalap ng impormasyon para sa mga tradisyunal na laro ng Brgy. Maonon. Kayo ba ay sumasang-ayon na mainterbyu at maging kabahagi ng pag aaral na ito?

Ano ang pangalan niyo?: _____

Okay na po ba na simulan na natin ang interbyu?

3. Describe and document the traditional games of Maonon Ligao City in terms of the following:

k) Title, nature and origin of the games

23. Saan nagmula ang larong _____?

NAGISNAN KO NA YAN

24. Kelan kayo nagsimulang maglaro ng _____?

25. Mga anong taon/dekada po kaya?

26. Ilang taon kayo nagsimulang maglaro ng _____?

MGA 8 YRS OLD NA KO

27. Saan niyo nilalaro ang _____?

28. Maaari niyo bang ilarawan ang lugar na pinagdarausan ng inyong laro?

29. Ito ba ay larong panlalaki o pambabae? bakit?

PWEDE PANLALAKI PWEDE RING PAMBABAE

30. Ano ba ng pinakatamang edad ng paglalaro ng _____?

MGA 10 O 9 TAON

31. Tuwing kelan niyo nilalaro ang _____?

____ araw-araw _____ lingo-linggo

____ buwan-buwan _____ taon taon

PAMBIHIRA LANG DAHIL SA BAHAY AKO NAGGAGAGAWA NG GAWAIN SA BAHAY, NAG WAWALIS NAG GIGILING NG MAIS/PALAY

32. Gaano kadalas kayong naglalaro?

____ araw-araw _____ lingo-linggo _____ buwan-buwan

33. Anong oras sa loob ng isang araw ninyo nilalaro ang _____?

____ 7:00am - 12:00nn _____ 1:00pm – 4:00pm

____ 12:00nn – 1:00pm _____ 4:00pm – 6:00pm

AFTER LUNCH

PAG WALA NG TRABAHO, BANDANG ALAS 3 , PAKAKAIN,PAG WALA NG TRABAHO

l) Materials used

11. Anong kagamitan ang ginagamit niyo sa larong _____?

CENTAVO (MONEY)

12. Maaari niyo bang ilarawan ang nasabing gamit sa laro?

13. Saan niyo nakukuha ang materyales para sa laro?

SA MAGULANG

14. Dito lang ba makukuha sa Brgy. niyo?

15. Kung walang makuhang katulad na materyales, ano ba ang maaring ipalit dito?

LUKDO (BOTTLE CAP)

m) Game skills

7. Mayroon bang pansimulang kasanayan para sa paglalaro ng _____?

DAPAT MAGALING KA MAGPA “MANO” PARA IKAW LAGI ANG UNA.
MAGALING KA MAG TARGET, PAG MAHINA KA HINDI KA TATAMA

8. Ano ang kasanayan na maaring makuha ng mga naglalaro ng _____?
9. Anu-ano ba ang indikasyon na ang partikular na kasanayan ay napapaunlad ng larong _____?

n) Rules and procedures

11. Paano ninyo isasalarawan ang larong _____?
MAY BILOG, MAY MANUHAN, MAGMA MANUHAN MUNA, KUNG IKAW ANG NASA GITNA NG LINYA NG MANUHAN, IKAW ANG UNANG MAGLALARO.
KAHIT HANGGANG 4 PWEDE MAGLARO
12. Paano nilalaro ang larong _____?
13. Paano ang pagpili ng mga manlalaro?
KAHIT SINO PWEDE
14. Paano ang pagpili ng unang maglalaro?
PAG NAKADIKIT UNG PISO MO SA LINYA NG MANUHAN IKAW ANG UNANG MAGLALARO
15. Paano ang pagpili ng magiging taya?)

o) Values of the game

3. Ano ang mahahalagang kaasalan na maaring makuha sa larong ____?
LARO LANG, RECREATION

Salamat po nang marami sa inyong oras para sagutan ang aking mga katanungan. Umasa kayo na ito ay gagamitin lamang sa pag-aaral ng mga tradisyunal na laro ng inyong Brgy. Sakali man na may mga hindi malinaw na bahagi sa interbyu, kayo po ba ay sumasang-ayon sa isa pang interbyu para sa paglilinaw ng mga detalye?Paki lagdaan lamang po ang kasunduan sa ibaba.

BURUSUAN BATO

ANANIAS PILANTIC – BURUSUAN BATO

INTERVIEWER: kina ang burusuan bato naman pay nani?

RESPONDENT: ahh kadto

I: unong gigibon?

R: kadto, nagatutud pasana kami mag buruso. Halimbawa magatipon ka bato iyan sa tamping dagat

I: oo

R: kina itatarapil o sa kwan kina lalangoyon mo o kina buburusun mo na su makatod ka baga

I: oo

R: nyan amo kaan

I: nya pawnu ang gana, sisay ang gana idto?

R: daman daman, su namuna. Su mamuna min su madakul n tipon nikadto, nyan. Halimbawa wan nikadi ngaya o, itatapil mo, itatapil mo, mga murunaan makabuso, su mamunang makauko nikan amu ang gana

I: ahh amu man sana sya...

GURUYUDAN PABABA

PRIMA BALBIN – GURUYUDAN PABABA (04:25mins-05:41mins)

INTERVIEWER (I): Uno pa ngani kading idi...du Guruyudan Pababa...aram kadto ninyo May Prima?

RESPONDENT(R): Nag amon ako nikadto suguyod baga kan ayong ilulukas nung bunga. Ayuo bagang bunga

I: ompo

R:su ilulukas nikadto..amo kaan pababa. Ta idi man kami tataw magibong pababa.. kaan sanang bungang kaan oh..kan ilulukas nikan.. liligian

I:oo

R: gigibo na kan

I: pawnu kadto May Prima piga amon? Piga uko sa bunga?

R: nagaulog n asana kan..ang pag ulog nikan, yasyasan mo na..

I: ompo

R: kaputan oh.. kin minsan naga puru pararyaan kami nikan..

I:oo

R: kun sisay samo muna makaabot idto sa kasagkudan nung uno..

I: kina pira ang lunad? Naga lunad lunad man?

R: kin minsan mga duwa.mga tolo.. abot sanang tolo..

I: kaypuan matibay kang mag....magguyod?

R: matibay kang maguyod. Kin gusto mong mag purupararyaan kam o, usad usad sana ang log nikan

I: hmmmmm

R: ta kin minsan mapa balintok mo kan lunad nikan ta kun mabigla mo maguyod

I: paturulinan palan sya...

R: pararyaan..

ONTOG

REMEDIOS HERNANDEZ – ONTOG (jolen) (01sec-1:37mins)

INTERVIEWER (I): So ontog po nikadto jolen?

RESPONDENT(R):aho

I: kina po unong..nung inakos kamo may kwa na..may jolen na?

R: aho

I: hmmm uno po kadto pawnu sya piga amon

R: piga kwan,, su may kalot bagang kwan, su piga log idto sa kalot... pigpagulong idto sa kulog

I: pigpagulong sa kalot?

R:pigpaulog sa kalot..pag ma kwa mo kadto gana Kaman..ma perfect mo mna kadto mapalog..kina aboton mo su bato nung kalaban mo, ohhh gana kaman

I: hmmmmm nia kadto su ontog бага po..pawnu kadto so..nia kadto su piga pa shoot... nia su ontog?

R: may kalot man kadto arog kan.halimbawa ngaya mu taya ka duwa duwang..ngaya duwa saymo

I: tigduruwa ngaya..

R: duwang jolen. Paga ontogon mo, paga arogon mo nikan na mapa luwas mo kadto..

I: pag nag luwas?

R: ohhh saymo kadto

I: ahhh

R: na jolen

I: amo..

R: tarayaan man..tarayaan..pero jolen,.. an ontog wana kwarta..

I: nia su usad na amon nung jolen? Na pig pa shoot shoot?

R:amo ngani kadto

I: ngaya upat ngayang...

R:goma

I: upat na goma...

R: aho..

I: nunag akos pa kamo kaun na nikadto

R: aho

I: may jolen na?

R: may jolen na

I: kina mag lastiko na?

R: aho..

PARARYAAN PATAWAN SA DAGAT

PAQUITO DE LUNA – PARARYAAN PATAWAN SA DAGAT (17:04mins-21:11mins)

INTERVIEWER (I): pararyaan niyog sa dagat..last na kadi

RESPONDENT(R): pigakabayuan... patawan na da log

I: patawan... sayn...saan sya nagsimula?

R: di nyo aram...ahhhhh nalingwan ko na...

I: mga unong taon..mga....

R: kwan man sanang amon kan...pang..pang baguan..ta kwan kin uno maisipan..ngaya uko kitang kwan mga su uda log n noyog..kina pararya parya

I: ahhh kina, pawnu sya piga pili..uno, maski sisay mga amon?

R: aho...dawa kwa gulpi kamo

I: pwede? basta may patawan ka..?

R: aho.. patawan na kadto..ali kamo sa lawod...

I: ahhh..

R:sakayan

I: kina su gigibo ninyo, parayaan?

R: aho.mga ralangoy..gigibo kadtong patawan..

I: duwa dapat na noyog?

R: duwang noyog

I: ahhh so sa dapat sya..amon sya sa dagat.. pambabay o panlalaki?

R: pambabay panlalaki

I: tuwing kelan niyo nilalaro ang ano, niyog sa dagat? Pararyaan niyog sa dagat?

R: kin nagkairisip.pag naga ririgos. Pag nakaririgos sa dagat..

I: ahhh

R: lalo na gaya kin may naga pusta

I: ahhhh kina ang kagamitan non

R: noyog..sibid..ta idto kamo mga sakay..

I: ahh galing sa ano...galing sya sa laot?

R: aho...kina pagilid

I: ahhh oki... ayan.. kadi pay quito, kaun idi parang uno sya.

R: tara uno na kan

I: kaun sya idi pay quito letter.. sisabi idi saymo.... Ako ay bulontaryong sumang-ayon na itala ang interbyu gamit ang video/audio recorder sa interbyung isinagawa ni Perla D. Yuson, isang guro sa University of the Philippines Rural High School, para sa kanyang Masteral Thesis sa Philippine Normal University, Taft Manila. Naiintindihan ko na ang mga nakalap na inpormasyon ay gagamitin para sa pag-aaral at pagpreserba ng mga tradisyunal na laro ng Brgy. Maonon, Ligao City. Yon.. tas lalagdaan nyo sya...

R: sad man sana?

I: sad man sana.. thank you! Tawan ta ika token ko saymo... thank you so much!

PRIMA BALBIN – PAPARYAAN PATAWAN SA DAGAT (05:41mins-)

INTERVIEWER (I): nia kading kwan May Prima.. Pararyaan ngayang plantsa sa Dagat..

RESPONDENT(R): Sa dagat amo.. pararyaan naga kwa ako..pero sa planta di ako.. sa dagat..nag giribo kaming patawan

I: hmmmm oo

R: mag tolong noyog na uda log, piga paga takod namo.kina parayaan parangop idto sa... idto бага samo kayon mga naubasan..

I:ompo

R: kin taob tubig na kadto.tubig na kadto..

I: ompo

R: idto kami nagatarapararyaan

I: hmmm

R: kin minsan uda sana.. bara bara sana wan nikan oh
 I: oo. Pero kadtong oong kwan.. pararyaan kwan...uno kadi. Uno ngaran...
 R: noyog.. duwa kan na katibo..ibutang mo idi sa may dodo mo. parang nakasangkal..arog nikadto.
 I: amo....? Duwang katibo..
 R: naglaban ako nikan idto nag amon kami nikan idto
 I: uda log..
 R: ta kun su may log. Talnod gaud..
 I: ompo,, su kwan pararyaan lantsa sa lawod
 R: sa lawod...na abot man ang mga ubas
 I: ahhh
 R: ta kan capulac бага naubsan бага kin kwan
 I: ompo...

OSCAR AQUINO

Part II: Structured Interview for the game PARARYAAN PLANTSA SA DAGAT.

Magandang umaga/hapon po. Ako si _____ ang mag-iinterbyu sa inyo para mangalap ng impormasyon para sa mga tradisyunal na laro ng Brgy. Maonon. Kayo ba ay sumasang-ayon na mainterbyu at maging kabahagi ng pag aaral na ito?

Ano ang pangalan niyo?: _____

Okay na po ba na simulan na natin ang interbyu?

1. Describe and document the traditional games of Maonon Ligao City in terms of the following:

A. Title, nature and origin of the games

1. Saan nagmula ang larong _____?
 ANG PATAWAN O PATAW, SARILING KAISIPAN LANG NG MGA BATA DATI,INABUTAN NA NAMIN YAN NUNG DATI PANG MGA PANAHON NAMANA LANG NAMIN
2. Kelan kayo nagsimulang maglaro ng _____?
 PAG MARUNONG NG MAGLANGOY
3. Mga anong taon/dekada po kaya?
4. Ilang taon kayo nagsimulang maglaro ng _____?
 MGA 7 NA TAON
5. Saan niyo nilalaro ang _____?
 SA DAGAT, PWEDE RIN SA ILOG BASTA MALALIM
6. Maaari niyo bang ilarawan ang lugar na pinagdarausan ng inyong laro?
7. Ito ba ay larong panlalaki o pambabae? bakit?
 PWEDE PANLALAKI PWEDE RING PAMBABAE
8. Ano ba ng pinakatamang edad ng paglalaro ng _____?
 MGA 12 TAON NA PARA MARUNONG NG LUMANGOY
9. Tuwing kelan niyo nilalaro ang _____?
 _____ araw-araw _____ lingo-linggo
 _____ buwan-buwan _____ taon taon
 MASKI ARAW ARAW, PWEDE NGA UMAGA AT HAPON
10. Gaano kadalas kayong naglalaro?
 _____ araw-araw _____ lingo-linggo _____ buwan-buwan
 ARAW ARAW
11. Anong oras sa loob ng isang araw ninyo nilalaro ang _____?
 _____ 7:00am - 12:00nn _____ 1:00pm – 4:00pm
 _____ 12:00nn – 1:00pm _____ 4:00pm – 6:00pm
 MGA 7 AM O MGA 5PM
PAG UMAGA SYEMPRE

B. Materials used

1. Anong kagamitan ang ginagamit niyo sa larong _____?
 ANG PATAWAN O PATAW, ANG GINAGAMIT KAHIT ANU, PWEDE ANG 2 NIYOG NA PINAGDIKIT, UNG PLANTSA O KAWAYAN
2. Maaari niyo bang ilarawan ang nasabing gamit sa laro?

PLANTSA, UNG GINAGAMIT SA BANGKA. MGA 9 FT
KAWAYAN, DAPAT UNG MALAKI
NIYOG, DAPAT 2 NIYOG

3. Saan niyo nakukuha ang materyales para sa laro?
SA NIYOG AT SA KAWAYAN SA KAHUY, MGA WALANG LAMAN NA NIYOG
ANG GINAGAMIT
4. Dito lang ba makukuha sa Brgy. niyo?
DITO SA MAONON
5. Kung walang makuhang katulad na materyales, ano ba ang maaring ipalit dito?
PWEDE STYRO, PWEDE PLASTIC, GALLON

C. Game skills

1. Mayroon bang pansimulang kasanayan para sa paglalaro ng _____?
MABILIS LUMANGOY, MARUNONG LUMANGOY
2. Ano ang kasanayan na maaring makuha ng mga naglalaro ng _____?
PAMPALAKAS NG KATAWAN NG MGA BATA. NATUTUTU LUMANGOY, KASI
GUMAGAMIT MUNA NG PATAWAN ANG MGA DI PA MARUNONG
LUMANGOY HANGGANG DI NA GAGAMIT NG PATAWAN PAG MARUNONG
NA
3. Anu-ano ba ang indikasyon na ang partikular na kasanayan ay napapaunlad ng
larong _____?

D. Rules and procedures

1. Paano ninyo isasalarawan ang larong _____?
PAUNAHAN
2. Paano nilalaro ang larong _____?
3. Paano ang pagpili ng mga manlalaro?
PIPILIIN ANG MAGALING MAGLARO
4. Paano ang pagpili ng unang maglalaro?
5. Paano ang pagpili ng magiging taya?)
WALANG TAYA

E. Values of the game

1. Ano ang mahahalagang kaasalan na maaring makuha sa larong ____?
LARO LANG, RECREATION

PIKOT

REMEDIOS HERNANDEZ- PIKOT (01sec-5:39mins)

INTERVIEWER (I): Nay ungaon ta ika nung amon mo... munawn ta su Pikot.. su pikot aram ninyo kun sayn kadto nag gikan? na pikot..?

RESPONDENT(R): ta.di ko kadto aram kun sayn ali..sa scuelan..

I: sa scuelan?

R: aho...sa scuelan piga turo bga kan.

I: uno kadto na kwan nio na...nakagisnan..nagimatan?

R: nagimatan na..

I: nagimatan na.. mga unong edad tabi kamu nag amon kadtong pikot?

R: kwan ako..ning..mala ta grade 1..

I: grade 1... 7?

R: syete..

I: sayn nio piga amon kadtong pikot?

R: idi sa baloy, pwede man sa scuelan

I: sa natad?

R: aho sa natad.
 I: kina, unong amon tabi kadi, pambabay panlalaki?
 R: pambabay
 I: tuwing kelan nio po piga amon ang pikot.. araw araw ngaya, buwan buwan, lingo lingo?
 R: diman nikan pwede mag uru aldow ka..
 I: depende?
 R: depende kun uda ka trabaho
 I: mga unong oras po sa usad na aldow?
 R: apon. Pag ali sa scuelan
 I: mga alas kwatro?
 R: mga als kwatro..
 I: uno po ang pigagamit na..oong kwa sa amon na pikot?
 R: bato
 I: bato..kina may uno sya, may court sya?
 R: aho..
 I: uno po ang court..uno pong style?
 R: ang kwan бага nikadto style bado..
 I: bado bado...uno po nay.may...
 R: may payo...
 I: nay I drawing nyo idi oh..
 R: ata di kita tataw magdrawing...
 I: may wan nikadi?
 R: aho,,nyan
 I: kina
 R: nyan...
 I: kina puso puso?
 R: aho
 I: Wan nikan?
 R: aho..kina bado bado naman
 I: paryo man gilayon nung wana?
 R: aho..
 I: wan nikan?
 R: aho..
 I: ayan... pag nagaamon kang pikot, matibay ka ngaya...para manggana ka pirmi...dapat matibay ka dapat mag uno po?
 R: mag kiki, magtapil
 I: magkiki...magtapil... kina uno man ngaya ang uno..ang nauko nikan akos pag naga amon pikot?
 R: haha uda..hahaha pagal man sana.hahaha
 I: hahaha..uno ngaya nay, naga kusog ngaya ang tod nia....
 R: exercise
 I: exercise.. pawnu nio po sya piga amon dati? Ang pikot?
 R: mga lukso ka..mga kiki
 I: kina pawnu piga pili su muna na mga amon? Pawnu mo pigapili su mga amon na muna..."pili ka muna ngaya..."pawnu piga pili..
 R: syempre mga pili ka..halimbawa duwa man sana kamu di duwa man sana
 I: ompo...kina pawnu..ngaya..ika ngaya mamuna o may manuan..
 R: mga manuan бага iyan
 I: pawnu po mga manuan?
 R: iyan sa kwenta payo nia iyan бага naga butang mano. Kin arin su manuna, amo ang mga amon
 I: su mga rani idto sa guan nikadi?
 R: su bato?
 I: su bato.. kina mga pon sa kwan ..si may Heidi..kaloka..haha cge na po...
 (tumaya sa jueteng....)
 I: sayn kadi mga pon, idi ngaya sa...
 R: iyan sa uruagran.

I: kina ibutang mo su bato?

R: aho..

I: kina mga kwan kana.. kina po su susunod naman?

R: aho...

I: pawnu ka maga..

R: kin ika ma out, su susunod naman..

I: pawnu na a out?

R: kin naka kwa iyan sa mga ..sa arog nikadi.. ma a out ka ..kun nakabutang su bato mo iyan..out kana

I: sa kurit? Kun makurit o makalampas ngayay?

R: oo

I: pawnu ka mang gagana

R: kin ika oo mamumang maka kwan gana ka..kin ika an ..maubos mo Kading mabaloyan..ta may baloy baloy man бага iyan..

I: ompo

R: maubos mong mabaluyan kadto..di gana ka

I: pawnu po ang pag baloy..?

R: piga kuritan бага iyan..halimbawa piga arogan man nikan oh...

I: kaya mabaloy mo na kadto..hahaha

R: haha amo ng baloy...

SIKLOT

CARMEN TOCA-SIKLOT (11:01mins-13:41mins)

INTERVIEWER (I): Kina May carmen so kwan..su siklot?

RESPONDENT(R): su siklot nikadto

I: pawnu kadtong siklot..may bola kamo?

R:jolen

I: jolen?

R: jolen

I: jolen..nagigimatan mo n ang jolen?

R: jolen.na..jolen...jolen

I: jolen po tapos?

R: bato,,,

I: bato...?

R.. buscay

I: pira pong bato?

R: onum

I: kina pang pito so...?

R: jolen

I: jolen.

R: kan iba nikadto..so... pero... kan narurumruman ko nikadtong siklot.. kan magayon....sooo...

dalugdog..pero uong...amu,..bastang bato,,buscay..kin uno..amo man sana kadto.. oh ang pag pun naman nikadto..ang pag pon nikadto.ga uda man nikadto magpon,..basta sana magpon.kin sisay sana..kin sisay sana makakapot.

I: sap ag amon naman siklot uno naman nadedevelop..

R: ulat ka... ta nikadto puro man sana. Ngayay...palibhasa uda nikadto TV..uno nikadto...uno man.....haha

I: ang siklot бага ngayay..itatapil mo su jolen.. kina paontoton...kina pupuruton

R: pabugalan бага uno..pa bugalan na sagkod na naka unom kamo sa pa usad usad..pawnu kan uno...

I: tayming man ngayay...tayming sa pag salo ngayay....?

R: buko buko..maugal ka maka..maugal kang..

I: coordination...

R: coordination kadto?

I: coordination ang kwan mo... pag ngaya pag tapil mo ngaya .kina ukon mo kina wan ngaya..pag mabagal ang kwan mo....coordination mo...

R: dapat maliksi.. Maliksi ka

I: maliksi

R: maliksi ka..maliksi ang coordination.. hanggang...hanggang kin pirang step nikadto.. matapos mo kadto.. iloy iloy kang...maugal ka!..

I: ahhhh...oo... kina pag natapos mo na..sa munan..pira pira ngaya, ngaya usad usad ngaya?

R: usad usad.. kina natapos mo ngaya na di kana...na di ka na....uno kadto ngaran nikadto....

I: nataya?

R: nataya....tolo, kina natapos mo su onom. Kina may may kwa na naman na kwa na kin uno n naman na style.. sagkod na kadto matapos..kina amo kadto kan oong.... Basta maugal kana...pag naubos mo su.....

I: kina pag naubos mo na su mga style?

R: ooong maugal kana... maugal ka

I: ika na ang gana?

R: ika ang gana sagkod na magtuturungan kamo ta napagal na..hahahaha daman kin.. wana mag amon amon kamo may taya ng piso....hahaha

I: ahhhho

FEDENCIA DL. ARELLANO- SIKLOT (06:38mins-07:17mins)

INTERVIEWER (I): pawnu su siklot ninyo nikadto? Pira ang bato?

RESPONDENT(R): question su kwa ninyo..question kun mag gamit kamo ngaya kun tigtolo.. di na pa ngaun, panguan, kina pa ngaunon..oh kina oh

I: kina salon

R: kina salon.. nyan.. naidi su tolo kina pa nguan.. sasalon nikadi.. kun maulog saymo idi su tolo, gana ka.. kin su kontraryo mo kwan di sya ma unua, pierde sya.. amo kan..

I: siklot an kan angal idto?

R: siklot kadto

I: nia su pig paturon su bato?

R: kadto su luntugan

I: luntugan kadto?

R: aho

PRIMA BALBIN - SIKLOT (08:43mins-09:25mins)

INTERVIEWER (I): ang siklot nyo nikadto po, unong itsura?

RESPONDENT(R): unom unom na bato inda su mapurot mo.. kin ayong su burak bga nikan dalayday..ang dalayday бага iyan sa baybayon. Pwede man

I: ompo

R: onom pwera bato.. usad ang bato

I: ompo

R: pigpaturon namo..unom su natayang paga akbuton mo.. kin ngaya usad usad, usad sana muna... kin duwa duwa na...amo mo naman paga akboton.

I: hanggang....

R: hangang naimin mo kadto

I: pag naimin mo na kadto?

R: ubos mo na kadto..ubos mo kadtong ibubutang su unom...

I: ukon mo naman?

R: aho

I: kina pag oki na?

R: kina pag nawatakan, so kalaban mo naman..

I: su kalaban mo naman?

R: su kalaban mo naman amo naman ang mga amon nikadto.

I: ompo....

REMEDIOS HERNANDEZ – SIKLOT (10:24mins-14:03mins)

INTERVIEWER (I): Sunod po su siklot.. Uno kadto Nay su siklot? Unong edad kamo nikadto nagaamon?

RESPONDENT(R): paryo man sana ta ning pag idi kamo naga iriloy iloy, mga siklot ka..ang gamit panti namo nikadto buscay

I: buscay...

R: buscay sana kina jolen. Pigauntot sa semento

I: ahh ang gamit buscay..pira pong buscay?

R:kwan pito?

I: pitong buscay kina jolen? Pag Kaypuan may jolen, pwede man ngayang buscay sana ngayang o bato sana ngayang kun uda ka jolen.

R: pigpauntot man kadto su jolen sa kwan..iba su siklot nikadto kesa sa siklot baga wana..iba

I: ahh.kun uda buscay...pwedeng....

R: bato..

I: kina dapat matibay ka mag..

R: magsalo.

I: magsalo kina mag...tayming?

R: magtayming

I: kina sayn po kamo nikadto nga amon?

R: minsan sa scuelna...sa baloy...

I:uno kadi nay pang ..pang lalaki o pang babay?

R: pambabay

I: kina uru aldow kamu nikadi naga amon o depende pag...?

R: depende pag uda gibo.

I: kina mga unong oras man ngayang?

R: daman baga pipiling oras kan mga akos..hahaha

I: pawnu kan pag amon ninyo nikan siklot

R:uhhhmmm

I:pawnu no sya piga amon...uno ngayang su namuna ngayang...mga manuan ngunay?

R: aho mga manuan..

I: pawnu ang pagmanuan?

R: mga manuan man kami nikan..naga paturon man nin kwan..kin sisay ang mano amo ang ma nuna..

I:ompo, pawnu nio sya piga punan su amon? Ngayang Halimbawa ngayang ika muna su mamuna,sayn mo sya pupunan,,, su amon..?

R: punan mo na.. paga paontugon mo na su jolen.. halimbawa 7 buscay kadto pauntugon mo n kadto..kina kin ma ulugan ka.. out kana..

I: ahhh.. mga pon ka ngayang usad usad muna?

R: usad usad. Paga puruton mo kadto.

I: opo. kina su pawnu sui di ngayang maiwag..may kwa baga...pag naiwag mo ngayang taya kana ay dana out kana ngayang?

R: daman kami nikadto..

I: daman kamo nikadto?

R: da

I: basta pururuton mo sana sya..

R: aho.. nguana man sana kan na maiwag mo uda na.. nikadto uda..naga wagas pa ngani iyan kan ayong piga butang mo bga...uda..paga puruton mo kadto usad usad, halimbawa duwa duwa....

I: hanggang maubos sya. Pag naubos na...Halimbawa ngayang pito na ngayang nauko na ngayang pito..uno na su sunod?

R: amo man gilayon kadto.. ta kin idi na baga nimo intiro..ibababa mo naman kadto..

I: usad usad naman....

R: uho..

I:mga pon ka naman..kina pawnu ka mga... may baloy baloy man sya?

R: daman ..uda man kadto baloy..

I: pawnu ka manggana?

R: da..kin sisay so na..inda nikadto..hahaha kin pawnu kadto kin nanggana..

I: hahaha

R: ta kami naga para amon nikadto diman na kwan kung nanggagana o idi.. mga akos baya

ROSARIO YUSON – SIKLOT (8:06mins-10:40mins)

INTERVIEWER (I): kina kading siklot?

RESPONDENT(R): ay katibay ko nikan magtigpos

I: pawnu pawnu kadi piga amon?

R: pito pito бага. Ikawalo su kwenta payo..sungka!... ay iba man palan su sungka.. su siklot. Su siklot, su bato, nagapiriling magagayon na bato. uno kadto sampulo man sanang kumo mo. kina ipangwan mo nikadto, paturunon kina pagnagwagas segi na ang siklot mo pausad usad ay di maiwag kan katakin. Kaya jo kan iningatan. Jo kan ...sige muna ang paturon nikan kina piga nguan nikan kina paturon ka naman na idi maiwag su katakin ta matalo ka. Nguan nikadto

I: daman bola?

R: uda. Iba man su bola. bola su bat. Di ako nikadto

I: ibig sabyon, magpaturon kang usad na bato kina ukon mo su usad na bato gaya

R: nyan

I: kina salon mo naman su pinaturon mo

R: nyan salon mo naman su pinaturon mo. bato nikadto mga saraday pa kami

I: kina pigaamon ninyo kikadto, sayn nyo piga amon?

R: idi. Idi sana sa mi kwa, wan nikan iyan sa ayoong balkon na kan iyan taralay kan iyan, siriklotan

I: uno kan amon kan na pang uno, grupo gaya kamo o usad usad o duwa duwa gaya kamo?

R: grupo ngani kamo pero usad usad kan. Pag naiwag mo kadto di ka nakasiklot nung ubos na sampulo naiwag mo su kwa, talo kana su usad naman mga amon.

I: su usad naman. Kina kung sayn ka natapos idto ka mga pon

R: oo

I: ahh

R: halimbawa ako namuna na, daman nikadto kin uno. Basta, gaya siriklotan gaya kita ako nguna gaya ang mamuna. Kina uko ng bato, sampulong bato. su labing liling na bato, paga sikloton mo na kadto.

I: pag naubos mo na kadto?

R: iwawagas mo naman. Siklot ka naman.

I: Duwa duwa naman?

R: oo, siklot ka naman.

I: duwa duwa naman?

R: duwa duwa kina tolo tolo, kina obos na kadto.

I: magtapos nikadto. Damam kamo nikadto su mga tricks.?

R: ay amu!

I: Su pigpashoot?

R: kayba pa kadto. Pag katapos mo idto pagpaturon, iba naman, dito naman ika magpa kwan palan. Nalingawan ko.

I: su mga ikot ikot, min pinalusot kaun kamu nikadto?

R: uda naman. Mga bago naman kan.

DURUDAMULAG

PAQUITO DE LUNA-DURUDAMULAG (7:45MINS-13:13mins)

INTERVIEWER (I): durudamulag pag quito naman.

RESPONDENT(R): ulat lang,durudamulag palan

I: durudamulag.uno kadtong durudamulag. Pawnu nio kadto piga amon?

R: pigakabayuhan mo su oong kaintra mo.

I: haha amu!

R: oho amo..lod su ika sus ika sa ibabow..mga suwag suwagan

I: ahh

R: haha amo
 I: wait lang sayn ko kadto ibubutang...haha. Duwang tandem kamu?
 R: kaya ngani durudamulag
 I: tandem
 R:oho
 I:kina su usad nakakabayo
 R:su usad durudamulag
 I: durudamulag, mga laban. Mga laban. Kina pag naulog? Uno na....
 R: talo n kadtong nawlog
 I: ohhhh.... Mga kinano..
 R: madali man sana kan...
 I: sayn kamu nga amon. sayn kamu nikadi naga amon.
 R: idto man gilayon sa lugar na kadto.
 I:sa...oong baybayon?
 R: oo ta kagayon nikan baybay ta ko maati. Idto sa centro may mga udo pang ayam
 I: mga unong dekada kadto? 1990...1980....
 R: 1952
 I: ilang taon ka nagsimulang maglaro ng durudamulag?
 R: mga 50....44....
 I: mga pira ka nikadto? 9?
 R: oho ta pag kwa na di naman naga aramon ta darakulo na.
 I: uno kading amon pang babay o panlalaki
 R: panlalaki
 I: ohh
 R: mi pambabay man. Babay man ang kalaban. Babay man su durudamulag
 I: tuwing kelan niyo nilalaro ang durudamulag
 R: ono?
 I: tuwing kelan niyo nilalaro ang durudamulag
 R: pag gabi.
 I: pag gabi. Gaano kadalas?
 R: dana kwa. pag sabado domingo ta ngairiscuela pag lunes.
 I: ahhh.. mga anong oras?
 R: ubo ubo.....
 I: hapon din? Wala syang kagamitan.....
 R: mga duwang amon sana ngani nikan naubos. Kin kwa usad
 I: uno dapat matibay ka pag naga amon kang uno durudamulag. matibay ka dapat mag ano.. mag balance?
 R: oho matibay ka magbalance kina makusog ang takyag mo ta mga pungungan kamo. Mga pugungan kamo nung nakakabayo man sa luyo
 I: ahh mga guanan kamu nikan
 R: uho...ubo ubo
 I: amo na video ko
 R: oho.....ubo ubo ubo
 I: uno ang kasanayan na maaaring makuha ng mga manlalaro ng ng durudamulag? Balance tapos kusog?
 R: oho
 I: kina paano ang pagpili ng mga manlalaro? Barkada?
 R: oho
 I: paano ang pagpili ng unang maglalaro?
 R: uno na kan ibutang iyan?
 I: paano ang pagpili ng unang... sisay na su unang mga amon? Pawnu ang ano
 R: aw kin dakul?
 I: pawnu mamuna ngaya?
 R: aho,,,kin nagapurustaan, kin nagapurustaan ngayang dulce o buen lastiko
 I:ahh

R: pili, pili piga purustaan kan namu

I: ahh

R: ta paingustong pili. para sampulo , sampulo usad na sintavo! Pili.

I: ahh anong mahahalagang kaasalan na maaring makuha sa larong durudamulag?

R: pampakusog nikan lawas

I: ahhhh

R: da na ako praktis nikan durudamulag kaya nagkailang na ako...

I: ahhh hahahaha

OSCAR AQUINO

Part II: Structured Interview for the game DURUDAMULAG.

Magandang umaga/hapon po. Ako si _____ ang mag-iinterbyu sa inyo para mangalap ng impormasyon para sa mga tradisyunal na laro ng Brgy. Maonon. Kayo ba ay sumasang-ayon na mainterbyu at maging kabahagi ng pag aaral na ito?

Ano ang pangalan niyo? _____

Okay na po ba na simulan na natin ang interbyu?

2. Describe and document the traditional games of Maonon Ligao City in terms of the following:

F. Title, nature and origin of the games

12. Saan nagmula ang larong _____?

ANG DURUDAMULAG, INABUTAN NA NAMIN YAN NUNG DATI PANG MGA PANAHON SA MAG ANAK ANAK PA NG MGA MATATANDA ANG NAGLALARO, NAMANA LANG NAMIN

13. Kelan kayo nagsimulang maglaro ng _____?

MGA 1950'S PA YAN

14. Mga anong taon/dekada po kaya?

15. Ilang taon kayo nagsimulang maglaro ng _____?

MGA 4 NA TAON

16. Saan niyo nilalaro ang _____?

SA KALSADA

17. Maaari niyo bang ilarawan ang lugar na pinagdarausan ng inyong laro?

SA KALSADA DAPAT PARA MALINIS

18. Ito ba ay larong panlalaki o pambabae? bakit?

PANLALAKI

19. Ano ba ng pinakatamang edad ng paglalaro ng _____?

MGA 6 TAON

20. Tuwing kelan niyo nilalaro ang _____?

___ araw-araw ___ lingo-linggo

___ buwan-buwan ___ taon taon

ARAW ARAW PAG MAY ORAS

21. Gaano kadalas kayong naglalaro?

___ araw-araw ___ lingo-linggo ___ buwan-buwan

ARAW ARAW

22. Anong oras sa loob ng isang araw ninyo nilalaro ang _____?

___ 7:00am - 12:00nn ___ 1:00pm – 4:00pm

___ 12:00nn – 1:00pm ___ 4:00pm – 6:00pm

PAG UMAGA SYEMPRE

G. Materials used

6. Anong kagamitan ang ginagamit niyo sa larong _____?

BAO AT KAWAYAN

7. Maaari niyo bang ilarawan ang nasabing gamit sa laro?

ANG KAWAYAN (BAMBOO STRIPS) NILALAGYAN SA DULO NG KUNYARIANG SUNGAY GAMIT ANG BINIYAK NA BAO TAPOS SASAKYAN KAYA PARANG DURUDAMULAG O (CARABAO)

8. Saan niyo nakukuha ang materyales para sa laro?

SA NIYOG AT SA KAWAYAN, DITO SA MAONON MADAMI NYAN

9. *Dito lang ba makukuha sa Brgy. niyo?*

DITO SA MAONON

10. *Kung walang makuha katulad na materyales, ano ba ang maaring ipalit dito?*

WALANG IBA KUNG HINDI BAO AT KAWAYAN (BULA/BAMBOO STRIPS) LANG. ANG BAO KASI NG NIYOG PAG HINATI MO YAN PARANG SUNGAY NA YAN. SA KAWAYAN (BAMBOO STRIPS) PWEDE IPALIT ANG PALAPA NG NIYOG.

H. Game skills

4. *Mayroon bang pansimulang kasanayan para sa paglalaro ng _____?*

MAGALING TUMAKBO

5. *Ano ang kasanayan na maaring makuha ng mga naglalaro ng _____?*

PAMPALAKAS NG RESISTENSYA AT TUHOD NG MGA BATA DAHIL SA PAGTAKBO

6. *Anu-ano ba ang indikasyon na ang partikular na kasanayan ay napapaunlad ng larong _____?*

I. Rules and procedures

6. *Paano ninyo isasalarawan ang larong _____?*

SASAKAY KA SA KAWAYAN NA NILAGYAN NG SUNGAY NA GAWA SA BAO .YUN NA ANG DURUDANULAG.. AT NILALAGYAN NG LUBID SA DULO SA MAY ULO

Interviewee: GAANO KAHABA ANG BAMBOO STRIP (KAWAYAN)

RESPONDENT: DEPENDE, KUNG IKAW ANG 4 YRS OLD MGA 1 METER.

KASI SASAKAY KA PA DYAN WALA NG MATITIRA KUNG MAIKSI LANG ANG KAWAYAN.

7. *Paano nilalaro ang larong _____?*

8. *Paano ang pagpili ng mga manlalaro?*

PILIIN MO YONG MGA BATANG , KUNG 4 YRS OLD 4 YRS DIN,KUNG 6 YRS OLD, 6 YRS OLD DIN PARA PANTAY PANTAY LANG KASI MALAKAS NA PAG MAY-EDAD NA KASI MARUNONG NA

9. *Paano ang pagpili ng unang maglalaro?*

SABAY SABAY LANG SILA NA TATAKBO PAUNAHAN

10. *Paano ang pagpili ng magiging taya?*

WALANG TAYA

J. Values of the game

2. *Ano ang mahahalagang kaasalan na maaring makuha sa larong ____?*

LARO LANG, RECREATION

ILOY-ILOY

ANANIAS PILANTIC- ILOY-ILOY (7:30MIN)

INTERVIEWEE (I): Nya so kwan, so iloy iloy?

RESPONDENT (R): ay kadto taraguan. halimbawa

I: unong oras kadto piga amon?

R: gabi.. bulanon. hahaha.gabi..oh mga halimbawa kita, iloy iloy, mga walo kamo, o walo man kami

oh..kita halimbawa mga desesais...ika ang taya. Ika ang mga piyong, kami mga tarago. Paga anapon mo kadto kin asayn.

I: ahhhh

R: pag..kina su kayba mo iyan sa bas, sa save an. Pagnaka "save" kadto kamu gilayon ang taya

I: hmmp pwede palan syang team pwede usad usad sana ngaya?

R: oo, usad usad, taraguan.

I: oo

R: hmmmmpwede kamu magtago sa manuyog pwede sa kwan....

I: nia pwedeng kwan, di kadto pwedeng buas?

R: pwede man. Sa mga akos. Pero sa kwa man

I: unong mga unong edad ninyo nagaaramon kamu nikadto?

R: amo na kan man wan na nikan. Pa grade six kami naga amon pa kami nilkan iloy iloy

I: amo

CARMEN TOCA- ILOY-ILOY (13:41mins-16:40mins)

INTERVIEWER (I): Nia May Carmen su iloy-iloy, pawnu ninyo piga amon su iloy iloy dati?

RESPONDENT(R): ulat k asana..basta naga iriloy iloy kami nikadto..bastang mga..mga halimbawa magang.... "uno man ngayang kan amon ninyo?!" mag iriloy iloy ngayang kita! Uno kan amon naman ngayang na...oong kwa... Napunan kadto, amo naman kadto taya ngayang..bastang narumruman ko nikadto mi piso na o tsenilas man gilayon, kina tarayan na kina anapon mo sinra.

I: usad ang taya?

R: aho

I: uno kan gabi kan piga amon o buas?

R: gabi

I: gabi....

R: ta nagataraguan

I: mga unong edad ang naga aramon nikan?

R: mga arog ki megan.. diyas (10)

I: mga diyas. (10)

R: ta gabi nikadto..

I: ahhhh pero pawnu kaan. Pag nataya mo ngayang kaipuan mo makaptan? Mabukod?

R: aho....

I: Pag nataya sya naman ang uno taya?

R: aho..sya naman.. sagkod na ako nikadto nagtago ako nikadto..sagkod na di ako naanap diman ako naga kwa ...di na ako nakikita sa oong...hahaha

I: hahaha

R: ang kwa namo nikadto, ang kwa nikadto, paurutakan..hahaha

I: pawnu..pawnung kwan su paraan para di ka mauko?

R: tatago ka no... magtago ka nong kon sayn ka..magtago ka nung idi ka maanap..

I: ahhh

R: na nakita mo na kadtong kwan na kadto na idto ka tatago ta idi ka maanap idto..hahaha

I: haha arog palan nikan..kagayon man.. pawnu kun idi kana mag butwa...? ngayang idi ngayang Tarapus na su amon kina idto kapa nagtago...?

R: urugakan na di Kaman naanap... nia maga mga ngiririt na asana kami. inurugakan na. tapos na... mga kwan na naman...hahaha amo sana..hahaha

I: kalokah

R: wana di na kan...

I: uda naman wana iloy iloy?

R: dana,,ay kaun paman

I: kaun paman iloy iloy..

R: pero nagkairingot na sinra..nagkairingot na sinra...ta kan kwa pati wana kan iloy iloy , kwa ga kasanit na pag...ga kasanit nang amon. Ta iyan ng nagaburukudan, tutuklang...

I: kina gabi di naingot su mga gurang?

R: di. Ako nikadto diman ako naintan..ta dana...da ako..da ako ina.. maski maski unong oras ako mag uli. Ta ka mga akos paman nung gurang.. maski uno oras nikadto...di paman nikadto...dipama mga kwa....

I: ma igpit?

R: maigpit. Di paman nikadto maigpit su gurang. Tapos katakot nikadto nung mga akos.. tatay su mga akos nikadto.oong kwa kami nikadto.. si nene ka pwerte kinta interbyun ninyo...

I: hahaha ka...

R: ka rurumrum pa nikan mga kwa..ako lingaw ko na...

PRIMA BALBIN- ILOY-ILOY (06:48mins-07:32mins)

INTERVIEWER (I): Nia May Prima su kwan, su..... iloy iloy. Pawnu su iloy iloy ninyo nikadtong panawn

RESPONDENT(R): ang iloy iloy namu nikadto taraguan.. tago tago.. hmmm mga tago ka.. usad ang mawatak na mga anap. Hmmm kin lima kamo, upat kan mga tago. Mga syak sana kamo..amo na!

I: ahhhhhh

R: uliton kana nikadtong usad na nagpiyong..

I: kading kwan, pag inamon nio sya sa baybay?

R: kin gwa sa baybay..kin kwa sa baloy sana..nagatarago sa sirong..

I: pag gabi sya o buwas?

R: buas aldow pwede man

REMEDIOS HERNANDEZ- ILOY-ILOY (05:39mins-10:23mins)

INTERVIEWER (I): sunod po..paryo man sana po ang kwan ang unga.. su iloy iloy naman po nay.. kanu po kamo nag amon nikadtong iloy iloy

RESPONDENT(R): nga amon kami nikan kung gabi

I: ay pag gabi sya piga amon

R: kun bulanon

I: ay talaga sabi nung mga gurang..su intirol kong pig unga.. bulanon ngayay kan piga amon... kina mga unong edad po kamu nikadto

R: nga edad na ako nikadtong diyes

I: pang darakulo n kadtong amon?

R: pang darakulo pang saraday pwede

I: ahhh sayn nio po piga amon kan?

R: idi sa natad.

I: sa natad. Pambabay panlalaki?

R: pambabay panlalaki

I:paryo?

R:oho paryo. Pambabay panlalaki.

I: su aram nio po kun sayn sya nagkikan?

R:inda di ko aram...

I:nakagisnan nio nalang sya?

R: oho,,nagimatan ko

I:uno po ang gamit sa amon na iloy iloy?

R: daman..syempre may uno kaman..may piga kwa an..piga utuban man..

I:base?

R: base.

I: base.Pira pong base?

R: usad..murunaan idto mag..

I: mag iloy?

R: mag iloy

I: ahhhh kina uno dapat pag naga amon kang iloy iloy,uno dapat, matibay ka dapat mag....?

R: magdalagan...

I: mag dalagan..maliksi?

R: maliksi..

I: uno ang natutudan,,maliksi mag... uno ang natutudan nikan akos sa iloy iloy? Uno ang na.. uno ang na..uno yan..uno ang nadedevelop ngayay sa akos?.. pag dalagan? Hahaha nagatibay mag dalagan.naga kusog ang tod?

R: naga kusog ang tod ta bilang exercise.

I: pawnu po sya piga amon.. ang iloy iloy dati? Grupo grupo po kan o uno?

R: grupo-grupo..

I: mga pira po ang kaintra?

R: halimbawa ngayay upat upat.oh upat man.

I: grupo ngayang duwang grupo, upat ngayang member?

R: oho...

I: kina pawnu po sya ngaya mag... pawnu ngaya mamuna ngaya su usad ngaya mag dalagan, su usad ngaya taya..panu po sya gigibo?

R: ay grupo grupo palan yan..grupo grupo kina kan usad taya.. halimbawa marakop ka.ika naman ang taya

I: hmmm su..diman sya team team ngaya.. group ngayang usad n group ngaya upat na member su usad na group man upat na member man? Kina usad sana ang taya?

R: usad.usad ang taya. Su pig amon namo nikan usad sana ang taya.

I: ahhh grupo kamu kina usad sana ang taya.. kina uno gigibo nung taya?

R: mga rakop ka nung mga iloy idto sa hahaha sa bato ..idto sa kwan,..

I: pag nakailoy?

R: su kami nikadto usad sana...

I: ahh araguwan base na kadto su sato..su saynra iloy iloy

R: usad sana

I: idi ngaya sap on na kadi ang base, su taya matura iyan?

R: oho..

I: kina su iba?

R: mga tarago man.

I: mga tarago.

R: kina babantayan ka sanang umali.. babantayan ka.halimbawa ngaya naga anap ka nung kwan, babantayan ka..mga iloy na kadto idto

I: kina kadtong mga nagatarago.pawnu mo sya ngaya ma.s ya ngaya sunod na mga taya..uno gigibon mo? kaypuan mo syang makaptan o kaipuan mo sya ma pong?

R: oho..

I: makaptan mo?

R: makaptan mo para sya naman su mga bantay idto sa base

I: pawnu pag may nakailoy, di mo sya pwede tayaon?

R: idi

I: su mga nagkawaratak sana?

R: oho su nawatak sana su rarakopon mo. amo sana kan.

I: pawnu pag halimbawa gabi na nag uruli na palan ngaya di naman nakikita, nag tarago na kina nag uruli na?

R: hahaha kami nikadto bibayaan na namo..hahaha

I: hahaha

R: ay pag da na naga turunga..ayy babayaan...hahaha

I: nagatarago na.... kina pawnu su pagpili nung taya? Naga...? Pawnu po su pag manuan nikadto?

R: nag kwan man bga nikadto,, nagparuron halimbawa piso....nikadto bingkong,,pigpaturon

ROSARIO YUSON – ILOY-ILOY (4:55mins-8:07mins)

INTERVIEWER (I): Kina ang sunod iloy iloy.

RESPONDENT(R): kwan kaan, burukudan.

I: burukudan kadi? Uno ang kwan nikadi may....

R: taraguan.

I: burukudan, taraguan sya?

R: mga daraga na naga aramon pa nikan. Kin gabi ngani kan piga amon. bulanon.

I: may uno sisay ang taya idi?

R: sad man sana.

I: pawnu pipili ang taya?

R: kwa, su uno na ngani su piga salo su bato, pag ika su nakasalo....

I: sa iloy iloy, da su ang puti taya ngaya...? Naga nguan kamu nikadto? Dati?

R: dati. amu na nguruan bato amu na kana ng taya

I: so bato ang gigamit ninyo?

R: kina mga burukudan na.mga bukudan na kina mga tarago kadto. Ata nikadto Nagkabaranog nikan sa auntie mo Ror. Ta Lawod n kaya uda pa naga uruli.cge pa su aramon sa baybay, kadtong may mo mely,sinra mga daraga na, kina dyong nga siriwik

I: daraga na pwede pang maglaro?

R: oho. Nikadto kaya su mga kwa buko mga arog wana. Wana mag uru aramon ang mga daraga piga ngiriritan.

I: sa baybayon ang amon?

R: sa baybayon

I: kina mga darakulo na talaga, mga daraga?

R: mga darakulo na, mga daraga na ang ngataraguan iyan kin sayn ka mga tago

I: kina usad sana ang uno sad sana ang...

R: sad sana kina mga ulit kaan. Pagauliton ka. Piga taya. Kun marakop ka

I: ika naman ang sunod?

R: ika naman ang taya

I: pawnu kun nakabase ka ngaya?

R: ngaya...ay ngaya natigbak. Amu бага nikadto su uso. Natigbas ngaya...

I: natigbas amo na kadto so?

R: amo na kadto so....pong! Ngaya. Narakop ta na ika!

I: kasanit nikadto ah..

R: bayna nikadtong tigbas ta sabi nikan katakot ngayang amon ta tigbas.

I: dapat matibay ka mag..... dalagan?

R: ko man ako matibay magdalagan..

I: di sus a iloy iloy..

R: aw oho tas araranian man sana kin sayn mga tago

I: matibay ka magtago. Diman kadto su pong! ngaya pong!

R: iba man.

I: dapat para mataya ka makaptan ka?

R: oo. Baana talaga da urueredad na amon na kaan

I: oo

R: ta maski mi naga darayo man nganing bagang mga akos, amok an amon. Ngaya tirigbasan ngaya kita. Amo kaan bastang tirigbasan, nagataraguan. Iriloy iloy

VICENTE IGLESIA – ILOY-ILOY (04:55mins-06:34mins)

INTERVIEWER (I): Nia kadi Pay Titi na iloy iloy? Pawnu ninyo kadi inamon?

RESPONDENT(R): burukudan kaan

I:oo, uno kadi team man ngaya?

R: aho,,grupo grupo kina naga aguwan base

I: ahh, usad sana ang base?

R: duwa

I: ay, 2 base sa iloy iloy?

R: 2.. base ngani..

I: buko ang iloy iloy usad sana ang base?

R: ay ang iloy iloy usad man sana,, kina usad kan taya..kina mga lima unom pito kan naga tago..kina ang primerong marakop amo naman ang taya

I: ahhhh su naga pikit.. naga pirong

R: magbilang ka ngayang tolo lima nakatago na kayo..pag sabing amo na ngaya, mga anap kana.. kina kon iyan man sana sa gilid nagatago..makailoy na kadto

I: oho

R: kina su mararakop nung taya, amo na kadto naman ang mga taya..

I: pawnu kun makabase ngaya.. may narako ngaya kina may nakabase?

R: daman na kadto.. sun aka base, diman kadto matataya

I: su narakop mo?

R: su narakop mo taya..

I: ahhh amo kadto ang iloy iloy... nia unong oras ninyo kadto piga amon?

R: Gabi

I: gabi talaga sya?

R: aho

I: amoo.. pag buas?

R: sa scuelan

I: ahhh mga unong mga edad nikan naga amon?

R: magpon 7 to 12..ohhh

I: ahhhhh

PALTOK

ANANIAS PILANTIC – paltok

INTERVIEWER (I): so ang paltok pay nani aram mo kun sayn kadi nag gikan?

RESPONDENT(R): di

I: di. nung akos kapa, nung nagamon ka nikadi nagimatan mo na sya?

R: oho, nagaparaltokan ngani kami, sumbiling wan nikan, nyan

I: mga unong tawn kadto pay nani, or dekada ngaya?

R: mga bastang mga pang edad ko nikadto mga kwa pa sana kami mga wan nikan 9 yrs old

I: ahh, sayn kamu nga amon nikadto?

R: sa maonon

I: sa natad ngaya, sa manuyog?

R: oho.maski sayn paburukod bukod, patarago tago sa may noyog, arog nikan oh sa mga likod baloy.

Nagaparaltokan ngani

I: ompo. Kina uno kadi amon na pang babay o pang lalaki?

R: arin?

I: kan paltok

R: pan lalaki

I: kina, mga unong pinakatamang edad nikan pag amon paltok?

R: mga otso anyos, katorse pwede pa

I: kina, tuwing kelan nyo nilalaro ang paltok, ngaya araw araw...linggo linggo....

R: kin nabubuyo ang mga akos nikan, urualdow kami

I: depende

R: depende pag uda na sa uso tapos na

I: mga unong oras? Ngaya sa usad na aldow ngaya, mga unong oras kamo naga amon ngaya? Buas ngaya, apon...

R: wan nikan papakawn sa mudto

I: kina, pag retira sa klase?

R: ah di nguna

I: dipa

R: dipa

I: basta papakawn ngaya sa mudto?

R: nyan, gang apon, kina pagkabuas

I: uno ang pigagamit nyong materyales sa pag paltok?

R: papel

I: kina

R: bakawan, nyan su bunga бага nung bakawan

I: ompo

R: o amu nakan

I: kina su paltok? Uno kadto su saringsing?

R: su saringsing,nung botong. su saringsing nung botong

I: saringsing

R: uno kadto su pigapaltok?

I: bula pang sulsog.

R: sa saringsing mga pirang met, mga pirang feet?

I: mga 2 rangaw o alaba na ngani

R: mga 1 feet?

I: oo

R: kina amo man su paryo nung bula man?

I: oo

R: kina, pawnu ninyo piga amon ang paltok

I: lilimi su papel kina luluntukan kina susulsugon

R: kina uno ngaya kan, turu team man ngaya kamo? O duwa sana kamong mga amon?

I: dakol, onong team, kin pira kamo, kin sampulo kamu pwede. Sagkod Wana baga burukod bukod. o Kin taga capulac baga, taga capulac man. Naga burukodan baga iyan sa tinampo min su taga maonon.

Burukod bukod man kina dudulag man su usad..arog nikan

R: ahh

I: ga su naga buro baradilan man baga

PRIMA BALBIN – PALTOK (01sec-03:20)

INTERVIEWER (I): May, su amon ninyo dati...su paltok

RESPONDENT(R): Paltok! Siklot!

I: su paltok munay.. aram mo kun kano sya nag pon.. sayn sya gikan?

R: lingaw ko na kadto ta gurang na

I: pero...

R: ali man sana samo na paryo mga akos..

I: nakgina nio na..a

R: paura arog arog nung mga akos

I: nakagimatan?

R: nagimatan..

I: oo, mga unong .. nung naga amon ka ...mga unong edad ninyo nikadto May Prima tabi?

R:mga kwa na gaud ako,mga otso anyos

I: 8 yrs old.. sayn nio kadto piga amon na paltok?

R: sa Capulak.. baradil badilan kami nikadtong mga akos ta idto su baloy nu ama ko

I: kina sa natad sana ngaya?

R: sa natad sana ne..

I: uno talaga kadi May Prima. Amon na pang babay o panlalaki?

R: Panlalaki kan pero naga intra kami na mga babay.

I: pero panlalaki talaga?

R: panlalaki talaga kaan

I: kina kano no sya piga amon ngaya?

R: gabi,.. aldow... bastang uda na kami trabaho..amo na kaan.naga aramon ng paraltohan..

I: kina uno ang gamit sa paltok..

R: oooooong ayo baga neng botong..

I:ompo

R: dispues ayong bula na piga gibong boru bayoneta.. kina piga balan man namong burak nung asin asin. Kin minsan papel..

I:burak nung asin asin?

R: oho ne..

I: dati?

R: oho.. so saraday man na gumang botong...asin asin...kun su dakulo man..papel na ang pambala..

I: kian uno sya so botong gawnu say kadakulo, kalaba?

R: mga guan nikan kalaba ne oh..kina guan man nikan kadakulo..

I: mga usad na ruler ngaya?

R:oho pwede..

I: kina syan nio sya nauko? Sa manuyog?

R: su botong?

I:ompo

R: amo..kin minsan sa gilid sulong..iyan sa pon nikan may mga tanom botong.nagpanguruko kami nikan saringsing... gigibo namong paltok

I:ompo..kina dapat matibay ka mag target?

R: minsan nakatatarget man..kin minsan ngani kan natarget ko naga bura.ta nakakasanit

I: hahaha

R: lalo su asin asin na bala gaya..nagabura

I: pawnu sya..pawnu ang pag amon nikan?

R: nagburukod bukudan man kami..kin kwan diman naga ula..

I: oho.. kina su mga kaintra kun sisay sana gaya na gusto..basta may paltok...

R: aho..kin sisay muya. Gaya mga lima man kami mga iribayba..sa luyo man paryo lima

I: oho

R: nag gurugeyera man gaya naga puruparaltukan man

I: uno sya,,nung inamun nyo sya may Hapon na idi ? tapos na? nakali na?

R: nakaali na gaud..nakaali na tapos na

I: hmmm amo

R: trenta nueve ako namundag..

I: 1942 ang Hapon ah...

R: amo uloy.. idi gaud sato uda man..

I: ahh daman.

VICENTE IGLESIA –Paltok (01sec-02:40mins)

INTERVIEWER (I): Kadi Pay Titi na paltok, aram ninyo kun sayn kadi gikan?

RESPONDENT(R): an?

I: an paltok?

R: sayn?

I: naggikan? Kading paltok?

R: diman

I: naka gimatan mo na kan?

R: nakagimatan na sana

I: kina unong edad kamo nag amon

R: siguro mga 8 yrs

I: kina sayn kamo nikadi naga uno?

R: iyan sa baybayon

I: uno kadi amon na panlalaki o pambabay?

R: panlalaki

I: panlalaki lang. kina uru aldow kamo nikadi nga amon?

R: diman.

I: diman? Depende lang...

R: gabi

I: gab....i kina pag uno pag retera gaya didan??

R: aho.. pag sa scuelan diman kami naga amon nikan

I: pagluwas.ruluasan .pag retera... kina, ang gamit sa amon? Su gamit sa paltok

R: saringsing, papel,bungang kapayas.

I: papel o bakawan. Kina uno pa po su pang kwan nikan

R: ...bula

I: bayoneta?

R: aho

I: kina, idi man sana kadto magkauruko sa Maonon noh su mga materyales?

R: aho...

I: kina dapat pag naga paltok, matibay ka magtarget?

R: diman....

I: tarargetan man ang paltok?

R: aho.... Kin gaya bakawan, kin gaya naga uno kadi, naga ..kin gusto mong ralaban nagagamit bakawan. Naga ralaban kan

I: pawnu sya piga amon gaya? Team team gaya kamo?

R: aho..

I: paraltukan?

R: purok purok..

I: puro gaya 1 kina puro man idi

R: puro man idto puro man idi, laban laban kan..pero aramon sana yan

I: pero amon amon lang..diman naga araway away gaya? Amo..

R: amo

I: parang badil badilan sya.. ibig sabyon kun 1966 kamo, tapos na su liberation

R: oo, tapos na su liberation

I: tapos na

R: su liberation tapos na ta 1945.....

POBLEO QUIPE PALTOK

Part II: Structured Interview for the game PALTOK

Magandang umaga/hapon po. Ako si _____ ang mag-iinterbyu sa inyo para mangalap ng impormasyon para sa mga tradisyunal na laro ng Brgy. Maonon. Kayo ba ay sumasang-ayon na mainterbyu at maging kabahagi ng pag aaral na ito?

Ano ang pangalan niyo?: _____

Okay na po ba na simulan na natin ang interbyu?

3. Describe and document the traditional games of Maonon Ligao City in terms of the following:

A. Title, nature and origin of the games

1. Saan nagmula ang larong _____?

DATI PA YAN NAGISNAN KO NA YAN, paltok NA YAN, PANAHOON PA NG HAPON

2. Kelan kayo nagsimulang maglaro ng _____?

ELEMENTARY AKO

3. Mga anong taon/dekada po kaya?

MGA 1942

4. Ilang taon kayo nagsimulang maglaro ng _____?

MGA 4 O 5YRS OLD NA KO

5. Saan niyo nilalaro ang _____?

SA MAY DAGAT,DAAN, SA BAKURAN

6. Maaari niyo bang ilarawan ang lugar na pinagdarausan ng inyong laro?

7. Ito ba ay larong panlalaki o pambabae? bakit?

PWEDE PANLALAKI

8. Ano ba ng pinakatamang edad ng paglalaro ng _____?

9. Tuwing kelan niyo nilalaro ang _____?

____ araw-araw _____ lingo-linggo

____ buwan-buwan _____ taon taon

NAG HAHABOLAN KAMI,BASTA NAGLALARO, MINASAN MAY ARAW MINSAN WALA

10. Gaano kadalas kayong naglalaro?

____ araw-araw _____ lingo-linggo _____ buwan-buwan

11. Anong oras sa loob ng isang araw ninyo nilalaro ang _____?

____ 7:00am - 12:00nn _____ 1:00pm – 4:00pm

____ 12:00nn – 1:00pm _____ 4:00pm – 6:00pm

PAG HAPON, LALO PAG GABI PAG MAY BUWAN

B. Materials used

11. Anong kagamitan ang ginagamit niyo sa larong _____?

- 9" SARINGSING (SMALL BRANCHES OF KAWAYAN)
- BAYONET GAWA SA BAMBOO STRIPS SAME SIZE NG SARINGSING OR SMALL BAMBOO BRANCHES
- BAKAWAN PARA SA BALA O PELLETS, KUNG WALANG BAKAWAN, BASANG PAPEL

12. Maaari niyo bang ilarawan ang nasabing gamit sa laro?

13. Saan niyo nakukuha ang materyales para sa laro?
 14. Dito lang ba makukuha sa Brgy. niyo?
 15. Kung walang makuhang katulad na materyales, ano ba ang maaring ipalit dito?
- C. Game skills
7. Mayroon bang pansimulang kasanayan para sa paglalaro ng _____?
WALA NAMAN, MINSAN NAKAKATAMA, MINSAN HINDI
 8. Ano ang kasanayan na maaring makuha ng mga naglalaro ng _____?
 9. Anu-ano ba ang indikasyon na ang partikular na kasanayan ay napapaunlad ng larong _____?
- D. Rules and procedures
11. Paano ninyo isasalarawan ang larong _____?
GRUPO GRUPO NG MGA BATA ,GRUPO NG BATA GALING SA DULO NG BARANGAY AT GRUPO NG MGA BATA NA TAGA CENTRO NG BARANGAY. NAG LALABAN LABAN SILA GAMIT ANG PALTOK
 12. Paano nilalaro ang larong _____?
 13. Paano ang pagpili ng mga manlalaro?
KAHIT SINO
 14. Paano ang pagpili ng unang maglalaro?
 15. Paano ang pagpili ng magiging taya?)
- E. Values of the game
3. Ano ang mahahalagang kaasalan na maaring makuha sa larong ____?

PARARYAAN PATAWAN

ANANIAS PILANTIC-PARARYAAN PATAWAN (5:27min)

R: nia su ano pararyaan patawan?

I: su mamuna makaabot sa oo lawod kina su muna pagilid naman.. oh

R: ohhhh

I: may patawan botong, noyog.. ohhh

R: sa pararyaan patawan, pwede sya botong.....

I: noyog na uda log, kawy. Duwang noyog na pigakatin ibibutang idi sa tuyan

R: ohhh

I: wan nikan,ta nikadto uda paman styrofom

R: kina ang pwede nyo ipalit kun uda ngaya ang patawan na arog nikadto pwede ang styro?

I: wana na sana man бага kan mga uru styrofom n kan

R: dapat matibay ka maglangoy?

I: oo

R: uno ang matudan nyo kun ngapara amon kamong uno barakayan ngaya pararyaan ngaya sa dagat ngayang patawan? Matod ka maglangoy?

I: oo, iyan ka makatod na maglangoy, na magbuso

R: pawnu kadto ngaya, mga uruko kamong noyog ngaya, noyog kamu intiro?

I: diman, depende man, halimbawa patawan mo noyog saynra kawy, wan nikadtong anadgong, ngaya saymo botong, oh manlayn layn man

R: kina magpon kadto sa ubas o magpon sa munan?

I: magpon idi na darawn mo kina palawod na kan

R: sa gilid munay?

I: oho sa gilid nguna

R: ahhh

PAQUITO DE LUNA – PARARYAAN PATAWAN SA DAGAT (17:04mins-21:11mins)

INTERVIEWER (I): pararyaan niyog sa dagat..last na kadi

RESPONDENT(R): pigakabayuan... patawan na da log

I: patawan... sayn...saan sya nagsimula?

R: di nyo aram...ahhhhh nalingwan ko na...

I: mga unong taon..mga....

R: kwan man sanang amon kan...pang..pang baguan..ta kwan kin uno maisipan..ngaya uko kitang kwan mga su uda log n noyog..kina pararya parya

I: ahhh kina, pawnu sya piga pili..uno, maski sisay mga amon?

R: aho...dawa kwa gulpi kamo

I: pwede? basta may patawan ka..?

R: aho.. patawan na kadto..ali kamo sa lawod...

I: ahhh..

R:sakayan

I: kina su gigibo ninyo, parayaan?

R: aho.mga ralangoy..gigibo kadtong patawan..

I: duwa dapat na noyog?

R: duwang noyog

I: ahhh so sa dapat sya..amon sya sa dagat.. pambabay o panlalaki?

R: pambabay panlalaki

I: tuwing kelan niyo nilalaro ang ano, niyog sa dagat? Parayaan niyog sa dagat?

R: kin nagkairisip.pag naga ririgos. Pag nakaririgos sa dagat..

I: ahhh

R: lalo na gaya kin may naga pusta

I: ahhhhh kina ang kagamitan non

R: noyog..sibid..ta idto kamo mga sakay..

I: ahh galing sa ano...galing sya sa laot?

R: aho...kina pagilid

I: ahhh oki... ayan.. kadi pay quito, kaun idi parang uno sya.

R: tara uno na kan

I: kaun sya idi pay quito letter.. sisabi idi saymo.... Ako ay bulontaryong sumang-ayon na itala ang interbyu gamit ang video/audio recorder sa interbyung isinagawa ni Perla D. Yuson, isang guro sa University of the Philippines Rural High School, para sa kanyang Masteral Thesis sa Philippine Normal University, Taft Manila. Naiintindihan ko na ang mga nakalap na inpormasyon ay gagamitin para sa pag-aaral at pagpreserba ng mga tradisyunal na laro ng Brgy. Maanon, Ligao City. Yon.. tas lalagdaan nyo sya...

R: sad man sana?

I: sad man sana.. thank you! Tawan ta ika token ko saymo... thank you so much!

PRIMA BALBIN – PAPARYAAN PATAWAN SA DAGAT (05:41mins-)

INTERVIEWER (I): nia kading kwan May Prima.. Parayaan ngayang plantsa sa Dagat..

RESPONDENT(R): Sa dagat amo.. parayaan naga kwa ako..pero sa planta di ako.. sa dagat..nag giribo kaming patawan

I: hmmmm oo

R: mag tolong noyog na uda log, piga paga takod namo.kina parayaan parangop idto sa... idto бага samo kayon mga naubasan..

I:ompo

R: kin taob tubig na kadto.tubig na kadto..

I: ompo

R: idto kami nagataraparayaan

I: hmmm

R: kin minsan uda sana.. bara bara sana wan nikan oh

I: oo. Pero kadtong oong kwan.. parayaan kwan...uno kadi. Uno ngaran...

R: noyog.. duwa kan na katibo..ibutang mo idi sa may dodo mo. parang nakasangkal..arog nikadto.

I: amo....? Duwang katibo..

R: naglaban ako nikan idto nag amon kami nikan idto

I: uda log..

R: ta kun su may log. Talnod gaud..

I: ompo,, su kwan pararyaan lantsa sa lawod

R: sa lawod...na abot man ang mga ubas

I: ahhh

R: ta kan capulac бага naubsan бага kin kwan

I: ompo...

OSCAR AQUINO

Part II: Structured Interview for the game PARARYAAN PLANTSA SA DAGAT.

Magandang umaga/hapon po. Ako si _____ ang mag-iinterbyu sa inyo para mangalap ng impormasyon para sa mga tradisyunal na laro ng Brgy. Maonon. Kayo ba ay sumasang-ayon na mainterbyu at maging kabahagi ng pag aaral na ito?

Ano ang pangalan niyo?: _____

Okay na po ba na simulan na natin ang interbyu?

1. Describe and document the traditional games of Maonon Ligao City in terms of the following:

A. Title, nature and origin of the games

1. Saan nagmula ang larong _____?

ANG PATAWAN O PATAW, SARILING KAISIPAN LANG NG MGA BATA DATI, INABUTAN NA NAMIN YAN NUNG DATI PANG MGA PANAHON NAMANA LANG NAMIN

2. Kelan kayo nagsimulang maglaro ng _____?

PAG MARUNONG NG MAGLANGOY

3. Mga anong taon/dekada po kaya?

4. Ilang taon kayo nagsimulang maglaro ng _____?

MGA 7 NA TAON

5. Saan niyo nilalaro ang _____?

SA DAGAT, PWEDE RIN SA ILOG BASTA MALALIM

6. Maaari niyo bang ilarawan ang lugar na pinagdarausan ng inyong laro?

7. Ito ba ay larong panlalaki o pambabae? bakit?

PWEDE PANLALAKI PWEDE RING PAMBABAE

8. Ano ba ng pinakatamang edad ng paglalaro ng _____?

MGA 12 TAON NA PARA MARUNONG NG LUMANGOY

9. Tuwing kelan niyo nilalaro ang _____?

____ araw-araw _____ lingo-linggo

____ buwan-buwan _____ taon taon

MASKI ARAW ARAW, PWEDE NGA UMAGA AT HAPON

10. Gaano kadalas kayong naglalaro?

____ araw-araw _____ lingo-linggo _____ buwan-buwan

ARAW ARAW

11. Anong oras sa loob ng isang araw ninyo nilalaro ang _____?

____ 7:00am - 12:00nn _____ 1:00pm – 4:00pm

____ 12:00nn – 1:00pm _____ 4:00pm – 6:00pm

MGA 7 AM O MGA 5PM

PAG UMAGA SYEMPRE

B. Materials used

16. Anong kagamitan ang ginagamit niyo sa larong _____?

ANG PATAWAN O PATAW, ANG GINAGAMIT KAHIT ANU, PWEDE ANG 2 NIYOG NA PINAGDIKIT, UNG PLANTSA O KAWAYAN

17. Maaari niyo bang ilarawan ang nasabing gamit sa laro?

PLANTSA, UNG GINAGAMIT SA BANGKA. MGA 9 FT

KAWAYAN, DAPAT UNG MALAKI

NIYOG, DAPAT 2 NIYOG

18. Saan niyo nakukuha ang materyales para sa laro?

SA NIYOG AT SA KAWAYAN SA KAHUY, MGA WALANG LAMAN NA NIYOG ANG GINAGAMIT

19. *Dito lang ba makukuha sa Brgy. niyo?*
DITO SA MAONON
 20. *Kung walang makuhang katulad na materyales, ano ba ang maaring ipalit dito?*
PWEDE STYRO, PWEDE PLASTIC, GALLON
- C. Game skills
10. *Mayroon bang pansimulang kasanayan para sa paglalaro ng _____?*
MABILIS LUMANGOY, MARUNONG LUMANGOY
 11. *Ano ang kasanayan na maaring makuha ng mga naglalaro ng _____?*
PAMPALAKAS NG KATAWAN NG MGA BATA. NATUTUTU LUMANGOY, KASI GUMAGAMIT MUNA NG PATAWAN ANG MGA DI PA MARUNONG LUMANGOY HANGGANG DI NA GAGAMIT NG PATAWAN PAG MARUNONG NA
 12. *Anu-ano ba ang indikasyon na ang partikular na kasanayan ay napapaunlad ng larong _____?*
- D. Rules and procedures
16. *Paano ninyo isasalarawan ang larong _____?*
PAUNAHAN
 17. *Paano nilalaro ang larong _____?*
 18. *Paano ang pagpili ng mga manlalaro?*
PIPILIIN ANG MAGALING MAGLARO
 19. *Paano ang pagpili ng unang maglalaro?*
 20. *Paano ang pagpili ng magiging taya?*
WALANG TAYA
- E. Values of the game
4. *Ano ang mahahalagang kaasalan na maaring makuha sa larong ____?*
LARO LANG, RECREATION

Salamat po nang marami sa inyong oras para sagutan ang aking mga katanungan. Umasa kayo na ito ay gagamitin lamang sa pag-aaral ng mga tradisyunal na laro ng inyong Brgy. Sakali man na may mga hindi malinaw na bahagi sa interbyu, kayo po ba ay sumasang-ayon sa isa pang interbyu para sa paglilinaw ng mga detalye?Paki lagdaan lamang po ang kasunduan sa ibaba.

Perla D. Yuson
Researcher

PUNGAN SA CASCO

ELSEY BUENAVENTE – PUNGAN SA CASCO (08:00mins-10:35mins)

INTERVIEWER (I): *Su pungan sa casco?*

RESPONDENT (R): *ahhh kadto*

I: *uno po, sayn kadto piga amon?*

R: *sa dagat*

I: *kina, unong amon kadto pang babay panlalaki?*

R: *pambabay panlalaki*

I: *pareho*

R: *ta kin may nga ririgos man na lalaki syempre naga sarabay man. ahahaha*

I: *unong oras kan nay pig amon?*

R: *pagka buas o ahon*

I: *pag ka buas o apon na..*

R: *aho*

I: *kina pag uru aldow ngaya?*

R: *diman.. diman urualdow.*

I: *diman.. kina ang gamit iyan...? Pungan sa casco? Casco?*

R: *aho.. casco*

I: *sibid ngaya?*

R: *sibid*

I: kina, pawnu sya piga amon? Ang pungan sa casco? Mga pira ang kaintra
 R: kung minsan dakul man ang nag intra mga upat lima na maga aramon
 I: pawnu mo masabi na ika ngayang taya?
 R: may pigpa.. piga kurwa man kan namo.,su...halimbawa kwarta baga.
 I: ompo
 R: kin taw o agila
 I: ompo
 R: syempre kin mag agila, ngayang ika ngayang taya..pag taw kamo su mga durulag..
 I: omp... kina nay.. ang pungan sa casco.. iyan sya sa baybayon?
 R: oho
 I: pawnu sya piga amon? Pag Ngayang amo na ngayang ika na ngayang taya.. kina uno na ang sunod?
 R: naga tarago tago baga iyan sa irarum nikan dagat..hahaha
 I: sa irarum dagat? kina pag nakita ka?
 R: pag nakita ka syempre ika na ang ika na ang kwa naman mangrarakop
 I: ahhhh ompo... kina uno dapat pag maga amon ka pungan sa casco, dapat tataw ka maglangoy?
 R: oho syempre.. tataw ka mag langoy
 I: dapat tataw maglangoy.
 R: ta nganing idi ka tulos marakop..hahaha
 I: uno ang ma kwa,, dapat matibay ka mag pugol pag angos pag pungan?
 R: aho...

STEP NO/KIKI

ELSEY BUENAVENTE – STEP NO/KIKI (03:37mins-07:17mins)

INTERVIEWER (I): Uno po ang... step no aram nyo po kun sayn sya nag pon? Ang step no?
 RESPONDENT (R): nagimatan ko man kan..
 I: mga unong edad po kam o nga amon step no? hahaha
 R: hahaha siguro kadto mga grade 5 na ako
 I: mga grade 5.mga 1950's na kadi no?
 R: syempre sa natad man.
 I: sa natad.. may court ngayang o may kurit man?
 R: may kurit man sana kan...
 I: uno po su style nung kurit?
 R: nia kan style nikan wan nikan (drawing) ga drawing ka iyan
 I: kina po
 R: kukuritan mo kan pa nguan, 3 kurit..
 I: wan nikan?
 R: kina kukrusan mo idi sa butnga...
 I: kukrusan sa butnga?...
 R: amo kan..mga step no kana ..kina kin maka tapos ka iyan mga baloy kana..
 I: uhmmmm pero ang muna nikadi su mga kiki?
 R: aho mga kiki ka ngani.. kina kin maubos mo na kadto ma kwa an..mga baloy kana kin ma perfect mo na kaan
 I: step no na?
 R: aho
 I: kina nga amon kamo nikadto pag uda ngayang gibo? Aho uno kadi amon na pang babay pang lalaki?
 R: pang babay man..
 I: mga unong oras po? hahaha
 R: paryo man kan
 I: mga 1 ngayang Pm?
 R: uho
 I: pag gabi diman kamo nikadi naga amon?
 R: idi

I: uda man ibang gamit sa amon na kadi? Uno ang ibang gamit idi bato man sana?

R: bato man sana.

I: bato.. kina su kurit? Su court?

R: su court.

I: ayan,, pag maga amon kiki, uno daw matibay ka dapat magkiki?

R: syempre ta kin di ka tataw pirmi ka out..

I: ompo..pawnu na a out? Pawnu na a out ngaya?

R: pag mga kiki ka su bato mom aka kurit, out kana..

I: pawnu mo masabi na ika ngaya munang mga amon?

R: mga maranuan man kamo nikan

I: mga mano

R: aho..su mano amo ang mamuna mga amon

I: su wan kan nikan oh.. su arani sa

R: aho su arani sa manuan amo ang mamuna..

I: pawnu masabi na gana kana ngaya sa kiki?

R: su kwan ngani pag ma perfect mo man kadto ika kan gana.

I: kin madakul mo nang baloy.?

R: mambabaloy ka idto.. makabaloy ka, ika pa utro,, ooh ika ang mga baloy pa..hahaha

I: hahaha kadakul man baloy

R: hahaha di ka idto ma out sa mga kurit na kadto..pirmi mo ma perfect su pag kiki mo, maubosan mo kadtong mabaluyan, ika ang gana.. di na sinra maka kiki

I: di na sinra maka kiki?

R: di na sinra maka kiki.. matalo na sinra

I: ahhh

NENITA CERVANTES KIKI/STEP NO

Part II: Structured Interview for the game KIKI/STEP NO

Magandang umaga/hapon po. Ako si _____ ang mag-iinterbyu sa inyo para mangalap ng impormasyon para sa mga tradisyunal na laro ng Brgy. Maonon. Kayo ba ay sumasang-ayon na mainterbyu at maging kabahagi ng pag aaral na ito?

Ano ang pangalan niyo?: _____

Okay na po ba na simulan na natin ang interbyu?

1. Describe and document the traditional games of Maonon Ligao City in terms of the following:

A. Title, nature and origin of the games

1. Saan nagmula ang larong _____?

DATI PA YAN NAGISNAN KO NA YAN

2. Kelan kayo nagsimulang maglaro ng _____?

ELEMENTARY AKO

3. Mga anong taon/dekada po kaya?

4. Ilang taon kayo nagsimulang maglaro ng _____?

MGA 8 O 10 YRS OLD NA KO

5. Saan niyo nilalaro ang _____?

SA DAAN, SA BAKURAN

6. Maaari niyo bang ilarawan ang lugar na pinagdarausan ng inyong laro?

MALUWANG AT MALINIS

7. Ito ba ay larong panlalaki o pambabae? bakit?

PWEDE PANLALAKI PWEDE RING PAMBABAE

8. Ano ba ng pinakatamang edad ng paglalaro ng _____?

MGA 8 YRS OLD MGA 9 TAON

9. Tuwing kelan niyo nilalaro ang _____?

___ araw-araw ___ lingo-linggo

___ buwan-buwan ___ taon taon

NAKAKAPAGLARO PAG HINDI NAUUTUSAN NG MAGULANG

10. Gaano kadalas kayong naglalaro?

___ araw-araw ___ lingo-linggo ___ buwan-buwan

11. Anong oras sa loob ng isang araw ninyo nilalaro ang ____?
 ____ 7:00am - 12:00nn ____ 1:00pm – 4:00pm
 ____ 12:00nn – 1:00pm ____ 4:00pm – 6:00pm
 UMAGA O HAPON NAGLALARO
 PAG WALA NG TRABAHO,

B. Materials used

21. Anong kagamitan ang ginagamit niyo sa larong ____?
 MAY COURT NA KWADRADO NA NAHAHATI SA GITNA KAYA BALE 8
 SQUARES.
 BATO NA PAMATO
22. Maaari niyo bang ilarawan ang nasabing gamit sa laro?
 23. Saan niyo nakukuha ang materyales para sa laro?
 24. Dito lang ba makukuha sa Brgy. niyo?
 25. Kung walang makuhang katulad na materyales, ano ba ang maaring ipalit dito?

C. Game skills

13. Mayroon bang pansimulang kasanayan para sa paglalaro ng ____?
 DAPAT MAGALING KA MAG BALANCE
14. Ano ang kasanayan na maaring makuha ng mga naglalaro ng ____?
 15. Anu-ano ba ang indikasyon na ang partikular na kasanayan ay napapaunlad ng
 larong ____?

D. Rules and procedures

21. Paano ninyo isasalarawan ang larong ____?
 MGA KIKI O SUDSUDON YONG BATO PARA MALIPAT SA KABILANG
 SQUARES NA HINDI NATATAYA
22. Paano nilalaro ang larong ____?
 23. Paano ang pagpili ng mga manlalaro?
 KAHIT SINO PWEDE, MAPA BABAE O LALAKI
24. Paano ang pagpili ng unang maglalaro?
 25. Paano ang pagpili ng magiging taya?)
 PAG NATALO SA MANUHAN YUN ANG TAYA

E. Values of the game

5. Ano ang mahahalagang kaasalan na maaring makuha sa larong ____?
 AMON

PERLA DE LUNA YUSON

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 Los Baños

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**PERSONAL INFORMATION**

Date of Birth	November 15, 1986
Place of Birth	Maonon, Ligao City
Civil Status:	Single
Citizenship:	Filipino
Height:	5'1"
Religion:	Roman Catholic
Profession:	Professional Teacher

EDUCATIONAL ATTAINMENT:

2009-PRESENT	<u>Master of Arts in Education with Specialization in Physical Education</u> PHILIPPINE NORMAL UNIVERSITY Taft Avenue, Manila
2004-2008	<u>Bachelor of Physical Education (BPE)</u> BICOL UNIVERSITY INSTITUTE OF PHYSICAL EDUCATION SPORTS AND RECREATION (BUIPESR) Daraga, Albay
2000-2004	<u>Secondary</u> ANTIPOLO NATIONAL HIGH SCHOOL Antipolo City

TRAININGS, SEMINARS AND WORKSHOPS ATTENDED:

04/ 08-11/ 2014	Support Staff, Council-wide Summer Advancement Camp (PLTC/CLTC) and Board of Review BSP Camp, Brgy. Anibong, Pagsanjan, Laguna
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10/ 18-20/ 2013	Support Staff, Basic Training Course for Troop Leaders Southville Elementary School, City of Cabuyao, Laguna
10/ 20-21/ 2013	Trainor, Swimming Clinic for Eagle Scout Candidate Baker Pool, UPLB
07/06-07/2013	Staff, Council Wide Survival Camp Tree Planting & Water Safety Participant, 34 th Annual Scientific Meeting (Philippine Water 2050) NAST Seminar Manila Hotel, Pasay
2/1-3/2013	Staff at the Council-wide Patrol and Crew Leaders Training Course (Bucal Central School, Calamba Laguna)
1/19-20/2013	Staff at Fr. Angelico Lipani 2013 BSP/GSP Backyard Camping
11/28/-12/2/2012	2nd Southern Luzon Regional Scout Jamborette APR Camp Maria Makiling, Los Banos Laguna
10/5-7/2012	Staff at the Council-wide Patrol and Crew Leaders Training Course (Pakil Central School, Pakil Laguna)
8/17-19/2012	Staff at the Council-wide Basic Training Course for Unit Leaders (Nagcarlan, Laguna)
4/18-20/2012	Staff at the Council-wide Patrol and Crew Leaders Training Course (Pagsanjan Laguna)
4/8-15/2012	Participant at Advance Training Course for Troop Leaders APR Camp maria Makiling, Los Banos Laguna)
02/27-29/2012	2nd Teachers National Conference-Workshop on Theatre Education Association of Rhetoric & Theater Educators (ARTE) of the Phils, Inc Legaspi City Philippines

11/25-27/2011	Outdoor Training Course for Troop Leader GSP Camp Maria Makiling, Los Banos Laguna
09/20/2010	Physical Education Power (PEP): Lifetime Fitness Philippine Normal University Taft, Manila
09/18/2010	Physical Education Power (PEP): Steps into aero Gymnastics Philippine Normal University Taft, Manila
09/8/2010	Physical Education Power (PEP): Heart of Dancing: Contemporary Dance Philippine Normal University Taft, Manila
09/11/2010	Physical Education Power (PEP): feel the Beat Rhythmic Activities & Modern Dance Philippine Normal University Taft, Manila
06/1-5/2009	61 st Seminar Workshop on College Teaching Abelardo Samonte hall, Administration Building UPLB Philippine Normal University Taft, Manila
09/19-21/2008	Basic Training Course for Boy Scouts Casa Del Niño Montessori School

Organizer/Facilitator in:

UPRHS Teacher Seminar/Workshop Series
"Enriching Teaching and Learning: Some Best Practices"
(January 2011)

UPCAT Regional Examiner 2014 (Maasin Leyte)

UPCAT Regional Examiner 2013 (Nueva Vizcaya University)

UPCAT Proctor 2012 (UPLB)

UPRHS Camping BSP & GSP 2009
@ UPRHS Campus and Forest Club

UPRHS Camping BSP & GSP 2010
UPRHS Campus and BSP Camp Maria Makiling Los Banos Laguna

UPRHS Camping BSP & GSP 2011
@ BSP Camp, Brgy. Anibong, Pagsanjan Laguna

UPRHS 1st Summer Dance Clinic
May 23-27, 2011 @ UPRHS JSLS Gym

Coach/Player, Palarong UPLB Swimming team (2009-2012)

Coach/Player, UPLB-IRRI Dual Meet (2009-2012)

BARACAS Youth Camp Coordinator (2009, 2010, 2011)

COMMITTEE WORKS

COLLEGE:

Member, Socials Committee (A.Y. 2012-2013)
Member, CAS Sports Committee (A.Y. 2009-2010)
Member, Socials Committee (A.Y. 2014-2015)

Department/Unit (UPRHS)

Chair, UPRHS Socials Com
Member, Student Welfare
Adviser, Filipiniana Dance Troupe
Coach, UPRHS Swimming Team
Coach, Bay District swimming Team (unit meet)
Coach, Unit II Swimming Team Women Division (provincial meet)
Unit Leader/ Adviser, UPRHS Boy Scout Club
Member, GUNMA Student Exchange Program
Member, Waste management Com
Production Manager, Dalayday: Ani ng Sining

WORKING EXPERIENCES;

2008-Present
INSTRUCTOR III
UP RURAL HIGH SCHOOL
Paciano Rizal, Bay Laguna

AFFILIATIONS:

2008-Present	ADULT LEADER, Wood badge 2 beads Holder, Boy Scout of the Philippines
2008-2011	CHAIRPERSON BARACAS YOUTH CAMP Society of Our Lady of the Most Holy Trinity (SOLT)
2009-Present	Member Master of Arts in Education with specialization in Physical Education Organization (MAPEO, Philippine Normal University, Taft Manila)