

DALLOT AS A LIBERATORY CULTURAL AND PEDAGOGICAL PRACTICE

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Dedication

For the progenies of my people, this is for you. Be curious about our culture; our existence depends on your willingness to move our people forward and reclaim what is our birthright. I ask you to continue fighting, restoring, practicing, and valuing the *Ilokano* culture.

Acknowledgments

To the Father above who has given me everything I needed to accomplish everything I have achieved. Thank you for allowing me to do the work that I do.

To my ancestors, whose journeys allowed them to settle in the *Amianan* of Luzon, the Ilocos, the land where my *kadkadau* still resides, where my grandfather and those who came before him sang, chanted, and performed the *dallot*. Thank you for practicing our indigenous ways despite colonization.

To the land of the Native Hawaiians, Hawai‘i, O‘ahu, Kalihi, also known as Kali‘ili‘ilaumea, I learned that the journey back to the motherland is not only a physical journey but a journey to loosen the shackles of colonization through education, through consciousness, and academia. You nurtured me to see the experiences of Native Hawaiian people so that I could see in myself what I must do for the *Ilokano*.

To my father, Onofre Aquino, who taught me that our words are binding, our actions speak volumes, and that our culture and language should not and will not die. You gave me the will to speak my mind and fight for our people. The sacrifices you and mother made for my brother and me to seek better opportunities have provided me the landscape for this work.

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Abstract

This study aimed to understand *Dallot*, an indigenous epistemological art form, as a culturally sustaining and indigenous methodology and pedagogy that may be used within the classroom to impact Ilokano students to connect with their heritage identity and strengthen their greater sense of self and commitment to the community. Through narrative inquiry, this study examined the experiences and processes of dallot practitioners in the Philippines and diaspora. The findings in this study utilized descriptive and thematic coding to understand the art form, its practice, its methodology, and its pedagogy. Findings include the need for the revival of the art form, connections and community, the values of dallot, the importance of modeling, and the evolution of dallot through blending the practice with modern methodologies. Conclusions from the research provide insights into dallot's connection to Ilokano and Philippine identity, its importance to culturally relevant and indigenous education, Ilokano and Philippine consciousness, and the importance of its revival through the sharing of its liberatory methodology and practice.

Keywords: Filipino, Iloko, Ilokano, Educational Practice, Pedagogy, Methodology, Oral Literature, Verbal Arts, Pakasaritaan, Liberatory Education

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Chapter 1

Pangiyuna: Dallot Iti Biag Nga Ilokano

Introduction: Dallot in Ilokano Life

*A, ta daldallot duminidallang, A, ta daldallot dalidallang,*¹ is the refrain, a literary device with the mnemonic function to help the Ilokano people recall their stories. It allows the Ilokano to remember and bring forth the stories that inform the history of our people. I am a progeny of this culture, which has developed a distinct language, culture, and way of life in the *lukong*² of the Ilocos. I am an inheritor of the Ilokano culture, one of the distinct cultures of the Philippines. Today, Ilokano people are working towards upholding their unique identity, language, and culture within the cultural and political context of the Philippines.

Many Ilokanos leave their home country for better opportunities and life, but the choice has a price: the struggle to understand our identity and culture in the diaspora. Like countless other Ilokano families, my family left the Philippines for the same reasons, and since then, I have been on a journey to understand my culture and identity. That journey of understanding sustains and promotes the intangible aspects of Ilokano culture so that it can thrive in the diaspora.

Our orality as a people allows us to sustain our Ilokano culture in the present, wherever our families take root. Our oral culture enables us to maintain our way of life, identity, and existence despite the influences of colonialism, globalization, and modernity. However, the

¹ Defined in the *Kotemporaneo a Diksionario nga Ilokano-Ingles* as “1. Part of the opening and closing line of the dallot ritual song: ‘dalidallot dalidallang’ 2. The longer text is: ‘A ta dallot duminidallang, ragsak ni dallot, dalidallang’ 3. Cultural note: there is a variety of formulations of this opening and closing lines of the daldallot, and the words vary, but the constant is the celebration (which is usually a wedding.)” (Agcaoili, 2012).

² Defined in the *Kotemporaneo a Diksionario nga Ilokano-Ingles* as a theory posited by Aurelio Agcaoili. The definition states that “the *lukong* theory on the naming of the Ilocos based on the self-naming process involved in a toponym. 2. The theory that sits that the Ilocos was named after the ‘*lukong*’ or the depressed part of the a land, the depression marked by mountains on one side and the flattering of another side, usually leading to the seas, which is the geographic configuration of the Ilocos” (Agcaoili, 2012).

survival of our way of life is at a precarious juncture, as components of our intangible cultural heritage are changing, facing modification and codification. One such aspect of intangible culture is the dallot, an Ilokano storytelling style.

One afternoon, the summer before my first year of college, my family received a call from the Philippines telling us that Lolo Juan had passed. The last time I saw him, I was six, and I would never be able to see or speak to him again. The man who carried Ilokano cultural practices and knowledge was gone, and volumes of knowledge disappeared with him. I know him through childhood memories and the stories my father tells me of him.

My father sits in his chair, chatting with me in the wee hours of the morning as we drink coffee together. I asked, “How did Lolo Juan learned *dallot*?” He sat in his chair and said, “*Ni Lolom ket ammona ti agdallot sakbay nga nagasawa isuna. Idi kua, naasideg isuna kadagiti lallakay ken babbaket. Ngamin idi kua sursurutenna isuda. No adda agkasar, mapan.*” [Your grandfather knew how to dallot before he got married. Back then, he was really close to the old men and women. He would go with them, back then, whenever there was a wedding.] (O. Aquino, personal communication, April 2023).

My father continued telling me that my grandfather used to play instruments and went with the performers. He stated that his father performed dallot because of the influence of the elders with whom he had spent much time. Once people knew a person was good at dallot, they were often invited to perform for various events because they were known and valued by the community. Essentially, the community chooses which performers would share the dallot (O. Aquino, personal communication, April 2023).

My father said, “*Idi pannawenda dayta iti usarenda no aginanada, no dadduma nakainomda it basi ken agdallotda ken agsaritada.*” [In their time, they used this as a method to

relax and unwind; sometimes, they drank *basi* (sugarcane wine), and they would perform the dallot and have discussions.] (O. Aquino, personal communication, 2001).³

The stories and the methodologies in this dissertation are an homage, a *panagdayaw* to those who came before me. This journey took a very long time, but to do justice to my story as a learner and an educator, I need to start from the beginning of my journey to allow you to understand the purpose of my work and this dissertation fully.

Mother

My beloved Mother

My beloved Mother

My beloved Mother

What have they done to you?

They beat you with strong arms

and your beauty slowly dying

the lush forest that coated you

became their adornment

and your people, their slaves

and your people, their slaves

My beloved Mother

My beloved Mother

Your children lost tongues

Nanang

Ay-ayatek unay nga ina

Ay-ayatek unay nga ina

Ay-ayatek unay nga ina

Ania iti inaramidda kenka

Iti napigsa a takkiag kinabildaka

Ket ti lasbangmo nagin-inot a nagrakaya

Ti narukbos a kabakiran a bungonmo

Inyarkosda iti bagbagida

Ti Kaputotam, adipenda

Ti Kaputotam, adipenda

Ay-ayatek unay nga ina

Ay-ayatek unay nga ina

Dagita annakmo naputed iti dilada

³ This personal communication with my father was completed in 2001, in one of our early conversations of dallot. This personal communication is different from the one found in previous pages.

Speaking imported words
 Using umbrellas to shield their
 bodies
 from the warm embrace of the sun
 loving skin as white as snow and
 despising the *kayummangi* within
 despising the *kayummangi* within

My beloved Mother
 My beloved Mother
 Your children work for the dollar in
 their pockets
 and suffer under the rule of an *amo*
 that beats them the way they beat
 you
 they are muted in suffering, silenced
 Just like you Mother, just like you.
 Just like you Mother, just like you.

My beloved Mother
 My beloved Mother
 Mother, I want my brothers and
 sisters to see

Gangannaeten ti pagsasaoda
 Agusarda iti payong a linong iti
 bagdagida
 Iti darang nga iyabbrasa iti init
 kadakuada
 Ipatpategda ti kudil a nabusnag kas niebe
 Umsiendan ti ikutda a kinakayumanggi
 Umsiendan ti ikutda a kinakayumanggi
 Ay-ayatek unay nga ina
 Ay-ayatek unay nga ina
 Adipenen ti doliar dagiti annakmo
 Agsagabada iti rigat gapu kadagiti
 amoda
 A mangirurumen kadakuada a kas iti
 inaramidda kenka
 Agsagaba a siuulimek a kas kenka
 Nanang, kas kenka.
 Nanang, kas kenka
 Ay-ayatek unay nga ina
 Ay-ayatek unay nga ina
 Nanang, kayatko a makita dagiti
 kakabsatko

the beauty of your youth before	Ti kanalasbangmo a nagubing sakbay ni
Felipe	Felipe
stole your purity and gave you to	A nangrames iti dayawmo sanaka inted
Uncle Sam	ken Uncle Sam
When we lived in peace	Sakbayna ket agbibiyagtay a
and the foreigners were our friends.	siwayawaya
My beloved Mother	Ken amin a ganggannaet ket
My beloved Mother	gagayyemtayo
(M. Aquino, p. 21 , 2002).	Ay-ayatek unay nga ina
	Ay-ayatek unay nga ina

This poem embodies my thoughts and wishes for my people. I revisit it often to remind myself about my purpose.

Purpose

My experience parallels the experiences of individuals like myself who are deprived of the opportunities to access and interact with the culture, history, and language of the Ilocos because of the ethnic disidentification that diasporic Ilokano like myself experienced (Labrador, 2004; Revilla, 1997). This access is necessary for a transformative acknowledgment of identity as a person of Philippine ancestry and as a member of an indigenous and ethnolinguistic group, the Ilokano.

The acknowledgement of identity by students of Philippine ancestry and the access to culture and history comes from educators who strongly connect with the communities they teach. I am an example of such an educator. I was born and raised in the Ilocos until I was six when my family and I immigrated to Hawai'i in the mid-eighties. Secondly, I am a public school Social

Studies teacher. I grew up in the same system in which I now work. I am a product of the public school system, the very system in which many Ilokano and other Philippine students navigate and attend. My early reflections on self and place started in these spaces. I learned to navigate these spaces as a student and now as an educator. I transformed because I was educated in the history and language of my people, first at home with my family and strengthened by educators of Philippine ancestry who guided and mentored me.

A part of what transformed me was dallot. Dallot was my connection to my Ilokano identity with my culture and family. Dallot made me realize that Ilokano indigenous methods had a place in connecting with Ilokano students. I saw it in my family and my interactions with my elders. They performed aspects of dallot in their interactions with each other. I mimicked this in my interactions with my students. Having experienced dallot as a methodology, I wanted to ground my students in a framework and structure that I grew up with and provide them the space to understand who they are so that they can support and give back to the communities in which they live in the diaspora.

The purpose of this study was to conduct research and examine dallot as an Indigenous traditional method from the Ilocos Region of the Philippines to provide further insight into the methodological and pedagogical implications of dallot. This might inform the use of this pedagogy to support literacy and other educational frameworks for Ilokano in Hawai'i and the diaspora. Additionally, this work allows opportunities to examine Philippine native practices as a basis and foundation for developing methods and use these practices to inform education methodology and pedagogy. Strobel (2015) speaks about the importance of historical and cultural knowledge to support the needs of Filipino Americans and suggests using native practices to impact education (pp. 70-74).

Research Questions

This study was a narrative qualitative study to address the main research question: How can the art of dallot be revived, perpetuated, and applied to curriculum and pedagogy to support Filipino Students?

Subsequent questions include:

- What is the role of oral forms of poetry in the creation and reification of Filipino⁴ identity?
- What is the role of dallot as an oral form of poetry in the creation and reification of Ilokano identity?⁵
- How can dallot be used as a pedagogy for student learning and engagement?

The data collected from this inquiry was presented in a dallot, as well as the dallot structure, methodology, and practice. I chose this form to deliver the data because it allowed for the application and demonstration of this research's ideas, concepts, research, and data. By utilizing dallot, this research used an Indigenous methodology to present an Indigenous concept. According to Steele (2008), "Performance can serve as a process tool for analysis and a product of community action" (p. 43). By performing dallot and going through what practitioners and dallot performers go through, the process allowed me to understand and learn the processes and experience how they can be used to impact my community.

⁴ The term Filipino is used in this question as a term that refers to Philippine groups in the diaspora collectively labeled as Filipino despite being from different ethnolinguistic groups such as Ilokano, Tagalog, etc.

⁵ The term creation in this question refers to the idea that identity is created by culture and personal experiences as defined by Stuart Hall (1990). Reification as defined in the Merriam-Webster Dictionary (2025) as "the result of reifying" and reifying meaning "to give definite content and form to (a concept or idea)."

What is the rationale for using dallot?

Conversations about self and place need to start in the classrooms. I learn from my students, many of whom are Ilokano, as they learn from me. This symbiotic and reciprocal learning between educators and students to find interactive and long-lasting solutions to the issues in our communities is one strategy that I would like to employ in my practice (Vaughan, 2016). Allowing my students to have a strong relationship and connection to the place they live will enable them to interact with their communities in more meaningful and engaging ways. Currently, students go through the motions of school, and they do not feel connected to their work. By initiating this conversation and developing a pedagogy and curriculum to allow students to discover their identities, I believe students will find stronger connections to their place, families, communities, and culture.

As an educator, I want to ground my students in a framework and structure like the dallot that I grew up with and provide them a space to understand who they are so that they can support and give back to the communities in which they live. So many Ilokano and other Philippine groups seek to understand their identities (Labrador, 2003; Eisen, 2011). Eisen (2011) states:

The imperfection of race relations is demonstrated by the focus group that concluded there is *nothing* positive about being Filipino in Hawai'i. This belief provides a glimpse of a social structure that marginalizes Filipinos, encourages individuals to experience being Filipino as shameful, and rewards presentations of self that minimize one's association with "Filipino." (p. 241)

People of Philippine ancestry who live in Hawaii often negatively perceive their identity as Filipinos because of the experiences that negated their ethnicity in Hawai'i (Labrador, 2003; Eisen, 2011). They undergo a process of disidentification because of experiences in the

plantations, in schools, and the stereotyping of their ethnic identity in Hawai‘i (Labrador, 2015). For Filipinos in Hawai‘i to understand their own identities, change their perspective, and renew or reimagine their identity in a positive light, education can be a tool used to decolonize and reassert their ethnic identity. Strobel writes about the “born-again Filipino” phenomena among diasporic Filipino American communities and how they are reimagining their cultural identity and reconnecting to their indigeneity (Strobel, 1996). This decolonization occurred with access to education, scholars, practitioners, and cultural workers within the community and from the home country (Strobel, 1996). Decolonizing through education came through understanding the place and context within communities in the continental United States. Nadal (2011) introduces the Filipino American Identity Development Model, which talks about the six statuses of Filipino American identity creation and the different steps Filipino Americans go through to understand their identity (Nadal, 2011). He lists these statuses as the following: Ethnic Awareness, Assimilation to Dominant Culture, Social Political Awakening, pan-ethnic Asian American Consciousness, Ethnocentric Consciousness, and Introspection (Nadal, 2020, p. 52).

While there is access to Filipino American curriculum that has the potential to support students of Philippine ancestry in seeing their own culture in a positive light, there is still no access to Indigenous folkloric pedagogy available for application in classrooms and communities. In a study by Halagao, Tintiangco, and Cordova (2010) entitled “Critical Review of Filipino/a American Curriculum,” the study attempted to examine all available Filipino curricula in the United States. The review had no explicit focus on indigenous pedagogy and curriculum. Strobel (1996) suggests that to allow Philippine students to be supported within this context, the curriculum must include “Affirming folkloric traditions, encouraging the recovery of myths, folktales, proverbs, songs, dances, and art forms and presenting these in their ‘authentic’

or re-invented Filipino American form deepens the cultural knowledge of the community” (p. 43).

Filipino American curricula need to focus more on Indigenous teaching methods for students of Philippine ancestry. This gap can be filled if there is an opportunity to examine pre-colonial cultural traditions and deconstruct them, utilizing their processes to connect students with their culture and the methods used in that culture to support the learning of students from that culture.

I believe that this work with dallot will strengthen and reconnect Ilokano with their identities, culture, and history so that they can help other Ilokano in the Philippines and the diaspora. Additionally, this will help support students and encourage the transformation of institutional education in Hawai‘i for Ilokano students and the greater Philippine community. After all, education can only be changed if educational leaders in Hawai‘i like myself draw on our experiences and stories to inform the work we do with the children of Hawai‘i (Lipe, 2017).

To empower Ilokano students in the education system in Hawai‘i, we need to create opportunities for Ilokano students to reconnect with their histories and cultures. This cannot be achieved with what is already present within our school systems. Like the continental United States, there is a need to transform Hawai‘i’s educational system to be culturally responsive to the diversity of our students and communities. Paris (2021) extended the concept of culturally responsive education to be culturally sustaining education, for education to be relevant and to maintain further and support students’ cultures and languages as they interact with their community. Culturally sustaining education is not new; it is found in various studies involving the community and its people. The Guajardo brothers talk about this in their work with their community. According to Guajardo and Guajardo (2008), “The platica pushes the researcher’s

comfort zone, for without authenticity, the platica will not yield the necessary currency needed for building community and conducting sound research” (p. 67). To them, platica, or the process of storytelling and talking, is the authentic voice of the community, and through the community’s voice, ideas for change and growth are found. Change occurs when teachers like myself demonstrate and communicate strong connections with their identity and the community I am part of.

Using dallot in this study is t a verbal art form that existed before Spanish colonization and has been central in teaching the Ilokano. Ilokanos utilized orature to educate the young through riddles, proverbs, songs, dances, poems, and chants. As a result, all of these forms of orature support childhood development and promote linguistic aptitude and the values embedded within these oratory forms (Akinyeme & Akinyemi, 2015). According to Yabes (1936), dallot predates *bukanegan*,⁶ *duplo*,⁷ and *balagtas*,⁸ art forms similar in structure to dallot. Found only in the Ilocos region, dallot embodies the people’s culture and is intended to teach Ilokanos about life and values in the past. While dallot has not entirely vanished from Ilokano culture, its practice today is modified from its improvised nature. Revival of this art form in the future has significant implications for teaching Ilokano students because it uses traditional methods to relay their values, culture, history, and identity. This initial study on dallot for education will open the doors to reviving other Ilokano and Philippine native traditions and the possibility of its use for current and modern culture.

Significance of Study

⁶ Ilokano debates in verse named after Pedro Bucaneg, a person attributed with the title “Father of Ilokano Literature”.

⁷ Duplo is a Tagalog debate done in Verse form.

⁸ Balagtas is a debate verse form named after Francisco Balagtas, a poet and writer known for Tagalog Literature.

This dissertation contributes to multicultural and indigenous education as an example of culturally responsive pedagogy, focusing on Ilokano indigenous pedagogy. Currently, in the field of culturally relevant, responsive, and sustaining education, there is robust research and literature on Native American, African American, and Pacific Islander groups, such as Hawaiian and Maori, as well as religious minorities (Gay, 2000; Bekerman & Kopelowitz, 2008; Paris, 2012).

There are growing interests in culturally relevant education in the Philippines centered on Indigenous Peoples like the *Bukidnon*, the *Manobo*, and the *Agta*⁹ on pre-service teachers training and in subject area teaching (Cawaling-Mauntol & Padua, 2022; Pejaner & Mistanes, 2020; Mercado, 2020). In the Ilocos region, there is an emerging scholarship on culturally relevant education in music and math education (Perez & Timbol-Guadalupe, 2020; Agup & Agup, 2020). This study would add to a culturally relevant, responsive, and sustaining educational pedagogy focusing on Asian groups, notably broader access to Philippine indigenous methods and pedagogy and specifically to the emerging Ilokano culturally sustaining and relevant pedagogy.

Context

Hawai‘i was one of the first places where immigrant Ilokano settled to seek livelihood and support families back home. Ilokano came to settle in Hawai‘i and spent their years on the

⁹ *The Bukidnon, The Manobo and the Agta* are a few of the groups in the Philippines who are recognized as Indigenous Peoples according to the United Nations and the Philippine National Commission of Indigenous Peoples.

plantations spread throughout the islands. Two family members from my dad's side came to work in these plantations. The first was my paternal great-grandfather, who worked at McBryde plantation on the island of Kaua'i. The second, my paternal grandmother, came to seek adventure with her cousins in the plantations of Kohala on Hawai'i Island. It was within these generations that many of them decided to settle in Hawai'i. As a result, today, Hawai'i's population reflects that of the plantation era, and Ilokans comprise one of the largest ethnic groups in our school system.

According to the Tinalak Council report (2022), students of Philippine ancestry make up close to 25% of the public school system in Hawai'i. Among the English language learner population in the public school system in Hawai'i, the report states that "Ilokano (21%) alone is the top language used in schools, with Tagalog ranking as the fourth most spoken language (8%) (Tinalak Council, 2002; Halagao, 2016). Outside of O'ahu, high concentrations of Philippine languages are spoken in Kaua'i, Lāna'i City, and Maui" (Halagao, 2016, p. 14). Additionally, the *Hawai'i State Data Center Research and Economic Analysis Division Department of Business, Economic Development, and Tourism* (2016) states in Table 1.50 that other than English, the languages spoken at home by residents of Hawaii are Tagalog with 58,345 speakers; second is Ilokano with 54,005 speakers and then further on the list is Visayan is at 3,005 speakers (p. 88). This statistical data is skewed as it surveys Philippine peoples' languages at home. Still, it does not consider that Philippine peoples speak more than one Philippine language. As a result, ethnic Ilokano and ethnic Visayan may say that they also speak Tagalog at home.

While other Philippine groups are present in Hawai'i, their representations have significant inequities. The current demographic breakdown of Filipinos in Hawai'i public schools represents a diverse Philippine population. It reflects the different Philippine groups that

came to settle in Hawai‘i. One of the drawbacks of the statistical ethnic breakdown in Hawai‘i public schools is that it groups all Filipino students rather than separating them into distinct ethnolinguistic groups. The demographic data utilizes the term Filipino to identify individuals from the region. Filipino is widely used as a term of homogeneity without respect to the heterogeneous nature of different ethnolinguistic groups of the Philippines. As a result, groups like Ilokano, Visayan, and Tagalog are grouped. Often, their ethnic identities experience a sense of erasure when the term Filipino is used.

Demographic statistics fail to recognize larger groups of Philippine ethnolinguistic populations present in Hawai‘i. The Ilokano arrived in Hawai‘i in 1906 and Cebuano in 1909. From 1906 to 1965, most of the immigrants from the Philippines were Ilokano or Visayan. Many Visayans were also part of the Sakada group that came to work in the early days of the plantations and have often intermarried with other ethnic groups. When we speak of Philippine groups in Hawai‘i, there is a preference for acknowledging the Ilokano and Tagalog-speaking peoples. Perhaps this needs to be examined closely, but this dissertation will focus on the Ilokano experiences.

Sakada

Immagep iti init ta rupam

Nasipngetan dagiti dalan nga

mangibaga iti naggapuam

Sika, naggapuka iti addayo nga

daya tapno maramanam

Iti imbagada nga daga iti diro ken

gatas

Sakada

The sun touches your face

Memories of your past and where

you are from are fading away

You, you came from the far east so

that you could taste

The land that they said was of

honey and milk

Ti disu dagiti gundaway, dagiti
 arapaap
 Immayka ditoy tapnon maited mo
 amin
 kenni asawam nga agdadagsen,
 Ti asawam nga mangayaywan
 dagiti annakyo.
 Di na koma kinayat ngem inkarim
 Nga maited mo iti kasar nga
 ararapaapenna
 ken iti nasayaat nga masakbayan
 dagiti annakyo.
 Ania ngata iti panpannunutenna
 ita nga saan ka pay laeng
 simmampet
 Itta nga awan pulos pay iti surat
 nga nagsangpet
 Ania ngatan iti kasasaad iti
 annakyo?
 Ania ngatan ti biagda amin ta
 awanka?
 Sika nga Sakada (Aquino, 2006,
 class assignment)

The land of opportunity, of dreams
 You came here so that you could
 provide everything
 To your wife carrying your unborn
 child,
 Your wife is taking care of your
 children.
 She did not want this but you
 promised her a the wedding of her
 dreams
 and a beautiful and bright future
 for your children.
 What is she now thinking that you
 have not returned?
 Now that the letters have not come
 yet
 What is life like for your children?
 What is their life like now that
 you are not there?
 You, a Sakada.

Philippine migration to Hawai‘i started long before the Sakadas. Evidence of two “Manilamen,” immigrants from Manila, applying for citizenship in the Hawaiian Kingdom during King David Kalakaua was found in 1846-1854 U.S. Bureau of Interior Reports (Cordova et al., 1983). There is a possibility that they came to the island because of the Manila Acapulco and China Trade (Cordova et al., 1983). The annexation of Hawai‘i led to Filipinos immigrating to the islands as musicians, shiphands, and other laborers. The most known of these Filipino immigrants was Jose S. Libornio, who immigrated to Hawaii and was part of the Royal Hawaiian Band during the time of the overthrow of the Hawaiian kingdom. The first group of Filipinos that were intentionally recruited were the Sakadas, or skilled laborers. According to De Leon (2019), the term comes from the Ilokano term “Sakasakada Amin,” denoting that these workers were barefoot and poor. De Leon (2019) also speaks of the impact of Spanish and American capitalist policies on the Ilocos region and the effects of haciendas and the plantations’ influences on the Ilocos region. The Ilokano’s knowledge of farming, the lack of arable farmlands in their area, and the impacts of poverty made them ideal candidates as migrant workers (De Leon, 2019). Many of the first Sakadas came from Candon, Ilocos Sur. Later on, these same Sakadas were used to recruit more Ilokano in the Ilocos Region and laborers from the Visayas and other parts of the Philippines. Starting in 1906, Sakadas were heavily recruited by the Hawai‘i Sugar Planters Association to come to Hawai‘i to work on the plantations. Hawai‘i was marketed as a paradise to convince innocent and naive Ilokano and Visayans to trek the 5,308 miles by boat to work arduous 12 to 14-hour workdays to earn a dollar a day. Many of those who came were single, without schooling or understanding of the English language, and often came from impoverished backgrounds (B. Aquino, 2006; Cordova et al., 1983). After the

Philippine-American War, in the early years of the Sakadas, my great-grandfather, Gregorio Lopez, found himself on a boat bound for Hawai‘i. He came to work with his brother on the McBryde Plantation on the island of Kaua‘i. Because of his knowledge of English and irrigation systems, he did not spend his days in the fields but on Mount Wai‘ale‘ale taking care of water access for the plantation (E. Aquino, Personal Communication, 2020). He devoted most of his working years on the sugar plantation until his retirement, when he returned to the Philippines.

From 1906 to the 1930s, the Hawai‘i Sugar Planters Association brought to Hawai‘i about 12,000 Filipinos from different regions of the Philippines (B. Aquino, 2006). This immigration of Filipinos to Hawai‘i was a result of the American occupation and imperialism of the Philippines. This immigration would also have an impact on the demographic makeup of Hawai‘i. The second wave of immigrants occurred between 1946 and 1984 (B. Aquino, 2006; San Buenaventura, 1996). This immigration population would also work in the plantations during a new immigration policy. In 1968, the Filipino immigrants that came to the United States were not from the poor masses but from the educated, such as doctors, nurses, and other fields that required more education, and they would not just come to Hawai‘i but different places in the continental United States.

Data from the Philippine Statistics Authority (2019) states that in 2018, 2,299,000 Filipinos were working in the diaspora. Of this number, about 9.7% come from the Ilocos region, totaling 223,003. This only accounts for overseas contract workers working outside the Philippines. In the Philippines alone, the 2015 census counted 5,026,128 people living in the Ilocos Region but does not state Ilokanos living elsewhere (Philippine Statistics Authority, 2019). The Philippine Statistics Authority (2019) also shows that 151,734 Filipinos are currently working in the continents of North and South America. This number only acknowledges

Philippine nationals and does not account for people of Philippine ancestry who have settled and live in the diaspora. This is the context of the Ilokano in the Philippines and the diaspora.

Hawai‘i, as one of the earliest sites of Filipino overseas contract working through the plantation, established a long history of Ilokano moving into the diaspora. The Ilokano brought with them their identity and culture. Currently, the Hawai‘i Filipino population comprises a significant presence of Ilokano speakers. As a result, these Ilokano speakers brought with them cultural practices. One of these cultural practices was dallot. While on the plantations, it was a practice considered a pastime, a form of entertainment to help them relax after a long day in the field. Dallot also served as an educational tool to relay family stories and share cultural values and language with the young. Dallot allowed them to share stories with their families, to impart advice, to share culture in the afternoons before the break of dusk as they drank and used wit surrounded by their community. My great-grandfather, Gregorio Lopez, participated in these activities while living and working in Kaua‘i. Cousins from the Lopez side of the family talk about how Uncle Gorio, as our great-grandfather was nicknamed, used to play and sing after a long day at work (E. Aquino, personal communication, 2018).

Definition of Terms

Dumallang

Adj. Used as the term to refer to female practitioners of dallot. dallang was used in my family. Rubino defines dallang as a folk song. Rubino (2000) conjugates the term dallang to *dumadallang*, meaning folksinger. The term dallang was used in my family to refer to a female dallot performer. Rubino’s definition asserts my family’s definition of the term.

Dallot

n. An extemporaneous folk song or chant of Ilokano origin used for daily sharing, rites of passage, and celebrations. It is communal in nature and embodies Ilokano history and culture (Rubino, 2000; Tupas, 1987)

Filipino

n. In this paper, Filipino refers to a person who identifies with the cultural heritage, history, and social experiences associated with

the Philippines and its people. This term encompasses diverse ethnolinguistic groups shaped indigenous history, colonialism and diaspora (Casino, 1982; Rafael, 1993). The term also refers to people of Philippine descent living in the diaspora who maintain a connection to their identity and heritage (Strobel, 1996). Additionally, in this paper it is sometimes used with the term American as in Filipino American referring to people of Philippine descent living in the United States.

Filipino Identity

n. In this discussion, Filipino identity refers to the complex and multifaceted sense of self associated with being Filipino encompassing factors such as cultural heritage (e.g. traditions, language, values), historical experiences (e.g. colonialism, diaspora), social connections (e.g. family, community), and subjective feelings of belonging to the Filipino people in the Philippine and the diaspora (Strobel, 1996; David, 2013; Nadal; 2020).

Ilokano

n. This paper, refers to the major ethnolinguistic group indigenous to Northern Luzon in the Philippines. The term also denotes the language spoken by this group (Rubino, 2000). Additionally, term “Ilokano” encompasses the distinct cultural heritage, traditions, values, and social practices of the Ilokano people within their homeland and in diasporic communities (Foronda, 1976; Soria, 2012).

Indigenous

Adj. Broadly denotes peoples who are original inhabitants of a particular territory or region (Merriam-Webster, n.d., Definition 1). These groups have connections to their ancestral lands, predating the arrival and influence of colonial powers. Their culture, social structures, and knowledge systems intertwined with traditional territories. This definition of indigenous is used rather than the politicized definition used by the United Nations, First Nations, and the Philippine government.

Liberatory Cultural and Pedagogical Practice

adj. Refers to educational approaches and cultural engagement designed to challenge systems of oppression and injustice (Freire, 1968/2014). Moreover, it involves critical examination of dominant and hegemonic narratives, valuing diverse cultural knowledge and experiences, fostering critical consciousness, and promotions that lead to equity and social transformation.

Mannallot

n. Male performer of dallot. This definition uses the description and definition of Tupas (1987.)

- Nakem** *n.* Refers to the core concept within Ilokano epistemology and worldview. It involves a deep sense of being and moral compass and a critical reflection of understanding one's place within family, community, and environment (Agcaoili, 2008; Acido, 2014). It is an integral part of Ilokano identity and social interactions.
- Philippine Ancestry** *adj.* In this paper, the term refers to the lineage and heritage of people who can trace their origins to the Philippine islands. This includes the diverse ethno-linguistic groups within the Philippines and the diaspora (Okamura, 2008; Strobel, 2015).
- Reification** *n.* In this discussion, it refers to the act of regarding or treating an abstract concept, idea, or quality as if it were a concrete or material thing. (Merriam-Webster, n.d., Definition 1). It attributes tangible characteristics to something that is abstract. This definition of reification is used rather than the definition connected to philosophical and sociological thought developed by Marxist thinkers.
- Verbal Art** *n.* In this paper, the term encompasses artistic expressions utilizing spoken words as their medium (eHRAF World Cultures, n.d.). This includes a range of forms such as narratives, storytelling, poetry, proverbs, riddles, songs and other creative uses of language focused on cultural transmission and communication.

Overview of Dissertation

This dissertation will consist of six chapters. Chapter 1 is the introduction, which provides the background, the context, and the purpose of this dissertation. Included in Chapter 1 is the positionality of the researcher and the definition of terms. Chapter 2 provides an overview of the Ilokano in the diaspora and Hawai'i. It also includes an overview of Philippine verbal arts, Ilokano verbal arts, and dallot. In addition, there is a discussion on culturally responsive pedagogy and methodology and indigenous epistemology and practice. Chapter 3 explains the methodology used for this study in collecting, interpreting, and analyzing data for this project. Chapter 4 presents and analyzes the findings of this study. Chapter 5 is the summary of the findings, conclusions, and recommendations. Chapter 6 accounts for my journey as an educator,

researcher, and emerging daltot practitioner and where I situate myself in this work. This epilogue situates this study in the context of past and present events that connect and contribute to this study.

Chapter 2: Repaso iti Literatura

Review of Literature

Lineage is such an essential component of our culture. In a few generations time, my people's indigenous ways will vanish and disappear. Very few people are now native practitioners of our cultural practices, and the new generations will forget the ways of their ancestors. People in my generation and those a little before me know very little about dallot in the Ilocos. This was an observation and reflection as I listened to presentations at the last Nakem Conference¹⁰ I attended. The Nakem Conferences gather Ilokano and other Philippine scholars from all over the world to share research. I purposely went to presentations on Ilokano folkways and I realized that the practices my people had done for centuries were being swallowed up by the juggernaut of globalization.

My mom tells me that I was wrapped with my umbilical cord, my *bagis*, and soon after, my *kadkadua*, or afterbirth came. It's buried back home in the Ilocos in my grandmother's backyard so my kadkadua is still in the motherland. My people bury their kadkadua in the place where they are born; that is something they cannot do here. It is an act that symbolizes connection to the earth and our beginning. Our lives are interwoven with the earth, burying our kadkadua means we have a deep connection to our place.

When I mention the word dallot, only some know what it is, but many more will ask me to explain it. We have lost our way, and our ways will be lost to memory if we do not practice it. We are in a precarious position; we want to modernize with the world, but we are losing

¹⁰ Nakem Conferences started in 2006 as a centennial conference celebrating the participation of Filipinos on the Hawaii Plantations but since expanded include the Philippines and the continental United States. . The conference focuses on academic scholarship centered around the Amianan or Northern peoples of the Philippines (Agcaoili et al., 2006).

ourselves. We must understand our lineage, genealogy, and history to reclaim the culture slipping from us.

I wrote this poem while taking Dr. Josie Clausen's Ilokano Literature course. It was the first time I had taken a course connected to my Ilokano heritage language and culture. I wrote it as a response to the idea that I was taking the first step to acknowledging my connection to my culture.

Kabagis

Ka ...

daytoy iti anges ti biag nga adda
kenka, adda kaniak

Ka . . .

Daytoy iti anges ti biag nga adda
kadatayo amin

Ka . . .

Iti anges a naggapu iti Apo a
namarsua kadata a dua

Bagis

Mangrugi iti pusegmo agingga iti
pusegko

Bagis

Pagbalinenna nga agsugpon dagiti
bagi ken kararuata

Bagis

Kabagis

Ka ...

This is the breath of life with you,
Within me

Ka . . .

This is the breath of life that is in
all of us

Ka . . .

The breath that comes from the
Lord that has created the both of

us

Bagis

Starting from your belly button all
the way to my belly button

Bagis

He makes it so we are connected

as one body and spirit

Pagtiponennata, awan	Bagis
makapagsina	Together, without separation
Sika iti kabagisko aginggat'	You are my sibling until life ends.
tungpal biag. (Aquino, 2000, class assignment)	

This chapter starts with the word *kabagis*. *Kabagis* means to be of the same intestine, gut, bowel, or entrail. According to Acido (2014), in his treatise on Nakem Pedagogy, he adds, “of the same cut, intestine, coming from the same navel; coming from the same umbilical cord” p. 69. We are from the same umbilical or the same source, the same lineage, and part of the same body or *bagi*. Within the Ilokano language and culture, *kabagis* is more than the term sibling. *Kabagis* alludes to the metaphysical connections we have with each other within our community. Our *kadkadua*, when buried into the ground, connects us to that place, a symbol of our connection to the land and that the Ilokano is one with the land and a part of that land.

There is a need to connect students to their culture and traditional practices that embody their identity and strengthen their learning processes. Culture and traditions connect students to their soul, family, and community, enabling them to gain agency. Using indigenous methodologies and practices to educate Ilokano students and reframing these for students of Philippine ancestry allows them to connect with their identity, gain a sense of empowerment, and assert themselves.

The *dallot* weaves threads of stories about individuals, families, communities, values, events, and other cultural components into a cohesive performance shared with the community. For example, in the *Dallot iti Pangasasawa*, the couple’s lives are joined together through ritual, performance, and poetry. In this chapter, I discuss this study’s various threads and components to

clarify my intention to study dallot. In this chapter, I examine the literature on Indigenous epistemology, Indigenous methodology, culturally sustaining pedagogy, Filipino curriculum in the Philippines, the diaspora and the United States, Filipino identity in the United States and Hawai‘i, Philippine oral tradition, Ilokano literature, and then focus on dallot.

Conceptual and Theoretical Framework

Indigenous Epistemology & Culturally Relevant Education

An aspect of culture-based education is using indigenous epistemologies, which acknowledge indigenous ways of knowing and learning. Indigenous epistemology is a form of culturally relevant pedagogy because it encompasses the child’s culture at school, home, and community (Ladson-Billings, 1995). Gegeo and Watson-Gegeo (2001) state, “By Indigenous epistemology we mean a cultural group’s ways of thinking and of creating, reformulating, and theorizing about knowledge via traditional discourses and media of communication, anchoring the truth of the discourse in culture” (p. 58). It is knowledge produced and created in the culture and carries that culture’s worldview, practices, and methodologies from the perspective of those within it. It allows indigenous cultures to have the agency to tell their own stories on their terms; this is different from previous anthropological studies where the experts in the field were outsiders of the culture rather than people within the culture. Those experts outside the culture were agents of colonization and thus studied cultures to further the colonial endeavor (Teves et al., 2015; Smith, 2021). Smith strengthens this with her assertions about stories and storytelling. She (1999) writes:

Story telling, oral histories, and the perspectives of elders and women have become integral to all Indigenous research. Each individual story is powerful... These new stories contribute to a collective story in which every Indigenous person has a place. For many

Indigenous writers, stories are ways of passing down the beliefs and values of a culture in the hope that the new generations will treasure them and pass the story down further. The story and the storyteller connect the past with the future, one generation with the other, the land with the people, and the people with the story (p. 165-166).

Indigenous epistemologies are the basis for indigenous methodology and education (Gegeo & Watson-Gegeo, 2001; Smith, 1999). Indigenous epistemologies include all indigenous ways of knowing, and there is a difference between the way Western-trained scholars and Indigenous elders assert certainty and proof to validate knowledge (Hickey, 2020). According to Hickey (2020), “Indigenous Elders will tell you what they know from lived experience and the knowledge conferred on them by their Ancestors. Much of the knowledge that is carried forward is accepted as truth because it has always been known to be true” (p. 15). The framing of knowledge by indigenous people differs from the Western world's frame of knowledge. Smith (2021) asserts, “We have a different epistemological tradition, one which frames the way we see the world, the way we organize ourselves in it, the questions we ask and the solutions that we seek” (p. 244). Because Indigenous constructions of the world are different within the context of their respective culture, so should the methodologies and educational practices that the group of people must employ to educate their young and themselves. Rather than use Western educational practices, methodologies, and pedagogies, a group of people must use their epistemologies in educating themselves because indigenous knowledge is specific to the place and the relationships in that place. These relationships include the people's relationships with their physical environments, the means for sustaining life and culture, and ethical and moral components (Hickey, 2020).

In the past, dallot permeated every aspect of Ilokano life. It was used in everyday life when people gathered at the end of the day to share their experiences and daily thoughts. In celebrations, dallot was used to celebrate Ilokano rites of passage and life events. It encompassed all of Ilokano life and was seen and understood by the whole community, from the children to the adults. Everyone participated in the dallot; it was the community's communal performance where they gathered and participated as a whole. Dallot was used by the collective as a method to share their stories through performance. So, the act of dallot and its performative nature were the cornerstones of the Ilokano community and the system used to educate both young and old together. As a result, dallot is an Indigenous epistemological form encompassing one of the earliest forms of Indigenous methods of educating the Ilokano, and it encapsulates the Ilokano way of knowing, thinking, and living communally (Agcaoili, Personal Communication, 2023).

To understand its importance in the context of the Ilokano in Hawai'i, one must also understand its relevance to the education system of Hawai'i and perhaps the United States. Indigenous epistemology is an aspect of multicultural education that found its roots in the movements of the 1960s and 1970s; the civil rights movement, which allowed people of color to assert their rights, scrutinized the norms of society and its institutions (Banks, 1989; Davidman & Davidman, 1995). In addition, programs like Ethnic Studies and Asian Studies contributed to understanding various ethnic groups and their interactions with one another. Multicultural education influenced K–12 education as there was an emphasis on supporting marginalized groups in education through practices, programs, and policies that would support such groups, such as students with disabilities and second language learners. Such policies were changing in our school systems, and teachers were experiencing these massive educational shifts. At the

same time, Hawai‘i witnessed the sovereignty movement of Native Hawaiians and the shifting perspectives of the state on Native Hawaiian access to language and education practices.

The 1980s saw the shifts in educational practices and methodologies focused on acknowledging the multicultural landscape of the United States (Banks, 1981). Banks (1981) writes about the importance of “The conceptualization of the shared American culture and identity,” emphasizing the idea that educational institutions and the media need to reflect America’s multicultural landscape (p. 18). Banks (1981) also urges the need for American social institutions such as education to become an essential conduit in transforming American culture and society. He also mentions the need for “cross-cultural competencies that citizens need in the United States to function within American culture as well as their respective subcultures” (p. 21)—for example, understanding how to navigate American culture and navigating one’s ethnic culture.

Banks (1995) states that multicultural education scholars agree that “successful institutional implementation includes curricular, methodological and practice changes” (p. 4). These changes occur within the context of curricular practices and methodologies. Ladson-Billings (1995) uses different words for this aspect of multicultural education in the following terms: culturally appropriate (Au & Jordan, 1981), culturally congruent (Mohatt & Erickson, 1981), culturally compatible (Jordan, 1985; Vogt et al., 1987) and culturally responsive pedagogy (Erikson & Mohatt, 1982). In Ladson-Billings’ analysis of the different terms, she writes, “Only the term culturally responsive appears to refer to a more dynamic or synergistic relationship between home/community culture and school culture” (1995, p. 467). This statement indicates that the phrase implies a stronger relationship between the mainstream American culture taught in schools and the home and community subculture. Ladson-Billings (1995)

introduced culturally relevant pedagogy by examining and analyzing teachers' work with African-American students. Her research strengthened the idea that culturally relevant pedagogy connected the components of student achievement, cultural identity, and critical perspectives as supporting the learner. Gay (2000) adds to the definition of culturally responsive pedagogy as a means to engage and teach students effectively to honor their experiences and perspectives and extend their learning meaningfully (p. 29).

Paris and Alim (2017) further extend the idea of culturally relevant pedagogy to culturally sustaining pedagogy. Strengthening the idea that its presence in the community has a long-lasting effect and, therefore, becoming part of the community's "lifeways" allows the pedagogy to continue and to be sustained as they face systems that might not allow for their experiences and culture to be honored (p. 2). They also suggest that culturally sustaining pedagogy is a means to talk back to the hegemonic constructs of education and allow for a diversity of practices to support the needs of students. Ilokano students and their needs have long been ignored in the mainstream educational system in Hawai'i.

Culturally relevant and sustaining education is the subtopic of culture-based education. Hawai'i is at the forefront of cultural-based education, which seeks to incorporate a particular worldview (Kana'iaupuni et al., 2010). Kana'iaupuni et al. (2010) state that culture-based education allows for social justice, self-determination, and a restorative approach through education that provides for cultures that have been colonized and oppressed to strengthen their culture and identity. She asserts that it "refers to approaches to teaching and learning evolving from (but not fixed in) the language, values, norms, knowledge, beliefs, practices, experiences, and places that are foundational to Indigenous and other groups" (Kana'iaupuni et al., 2010, p. 318). While Ilokanos are not indigenous to Hawai'i, they are displaced by immigration from

their own homeland to work on the plantations of Hawai‘i. They were heavily recruited after the American colonizers ravaged their homeland. As a result, the Ilokano and other Philippine groups would fall under the category of “other groups,” who happen to be 24% of Hawai‘i’s school-age population (Halagao, 2016).

Many studies on culturally relevant pedagogy are impacting Native Hawaiian, Native American, Hispanic American, and Asian American groups throughout the United States. Philippine groups in the United States fall under the umbrella of Asian Americans. However, within this subgroup are smaller cultural subgroups that are very different. While these populations use culturally relevant pedagogy, few studies exist on Indigenous epistemologies within these groups. Many studies of Indigenous epistemologies, such as the Maori, Native Hawaiian, Samoan, and Aboriginal groups in Australian and Native American Tribes in the United States and Canada that address Indigenous education and pedagogy, are present in academic literature. This topic is still new in the context of the Philippines.

Review of Philippine Curriculum & Pedagogy

Education in the Philippines started long before contact with foreign influences. It took a different shape, format, and approach. Indigenous education methodologies came from Indigenous epistemologies such as song, dance, proverbs, storytelling, and conversation. While these methodologies still exist today, they are used infrequently, and in some cases, they are being replaced with colonial constructs and modern globalized and foreign methods.

The current Philippine education and curriculum history was heavily influenced by parochial schools established during the Spanish colonial period. These schools were established to move the Philippine people away from their indigenous ways. Rafael (1993) talks about the

re-education of Philippine children into different belief systems, replacing their indigenous beliefs with those of the Christian deity. According to Rafael (1993), they educated the young to strengthen the conversion of the elders to Christianity. Over time, most Philippine people throughout the Philippines started to forget their indigenous methods and ways. In the process of conversion, Brewer (2004), an anthropologist, speaks to the repositioning of the Philippine perspective on women and other beliefs by introducing words within the Philippine language. These words transformed the Philippine perception of women, of advisors to the *datu* [chief] and Philippines priestesses (Brewer, 2004). Rafael and Brewer's studies focused mainly on the Tagalog region, but the Spanish used the same Christianizing methodologies in different parts of the Philippines.

Brewer's (2004) study is focused mainly on the *baylan* or *babaylan* of the Visayas and the Tagalog *catalonan*, but she does not study the Ilokano *baglan*. The *baglan* are seen as indigenous leaders, healers or *curandero*, storytellers, and storymakers within the Ilokano community (Agcaoili, 2022). Exogenous and endogenous colonizers' erasure of the *baglan* impacts healing practices within the Ilocos (Agcaoili, 2022). Agcaoili argues that by acknowledging the *baglan* and their practices, "there is a presumed healing coming about as a result, a renewed pact of unity, a recording of communal stories via the remembered performances, and a moment to instruct the community and those participating in the ritual of their obligation to their people apart from themselves" (Agcaoili, 2022, p. 120). Acknowledging the *baglan* and their practices is an act of decolonization because it allows Ilokanos to communally recognize and own this figure from their past. It is through this decolonial practice that Ilokano communities can heal. Part of the healing process is telling communal stories like

the dallot by the storytellers and story makers of these stories, the mannallot and the dumadallang, who are the baglan or healers of the community (Agcaoili, 2022).

During the American occupation of the Philippines, the United States built a centralized administrative unit that included a Philippine education system (Constantino, 1970; Rafael, 1991). The United States utilized education “to transform the cultures of their subjects and prepare them for self-government rather than continued colonial control” (Paulet, 2007, p. 174). Constantino (1970) writes that the American government utilized the methods used on Native Americans that stripped them of their culture and education in the Eurocentric education system that would have civilized the Filipinos, whom they saw as “savages.” The Americans used the military to implement an education system in their early years in the Philippines (Paulet, 2007). As a result, Philippine people were educated in things foreign to them and alien to Philippine culture and ways. They unlearned their own culture to learn the culture of the colonizer, furthering the erasure of their culture.

The impacts of re-education of Philippine peoples left strong reminders of how they were stripped of their culture and told to forget their ways of life and living because it represented uncivilized life. The practices, gods, and ways of living that were the building blocks of culture were dismantled by the colonial endeavors of the foreigners, who came to the Philippines with an agenda of control. Philippine people were led to believe that their literature, stories, and methods of sharing and imparting knowledge did not compare to Western methods and ideology. So, the Philippine people slowly, with the encouragement of the foreigners, dismantled their way of life and sustained this new way of life with colonial mentality.

In the Philippines, culturally relevant curriculum and pedagogy are centered on smaller minority and indigenous groups in the Cordilleras and Southern Philippines (Cornelio & de

Castro, 2015; Jorolan-Quintero, 2018). However, more work must be done to support the indigenous teaching methods of Filipinos. Constantino (1970) states, “The education of the Filipino must be a Filipino education. It must be based on the needs of the nation and the goals of the nation” (p. 35). He critiques the imposition and inundation of the American Education system in the Philippines and its permeation of the culture. Constantino (1970) later states, “We have learned to use American criteria for our problems, and we look at our prehistory and our past with the eyes of a visitor” (p. 35). He urges revising the Philippines’ system to reflect the needs of the citizens and the country.

Pedagogy in the Philippines

Educational Institutions in and outside of the Philippines are limited in creating a culturally responsive curriculum that caters to the needs of Philippine Students. There is growing scholarship on the topic in the Philippines centered on the education of groups that are defined as Indigenous Peoples like the *Bukidnon*, the *Manobo*, and the *Agta* (Cawaling-Mauntol & Padua, 2022; Pejaner & Mistanes, 2020; Mercado, 2020). Few studies discuss a culturally responsive curriculum for Ilokano students outside of second language and heritage language research. New and emerging scholarship on culturally relevant education using Ilocano methodologies in various subject areas is emerging in the Ilocos region (Perez & Timbol-Guadalupe, 2020; Agup & Agup, 2020). Currently, there are limited materials discussing the creation of Philippine-based methodologies and pedagogy to support the learner needs of students of Philippine Ancestry.

The current government policy for Indigenous education in the Philippines is in connection with the Indigenous Peoples' Rights Act of 1997 (Cornelio & de Castro, 2015, p. 159). The Indigenous Peoples' Rights Act of 1997 defines Indigenous people as:

a group of people or homogenous societies identified by self-ascription and ascription by others, who have continuously lived as organized community on communally bounded and defined territory, and who have, under claims of ownership since time immemorial, occupied, possessed and utilized such territories, sharing common bonds of language, customs, traditions and other distinctive cultural traits, or who have, through resistance to political, social and cultural inroads of colonization, non-indigenous religions and cultures, become historically differentiated from the majority of Filipinos. ICCs/IPs shall likewise include peoples who are regarded as indigenous on account of their descent from the populations which inhabited the country, at the time of conquest or colonization, or at the time of inroads of non-indigenous religions and cultures, or the establishment of present state boundaries, who retain some or all of their own social, economic, cultural and political institutions, but who may have been displaced from their traditional domains or who may have resettled outside their ancestral domains (Republic Act No. 8371, RP 1997).

This law seeks to define who is considered indigenous in the Philippines, and it is largely influenced by Western constructions of indigeneity. Additionally, it is limited to older definitions of minorities and cultural communities. Many scholars criticize this law because the definitions are vague and could reflect many different cultural groups and populations in the Philippines.

This definition is largely influenced by Indigenous education. It is focused on the groups in the Philippines that are designated as Indigenous people, for example, the Manobo, Mangyan, the Negrito, and Lumad, and groups in the Cordilleran region of Luzon (Cornelio & Castro, 2015). Policies on Indigenous people in the Philippines have been around for more than 25 years, but policies for Indigenous education are slow to be enacted and depend on national government

actions (Cornelio & Castro, 2015). It was not until 2011 that Indigenous knowledge was integrated into schools through mother-tongue, place-based, and culture-responsive education (Cornelio & Castro, 2015). In addition to state-led efforts, non-governmental groups have attempted to support indigenous education initiatives in the Philippines, focusing on cultural identity and literacy and establishing schools to help indigenous communities (Cornelio & Castro, 2015). There is a need to develop Philippine-based pedagogies to support students of the different ethnolinguistic groups of the Philippines. Policies in the Philippines on Indigenous education are focused on ethnolinguistic groups that are designated as Indigenous groups by country and international designations. The Ilokano do not fall into the Philippine government-designated category despite being native to the Ilocos and existing in the Ilocos before Spanish colonization.

Students of Philippine Ancestry have long learned in institutions that are structured to look, sound, and structured to be similar to Western educational institutions. As a result, their ways of knowing, learning, and doing are structured by colonial ideologies and designed by colonial powers. For the Philippines, the Spanish led a massive cleansing of culture and religious beliefs in the name of Christianity. Later used parochial schools to educate the Philippine elite while controlling and subjugating the disenfranchised masses, and later, they used schools to indoctrinate children to impose Christianity on mass and linguistic ideological change (Rafael, 1993; Brewer, 2004). Later, the Americans implemented policies in the Philippines that mimicked policies imposed on Native American Tribes and African Americans (Paulet, 2007.) They brought in American teachers to teach Filipinos American ideals, values, and systems. In addition, the Americans then utilized the pensionado system to enable Filipinos to study in the continental United States and educate Filipinos according to Western structures. When the

Japanese came to the Philippines during World War II, the practice of the arts, which included the transmission of indigenous knowledge, was significantly impacted.

Indigenous knowledge and ways of knowing are rapidly declining throughout the Philippines due to the impacts of globalization and modernity. The impact of modernity is not an isolated event in the Ilocos Region. Three colonial administrations, the Spanish, Americans, and the Japanese, along with the increase of Filipino migration and technology access, sped up the modernization process and its impact on cultural knowledge and identity. In addition to this, the current economic situation of the Philippines, the increasing amounts of overseas contract workers, and the immigration of Filipinos to other countries have recently influenced the use of Indigenous Knowledge.

Despite the increase of different culturally responsive and sustaining curricula within various communities in the United States and access of Filipino American communities to Filipino American curriculum, there still needs to be a need to develop additional curricula and pedagogies to address the needs of Filipino American students. The need is not only for Filipinos in the diaspora but also Filipinos in the Philippines. Jocano (1998), in this study of Filipino Prehistory, suggests:

After clarifying the status of our cultural past, highlight our past accomplishments and use them as materials for developing school curricula, classroom instructions, historical writings, and all other activities related to nation-building. (p. 206)

He proposes that in understanding our history and culture, we must use this knowledge to move the people and the culture forward. He continues by saying:

... in the process of appreciating our prehistoric culture is to create a new cultural paradigm that can serve as our guide in shifting our perspective from the old orientation

of disdain to a new one of appreciation-- apparently the new Filipino way of thinking, believing, feeling, and doing things. This can be done through the same avenues that the Spaniards and the Americans used in their attempts to shape us in their own image: education and continuous research. Let us not take our prehistoric past for granted. Let us continuously reexamine and sharpen our knowledge (1998, pg. 207).

Currently, several studies explore the possibility of looking at our culture as a way to develop a curriculum. Jorolan-Quintero (2018) mentions in her studies of mother tongue based multilingual education in the Philippines:

A more pressing need that requires urgent attention is the archiving, recording, and publication of what still remains of the indigenous people's oral traditions. The native epic chanters, storytellers, riddlers, and folk singers are growing older and fewer each year. When one passes away, a whole library of cultural knowledge disappears with him or her. In preserving oral traditions, we can ensure the preservation of our cultural heritage. The academic world plays a significant role in reaching out to indigenous communities and establishing stronger links with them to continue the urgent task of collecting, recording, preserving, and publishing oral traditions (p. 774).

Jorolan-Quintero (2018) examined three groups in the Philippines and their folklore traditions. Her study examined how verbal art forms could inform curricula. In the United States, Strobel (2015) suggests reconnecting Filipino Americans to their cultural and historical knowledge (pp. 70-74). Through these cultural avenues, Filipinos in the United States can begin to connect to their cultural identity and give value to themselves. However, Strobel's conceptualization of what is Filipino is still focused on a monolithic Filipino identity centered on the Tagalog hegemony instead of a pluralistic construction of Philippine identities. Nonetheless,

her perspective asserts the idea of connection. Coben supports this in her introduction and conclusion when she urges the need for more studies on Philippine verbal arts to preserve them and be able to use them in the future (Coben, 2009). The authors mentioned above support the idea that there needs to be more work in developing cultural and historical curricula that allow Filipinos in the Philippines and the diaspora access to culturally sustaining pedagogy that supports learners within these populations.

Philippine Curriculum and Pedagogy in the Diaspora

According to Aquino (2006), “Unfortunately, the ‘Filipino’ history that we know which has been perpetuated in the Philippine Education system, is a history looking down from the top, written by the victors and the ruling elites in Philippine society. It is a history of the rulers and the ruled, of elites and the masses. Though there have seen advances in recent years in revisioning Philippines history, it remains essentially a colonial narrative that glorifies the center and marginalizes the periphery” (p. 41). Alternative narratives need consideration to counter the colonial and hegemonic narrative and honor the voices of the periphery. Aquino (2006) talks about history written by the victors and the ruling elites, but there needs to be an honoring of the “history from below.” “History from below” stems from post-Industrial Revolution methodologies and techniques that sought to honor the voices of its subjects, who are ordinary people, their experiences, and their voices (The Institute of Historical Research, 2008). British historians and social scientists emphasized Marxism, which led them to use analysis and techniques to honor the voices of women and laborers and emphasize oral and social histories (The Institute of Historical Research, 2008). The work done in the field relied mainly on the oral stories and histories shared by its subjects. In the Philippines, Maceda uses the concept

kasaysayan mula sa ibaba or *pakasaritaan manipud iti baba* in her analysis and review of the Communist and Socialist Parties in the Philippines through songs (1996).

Ilokanos live in the periphery, always looking at the center to provide examples of what could be appropriate for our education. Yet, there is a need to expand our education systems to benefit not just students in the Ilocos but Ilokano students in the diaspora. Agcaoili (2008) writes, “we have been robbed of our human right to speak our own languages and that we have the basic and fundamental right to allow our productive traditions to not only live and thrive and continue to shape and form the world view of our future. We speak here, of course, of the “panagkakannayon” of our histories, our stories, our senses of selves, our senses of being, our senses of becoming, our dream of a world of not one speech but many speeches..” (p. 87-89). To further study and understand Ilokano and how to support their thinking and learning, we need to go back into our history and culture to inform us how to empower and use education to help the Ilokano children, using the voices of the people, their experiences and the methods used to teach them in the past such as dallot.

Halagao, Tintiangco-Cubales & Cordova (2010) reviewed Filipino American curricula throughout the United States, examining various school and community organizations and their implementation of the locative Filipino American Curriculum. The curriculum analyzed within this study was primarily created to teach diasporic Filipinos a monolithic Filipino identity based mainly on a hegemonic Manila-centric identity. Filipinos are primarily grouped in the diaspora, and separate regional and ethnolinguistic identities are lost. As a result, all the curricula studied in this article mainly focus on a dominant Filipino identity primarily influenced by colonial powers and constructions including the Sariling Gawa Organization’s curriculum which was

mentioned, primarily focused on Filipinos of Ilokano ancestry in Hawai‘i, is very much focused on this construct of a monolithic identity (My Observation, 2008)

Besides the Filipino curriculum in the United States, several authors have examined Philippine-oriented pedagogy in different iterations. In the succeeding paragraphs, these various pedagogies will be discussed.

A work on pedagogy focused on the intersection of mind, body, and land, which Acido (2016) calls Nakem Pedagogy or soul consciousness. The term nakem has many meanings in the Ilokano language; it can mean habits, common sense, or feelings. He casts nakem as soul consciousness, a connection to human experience, depth, and connection to ancestors and land (Acido, 2016.) Acido (2016) proposes the extension of education for learners to be deeply rooted and participatory.

This study of the various curricula can be taken apart to examine them individually and within their context. Desai (2018) discusses the Pedagogy of Solidarity, which focuses on the group dynamics and orientation of the population, mainly Filipino Americans. His dissertation focused on Filipino groups working together to create change and empower individuals to work together and build community (Desai, 2018.) His work is similar to that of Acido (2016) as the pedagogy they speak of is connected to communities and relationships.

Jocson (2008) introduced *kuwento*, which allows for the sharing and experiencing a story in context. Through this methodology, the storyteller and the participants contribute to the story, become part of the story, and deconstruct and reconstruct the story (p. 243). The storytelling, the story, and its influence are fluid and dynamic. Additionally, it reconstructs a known narrative to include the voices of the periphery. An example would be the telling of World War II Pacific Theatre through the experience, perspectives, and voices of the Filipino and Filipino Veterans

whose perspectives are often ignored in the greater narrative of World War II. While this pedagogy honors Filipino American voices and the process allows for the voices to be heard utilizing the traditional method of ethnography, the term for the process is borrowed from the Spanish term *cuento*, meaning tale. Several other terms in Tagalog or Filipino language would also suffice for the same methodology, such as *kasaysayan* [history] or *salaysay* [story]. Both terms have a similar meaning as *kuwento*.

Pinoy Teach studied and researched by Espiritu (2001) is a curriculum focused on creating culturally relevant teaching methods for pre-service Filipino teacher education students. Espiritu's (2001) work centers around building the understanding and historical consciousness of Filipino Pre-service teachers with their own ethnic histories. It seeks to introduce Filipino Americans to historical knowledge they are not often exposed to because of location and context. Additionally, it was used to teach Philippine history to middle school students in various public schools. iJeepney was an online program sponsored by the Smithsonian Institute that is connected and related to Pinoy Teach.

Pinayist Pedagogy examines Philippine experiences through the perspective of Filipina stories, histories, and experiences (Tintiango-Cubales & Sacramento, 2009). Additionally, it seeks to provide a voice and space for the Pinay perspective to come to the fore and take action. This pedagogy allows the often silent Filipina voice to take center stage, address the Filipinas' or the Pinays' needs, and create a community that will enable that voice to be heard.

The studies enumerated and summarized above show the work done by Filipino Americans in curriculum and pedagogy centered around topics of connection, solidarity, community, and voice. They often connect their participants to values associated with the communities in which they live and interact. The studies connect to Philippine communities in

more contemporary settings. While there are allusions to older concepts like *nakem* and *kuwento*, there is a need to find indigenous practices that inform educational methodology and pedagogy.

Besides these scholarly works of academia connected to Filipino American pedagogies outlined above, community groups have influenced access to Philippine learning for the community in many ways. Such groups include LAING Hawai'i which promotes the acquisition of Philippine Languages within the Hawai'i through a grassroots and community-driven approach. This group proves a community connecting with their heritage language while still being American. This group also promotes the concept of pakasaritaan in the community (LAING Hawai'i, 2022.)

Philippine Oral Traditions

There are various studies on indigenous oral traditions in the Philippines. Many ethnic groups have their own oral tradition that is very important to their ethnic group. These oral traditions include proverbs and sayings, jokes, songs, folk tales, and epics. Many Filipino groups have oral art forms that provide opportunities for sharing the narratives of their community, their families, and their personal stories. Examples of these oral traditions are *hudhud*, a chanted song from the Ifugao; *karagatan*, a debate-style in the Visayas region; and *duplo*, a debate art form between trained men and women done during times of mourning.

The Ilokano had similar oral traditions. According to Mateo, the Ilokano relied on oral forms of literature (2004, p. 31). These oral forms of literature include *burburtia* [proverbs], *daniw* [poetry], *sarsarita* [stories], songs, and oratory art forms such as ethnic chants. One such form is the dallot. Dallot has many forms, such as a narrative relating to stories and epics. Another form is a verbal joust, where participants use words to outwit each other with wordplay and humor. Additionally, another form uses the call-and-response method to negotiate contracts

between families. Among the various forms of dallot, the ones which will be examined at length in this paper will be the *dallot iti panangas-asawa* and the narrative dallot.

The information on dallot used in this research needs to be more cohesive as the books and sources utilized were. Many books describe the art form minimally with very little in-depth treatment. Other literature seeks to push for more research on the subject matter, but the current study is limited to a few authors.

Pedro Bukaneg, who remains a controversial figure in Ilokano culture, was believed to have written the oral epic of Lam-ang. Bukanegan was introduced and popularized in the 1930's. It is named after Pedro Bukaneg (Foronda, 1976, p.17). The bukanegan uses the verse in a debate format inspired by the indigenous logic of the Ilokano. It consists of two participants who recite verses, a rebuttal of arguments in verse. Additionally, it has a third participant who acts as the moderator between the two participants. The topics discussed in the bukanegan include love, age, beauty, and wisdom (Foronda, 1976, p. 17). It later became a mainstay in community celebrations and social functions (Foronda, 1976, p. 17). It is possible that bukanegan was used as an evangelical tool to convert Ilokano people.

These similar verbal art forms outlined above were created during the Spanish period and afterward. As a result, while they provide insight into the dallot, the dallot has several characteristics that predate these modern versions of the verbal joust. Dallot has a more extended history than the forms explained above. Dallot predates many of these art forms as they were passed down from generation to generation. More information is needed primarily due to factors influencing practices in the Ilocos region.

Several findings are significant in understanding the context of Ilokano literature. Most of Ilokano literature during the time of the Spanish was shared by people like Pedro Bucaneg and

eventually written down by the Spanish friars. The Ilokano culture mainly relied on oral literature to disseminate cultural ideas and values. Each story in the oral form changed depending on the performers and what they chose to bring to the story. Therefore, the stories were dynamic. With the recording of stories into written form, these stories became static, so only very few versions of the same tale remain.

In contrast, before these stories were written, the oral literature had much more variety. The Spanish changed many oral literature art forms to further their colonial endeavors. Pieces such as *Biag Ni Lam-ang* changed with the influence of Spanish names and religious ideas. Many Philippine scholars were influenced by Western literature constructs and concepts that impacted the study, analysis, and understanding of Philippine native literature. Many authors compared Western and Philippine literature, often being critical of Philippine literature as it did not have the same components as Western literature.

Traditional oral literature art forms were renamed using the names of people who used the art form. For example, *balagtas* and *bukanegan* forms stem from traditional oral formats and are rehashed and renamed using the names of the people who popularized or used the format. This disregarded the historical base of these oral literature art forms. Castillo talks about arts forms prior to Spanish colonization that resemble performance techniques similar to those found in neighboring Indonesia and Malaysia, such as the *Wayang Golek* and *Wayang Kulit* (Castillo et al., 1964, p. 52). Over time these art forms that were found in the Tagalog region eventually ceased to exist. In the Ilocos, the *dallot*, one of the oldest forms of oral literature, was used in the performances of *Lam-ang* and other Ilokano stories (Yabes, 1936). As a result, *dallot* is a narrative method, strategy, and performance style used to share the stories, histories,

and values of the Ilokano people that was able to survive Spanish, American, and Japanese colonization.

Oral Forms of Poetry

In addition to examining other oral traditions and art forms from the Philippines, I will connect to existing dallot research. Current information on dallot exists in a few texts. Resources consist of a paragraph here or a section there with very little extensive writing on the art form. The following resources speak about dallot in part. In recent years, multimedia has allowed more dallot performances to be documented via internet media repositories such as YouTube. Ilokano were more literate and educated than their colonizers, having been educated to read and write. Mateo writes that by the time the Spanish came in contact with the Ilokano, there was a highly organized, educated society with a thriving metropole (Mateo, 2004). Europeans judged the “other” by European standards, an ethnocentric act during their arrival, and justified colonial rule as a means to save the savage and heal them from themselves. The Spanish and their ethnocentric ideas standards used themselves as a rule to measure the people they subjugated. As a result, in their documents, they could write their names on certain Spanish government documents. In the lens of the Spanish, the Ilokanos were not considered to be literate as defined by the Spanish definition of literacy (Mateo, 2004). Smith (2021) states, “The fact that Indigenous societies had their own systems of order was dismissed through what Albert Memmi referred to as a series of negations: they were not fully human, they were not civilized enough to have a system” (p. 31). The Ilokano during this time were being compared and defined by the standards and perspectives of their colonizers. Brewer (2004) and Rafael (1993) speak about the Spanish-centric perspectives that impacted various Philippine groups. Through the gaze of the Spanish, Philippine groups including the Ilokano were often assessed by foreigners’ standards.

The Ilokano were more literate than the ethnocentric colonizers who came to colonize the Ilocos region. According to Yabes (1936), “Iloko literature, next to Tagalog, is believed by scholars to be the richest and most highly developed in the Philippines” (p. 7). In addition to proliferating literature, Ilokanos were literate before Spanish contact and are second in the Philippines in producing academic and literary writing. But, according to Lazaro (1975), the Spanish did little to document oral art forms. Still, their study of the art forms was ethnocentric and heavily affected by religious ideas, so accurate, objective documentation left the study of verbal and oral art forms lacking (pp. 5-6). With the constraints imposed upon them by colonization, oral literature, and verbal art forms are slowly diminishing or have been rewritten to fit particular institutionalized agendas. For example, the *Biag Ni Lam-ang* was re-written in the dissemination of religious ideas by the Spanish to further the conversion of the Filipinos to Christianity. In addition, World War II became a significant turning point in the use of oral literature right after the Japanese occupation of the Philippines. As a result, succeeding post-World War II regimes changed the linguistic and literature landscape of the Philippines, prioritizing specific languages over others and particular art forms over others. The stories that carried their histories, cultures, and ways of life gave way to the changing cultural landscape of the Philippines, particularly the Ilocos.

Dallot and its Many Forms

Dallot according to the *Kotemporaneo a Diksiionario nga Ilokano-Ingles* by Agcaoili (2012) is,

1. Var. of dillot
2. An old folk song of Ilokano, usually accompanying the chanting of the epic of Lam-ang.
3. A song-and-dance performance piece of the old Ilokanos, usually extemporaneous, and part of a communal celebration such as

betrothal and wedding. 4. Cf. agdallot, dumallot, idadallot, panagdallot, managdallot, mannallot.

This folk song is a chant that embodies messages about Ilokano life. It contains Ilokano hopes, dreams, and accomplishments. Dallot is Ilokano storytelling, history performed through spoken word accessed by generations of Ilokano. It chronicles past stories, acknowledges the divine, speaks of land and its values, and tells of Ilokano heroes like Lam-ang¹¹. Within it is stored the Ilokano identity and way of life. Dallot embodies the Ilokano word, *sarita*. Sarita is all of the following: a story, narrative, tale, fable, legend, myth, a parable, an account, a narration, a conversation, conversation, storyline, history (Agcaoili, 2012). Dallot is all of these things, it is the method in which Ilokano stories are related, and all of these Ilokano stories build on each other and add to the *pakasaritaan* or historical narrative of the Ilokano people. So the story is history and history is story, biographies that contribute to the history of the Ilokano people (Agcaoili, 2012; Rubino, 2000).

Dallot is both storytelling and storymaking and at the center of this is the *sarita* and the *pakasaritaan*. The dumadallot or mannallot¹² are the practitioners of the collective act of preserving the past of the Ilokano people, how Ilokano come to understand and comprehend their present, and in recognizing their present, the Ilokano people would understand their future. These native practitioners act of performance represent both an act of intuition and volition participating in the broader duty of utilizing storytelling and storymaking as both pedagogical and andragogical intangible heritage that serves as a repository of the Ilokano collective knowledge and consciousness.

¹¹ Lam-ang is a epic folk cultural hero in the Ilocos

¹² Dummadallot or Mannallot are terms referring to the practitioners of dallot.

My father continued telling me that my grandfather used to play instruments and went with the performers. He stated that his father performed dallot because of the influences of the elders with whom he spent a lot of time. Once people knew a person was good at dallot, they were often invited to perform for various events because they were known and valued by the community. In essence, the community chooses which performers would share the dallot (O. Aquino, personal communication, April 2023).

My father said, “*Idi pannawenda dayta iti usarenda no aginanada, no dadduma nakainomda it basi ken agdallotda ken agsaritada.*” [In their time, they used this as a method to relax and unwind; sometimes, they drank *basi* (sugarcane wine), and they would perform the dallot and have discussions.] (O. Aquino, personal communication, 2002)¹³.

Dallot is the orature,¹⁴ perspectives, and imaginations of the Ilokano people. Dallot carries our ways of doing and knowing, thoughts, opinions, and stories. Agcaoili states that dallot celebrates life and everyday living (Agcaoili, personal communication, 2023). O. Aquino states that it was used for rights of passages such as birth, graduation, and weddings in formal, more formal celebrations. Still, it was also used to unwind and talk about everyday things after a long day when everyone gathered to tell stories (O. Aquino, Personal Communication, 2001). It was one of the methods that the Ilokano used to carry their culture from one generation to the next, from one place to another. Embedded in this orature method was the identity of the Ilokano. Yabes (1936), a leading researcher in Philippine literature, defines dallot as “one of the most basic extemporaneous songs in the Ilocos region” (p. 10.) Verses are in the form of quatrains.

¹³ This personal communication with my father was completed in 2002, in one of our early conversations of dallot. This personal communication is different from the one found in previous pages.

¹⁴ It is a word created by Kenyan novelist and playwright Ngugi Wa Thiong’o that combines the word oral and literature and used to describe works of oral tradition (Baldick, 2008)

Lines within these quatrains follow an Ilokano pattern of assonance and rhyme. According to Foronda (1976), Ilokano poetry has the following format,

The rules of poetry concern the final termination of each line: that there be equality and harmony in the final termination of each line, be they consonants or assonants. For example, if the lines end in a vowel “a,” it does not matter what consonant precedes the said vowel: “ba, ca, da, pa” would still be considered as riming. The vowels “i” and “e” and “o” and “u” are considered equal in Ilokano poetry (p. 4).

In addition to the vowel terminations, Foronda explains the use of consonant ends in Ilokano poetry. He states,

Concerning terminations which end in a consonant, the following sounds are considered equal: “ab, ac, ad, ag, ap, at”; or these “id, ic, ig, ip, is”; and these “ub, oc, ud, ug, up, us, ut”; and these “im, in, ing” and these “om, on, ong” (Foronda, p. 4)

In addition to the ending sounds of the lines of the quatrain following the sound patterns mentioned above. The syllable counts of the lines did not matter. The most essential component of the structure of the lines was dependent on the ending sounds (Yabes, 1936).

In the intro and between each verse is a refrain of two lines. According to Yabes (1936), these two lines are as follows, “Dallang ayay daldallot, Dallang aya dumidinallot (p.10).”

Figure 1:

Kutibeng



Note. A.S. Agcaoili (March 24, 2014) Kutibeng at the Museum of Anthropology, Madrid, Spain.

The whole song is sung to a simple tune and accompanied by two instruments. The first instrument is a *kutibeng*, which is described as a small guitar with five strings. It is described as and looks similar to a Hawaiian ukulele. Another term used for this instrument is *singko-singko* because of its five strings (O. Aquino, Personal Communication, 2001). The *kutibeng* is strummed in a rhythmic pattern and accompanies the female performer. Another instrument used to perform the *dallot* is the *pito*, a thin bamboo flute with seven holes. The name refers to the

seven holes associated with the Ilokano word for seven. In the number the second syllable is stressed while in the musical instrument, stress shifts to the first syllable (Agcaoili, personal communication, 2024). It is also referred to as the kulaleng. It has particular specifications in size. According to the Philippines Ministry of Education (1984, p. 78), “The pito is a wind instrument about forty centimeters long and two and a half centimeters wide.” The flute is played by blowing the top hole while the holes in the body are fully or partially covered, depending on the melody. This instrument accompanies the male performer of dallot. Another instrument that was used in the chanting of dallot is the gimbal, the Ilokano drum. These indigenous instruments accompanied the chanting of the dallot and other cultural performances of the Ilokano people (Agcaoili, personal communication, 2024).. Instrument accompaniment occurs in formal and ritual dallot. Dallot is only sung with a simple tune in casual and informal settings.

Figure 2:

Pito



Note. Museo Ilocos Norte (n.d) Pito flute is made of thin bamboo stalks. The flute has seven holes [Photograph]. Museo Ilocos Norte

(<https://museoilocosnorte.com/the-museum/collection/musical-instruments/>)

During performances that are more ritual in nature, the dallot begins with the consumption of *gawed* [betel pepper leaves], *bua* [betel nut], and *basi* [sugarcane wine] of all that is present (Philippines Ministry of Education, 1984). The *bua* is wrap with the *gawed* and it is chewed before drinking the *basi* that is pour into a cup made out of coconut shell called *boyoboy*. According to Molina (2016), betel nut in the Ilocos region was not only used for medical purposes, but it was used to strengthen the bond within the community; it was taken during ceremonial and ritual events, and it was believed to enhance prosperity (p. 574). The drinking of *basi* allowed the performers' words to flow and eased tensions between them. The consumption of the three items allowed for the cleansing at the beginning of the ritual. At the same time, it prepared the space for the conversation, the negotiations, and the strengthening of the bond among the people partaking in the performance, ritual or not. In more informal forms of dallot, the *basi* was used in these performances. The *basi*, in this case, allowed the performer to let the words flow freely throughout the dallot performance. This is similar to other practices in South Asia and Southeast Asia, where betel nut and alcohol are utilized in ritualized manners to cleanse the space of the performance.

Figure 3:

Basi [Sugarcane Wine]



Note: Valesquez, M.N. (October 28, 2023). Basi in a small bottle and a shot glass. [Photograph]

Molina's (2016) studies of betel nut consumption among Ilokano in Cagayan indicated support for the many uses of betel nuts. As a result, betel not only prepared the space for the performance of dallot but also prepared the bodies of the people present in the performance through ritual cleansing.

Figure 4:

Bua



Note: Aquino, M (May 14, 2024) Bua idiaiy tiendaan [Bua at the open market][Photograph].

Personal Collection

Figure 5:

Boyoboy [Coconut Shell Cup]



Note: Aquino, M (May 14, 2024) Boyoboy [Coconut Shell Cup][Photograph]. Personal Collection

The community and the audience are essential components of dallot. The performance is not for the individuals but has vital elements in the relationship between the performer and the audience. As a result, the performance relies on the audience's participation, and the audience is

connected to the performer. Dallot performance is then transactional regarding discussing dowry, haggling, boasting, and the battle of wits (Philippines Ministry of Education, 1984, p. 100).

Because of the multiple uses of the dallot, it was used on many occasions. Tupas (1987) states:

In many towns and barrios these rituals and practices still attend the occasion of birth, coming of age, courtship and marriage, death and burial, the healing of the sick, the seasons of sowing and harvest, and the beginning and termination of an activity or enterprise, like breaking the ground for the construction of a dwelling or the opening of a mine (p. 3).

Many of these rituals and ceremonies utilized oral transmission, which was extemporaneous and improvised, lending to multiple variations, modifications, revisions, and other changes.

According to Tupas (1987), the dramatization of dallot is seen in the dallot iti pangasasawa because of the call and response methods used by the two parties. In his chapter on Ilokano drama, Tupas (1987) writes a brief history of dallot, describes the art form and its purpose, and presents transcripts of the performance between a female and male performer. Similarly, *The Children of Lam-ang* has another brief overview of Dallot (Philippine Ministry of Education, 1984). This time, with the explanation of the instruments used in the performance. Additionally, in this short study of the art form, the author adds musical notations to illustrate the simple tune generally used in the performance of dallot.

In ethnomusicology, dallot may be studied for its sing-song structure. Currently, there is no single definition of dallot; instead, there are several fields that have defined it in different ways. This study seeks to clarify some of these misconceptions and ideas and to have a more robust understanding of dallot and its place in Ilokano cultural practices and education.

Understanding Dallot

Dallot has been around for centuries in the Ilocos region. It was a means to allow our people to tell their stories, negotiate spaces, and interact with their world. It was an art form that existed before Spanish colonization. Today, dallot is most associated with and seen as a wedding song. It is also the most documented of the different forms of dallot. Nevertheless, dallot is a poetic art form that provides opportunities to share stories. Moreover, performers of dallot have the important role of knowing the stories and the culture of the region to perform it with fidelity.

In more recent years, the art form has rarely been practiced with the advent of more modern practices of celebrations and marriage. As a result, dallot in its more traditional form has yet to be practiced. Recent performers of dallot rarely perform the art in its extemporaneous form. In this study, to understand dallot, similar art forms will be examined.

Philippine Identity

In the past, studies have focused on more dominant populations in Europe, Australia, West Asia, and North America (Phinney, 1990). Most of the studies focused on dominant groups, such as White Americans of European descent, and others concentrated on larger ethnic populations of African Americans and Hispanic Americans (Phinney, 1990). In addition, past research on Asian American identity focused on Chinese and Japanese Americans (Phinney, 1990). In the past twenty years, more scholarship on Asian Americans has been published providing insight on the 50 different Asian ethnic groups in the United States (Lee, 2006; Lee, 1994). Lee (2006) details the diversity of Asian Americans through socioeconomic, educational, generational, and immigrant experiences and other factors that diversified their experiences. Within Asian American identity studies, various Filipino scholars have provided insight into the Filipino American experience. Filipino American researchers who examine Philippine identity

based their articles on Sikolohiyang Pilipino and the concepts introduced by the seminal work of Enriquez (Strobel, 1996). Despite being groundbreaking, Enriquez (1992) utilizes concepts focused on Tagalog-speaking regions and their concepts of identity, community, and values. One of the drawbacks of his work is that it generalizes the cultures, values, and identities of various groups in the Philippines and regional and ethnolinguistic concepts that delineate one group from another need to be considered. Despite its focus on the Tagalog-speaking regions, Enriquez (1992) promotes a Philippine Indigenous perspective in assessing Philippine psychology. His work also talks about the social process of colonization through Denial and Withdrawal, Destruction and Eradication, Denigration/Belittlement/Insult, Surface Accommodation/Tokenism, Transformation/Exploitation (Enriquez, 1992 as cited in Batallones, 2020). The works of David and Nadal have since expanded the work on Philippine identity. David (2013) explores the psychological impacts of colonial mentality on the Philippine people. His work examines Philippine identity through the lens of psychology and the internalized inferiority of the Philippine people (David, 2013). He states that the people of the Philippines lived in robust and thriving societies before colonization and that “..had their own form of music, art, literature, written and spoken language, religion, and governmentThey took pride in what they created and the materials that were naturally available to them. They did not depend on foreigners to survive, nor did they regard anything “Made in the USA” or “imported” as being more valuable or better than what they created” (David, 2013, pp. 11-12). He described indigenous Philippine history as distorted by the dominant colonial historical narratives and, therefore, impacted the identities of the Philippine people and their psychology (David, 2013). As a result, Philippine people experience an internalized form of oppression rooted in the colonial experience of the

Philippines (David, 2013; Nadal, 2011; Strobel 2015). This internalized form of oppression permeated their view of themselves but their artforms and it followed them to the diaspora.

Filipino Americans in the diaspora are seeking connections to their culture. As a result, Strobel (1996) describes cultural identity formation as “ the attempt to comprehend the interrelatedness of 1) the need for Philippine historical and cultural knowledge, 2) the function of personal memory, and 3) the consequences of language loss” (p.33) Her researched focused on identity formation among Filipino Americans who are affected by access of history, culture, language. Her study showed that by accessing culture Filipino Americans strengthen their identity, their connection with each other and with other Asian Americans (Strobel, 1996).

The youth within the Filipino population have different levels of understanding of their cultural heritage (Labrador, 2003; Eisen, 2011). Filipino Americans straddle multiple identities, the identity of the host culture and their heritage identity, and sometimes, these identities are contentious and conflicting. Filipino Americans in Hawai‘i experienced a sense of shame wrought on by the stereotyping of Filipinos and the legacy of ethnic inequality created during the Plantation Era of Hawai‘i (Eisen, 2011; Labrador, 2015, Nadal, 2011, Okamura, 2008). Lack of ethnic pride among Filipinos in Hawai‘i is common among the youth and many of them experience ethnic disidentification because of the racial hierarchies that exist in Hawai‘i(Eisen, 2011; Labrador, 2015). Labrador (2015) explores identity creation among Filipinos in Hawai‘i and Filipinos navigate the local social landscape. Eisen’s (2011) work highlights that Filipinos distance themselves from their heritage as a form of colonial mentality and as a reaction to local identity. Additionally, Eisen (2011) studied how Filipinos in Hawai‘i started to reframe their perspective on identity when they saw positivity in their cultural identity as role models, and breaking societal stereotypes, and building confidence through education.

How does one then bring forward this identity? Is there a change in how Filipino Americans see themselves if they know how to tell the stories of their people and if they know more indigenous ways of knowing and doing? Can these methodologies and pedagogies be brought forward so that students of Filipino ancestry may have a stronger connection with their identity? There is a need to examine examples to bring forth this story and strengthen their understanding of history and culture.

Summary

The review of literature examines the importance of indigenous epistemology and its relevance to culturally relevant education. It also examines the place of Philippine Curriculum and Pedagogy in the diaspora and in the Philippines and the importance of creating culturally relevant and sustaining pedagogy connected to indigenous epistemologies. Furthermore, there is an examination of Philippine Oral tradition in the context of the Philippines and the Ilokano dalot is defined, explained, and described. Within this chapter, Philippine identity is discussed to address colonial mentality and ethnic disidentification experienced by Philippine people and the possible ways to strengthen their sense of identity by using education to connect them with their history, culture and language. While there is work on using Philippine curriculum and pedagogy to connect students of Philippine ancestry to their culture and their identity, not enough research has been conducted on using indigenous pedagogy, methods, and practices and the potential impacts they may have on the teaching and learning of students of Philippine ancestry.

Chapter 3: Metodologia

Methodology

My father sat at our dining table as the streaks of sunlight peeked through the large window overlooking that mountain apple tree in our front yard. He sat drinking his coffee and eating pastries. I sat with my list of questions, a notebook, and a pen, ready to listen to stories about my grandfather, Juan. My dad recalls my grandfather, the guy nicknamed Juan Tambor, and his practice of dallot. It is often understood in Ilokano culture that people are called or named with their expertise in mind. This was a practice done in the past among our ancestors, and to a certain degree, it is a practice that is done today. My grandfather got his nickname because he was tasked with drumming and organizing people at town meetings. Hence, he was given that job. But there was another skill he was known to have done; he was a practitioner of the art of dallot. According to my father, he was often called to perform dallot, play the pito, and create the implements used in the dallot performance (O. Aquino, personal communication, 2001).

I asked my father for all the details he could share about my grandfather's performances. My mom interjects her memories as we sat chatting the afternoon away about stories of my grandfather. *Nagsaritakami tapno maamuak iti istoria ni lolo Juan*. We had a conversation so that I would know my grandfather's story. In all honesty, conversations were always an essential part of our home, our family, and our community. Conversations were the life of our gatherings, a communal space for one generation to fuel inspiration for another, impart family histories, impart cultural knowledge, and impart information only known in the culture and the family. My uncle Tom, my father's brother, used to say, "*Anak* [Child], don't forget where you came from or our language." Conversations with the spoken word or sarita, utterances from one individual to

the next, and from one individual to a group or community, are essential in being Ilokano. One of the main components of dallot is the conversation between participants, between men and women, through organic improvisation.

In the introduction of my dissertation, I started with a poetic verse as a call to the Philippines about the renewal of our future. The last stanza speaks of hope for future generations—a proposition for a remedy to return to a time before colonization. While the introduction of this dissertation is not yet a conversation or pakasaritaan, it is a call for the Philippines and is seeking a response. It is questioning and interrogating to promote conversation and a focus on moving forward. This call for a response is to start the conversation.

This study aimed to explore how native practitioners of dallot can inform identity, curriculum, and pedagogy. The main research question for this study was:

How can the art of dallot be revived, perpetuated, and applied to curriculum and pedagogy to support students of Philippine Ancestry? In addition to this primary research question were three secondary research questions. They are the following:

1. What is the role of oral forms of poetry in the creation and reification of Filipino Identity?
2. What is the role of dallot as an oral form of poetry in the creation and reification of Ilokano identity?
3. How can dallot be used as a pedagogy for student learning and engagement?

Rationale for Qualitative Research

Qualitative research allows for the examination and study of social life and provides for salient ideas and concepts to surface from the analyzed data (Saldana, 2011). Stories and narratives take shape from what the participants share in their interactions with the researcher. It

provides a space for interpretations, meaning-making, and constructing through the text of their experiences (Merriam & Tisdell, 2016). Qualitative research allows researchers to examine phenomena through frameworks that position their perspective. This study takes on the framework of Social constructivism or interpretivism (Creswell & Poth, 2016; Denzin & Lincoln, 2011). The participants of this study discuss their connections and experiences with dallot, reflecting on their experiences and making meaning from them. Additionally, the practitioner examines their interactions and connections with places, people, and events that connect them to the art form. As a result, they socially construct dallot in their lives.

Narrative inquiry was used in this study to understand dallot native practitioners through their stories and experiences. Narrative inquiry allows participants to share their experiences, perspectives, emotions, and memories. Additionally, narrative inquiry allows their stories to be “accounts into well-plotted, artistic forms that utilize the conventions of fictional literature to present not just a more ordered rendering of life but an aesthetically rich one (Saldana, 2011, p. 12). This allows the researcher to organize the stories the participants share in a storytelling format that enables the participants’ stories to unfold.

Pakasaritaan: Ilokano Indigenous Methodology

In this study, I used Ilokano Indigenous methodologies to understand the knowledge, practice, and experiences of dallot practitioners to provide insight into using native practices to inform methodology, pedagogy, and practice. Soria states (2012), “The Ilokano word sarita means story, saritaan as talking story, and pakasaritaan as history. It is the sarita that comes out in the saritaan.” (pg. 15). Pakasaritaan means story. Ilokano have used oral forms of literature to tell their story for generations. Pakasaritaan roughly translates to the word history in the Western construct. It stems from the word sarita, which means the spoken word. Other meanings include

conversation, talk story, storytelling, narrative, and narration. In the Ilokano worldview, speaking something out loud carries much weight, importance, and significance. It is an integral part of Ilokano culture, as the spoken word is binding.

As a result, this study focused on the *sarita* of the practitioners. Like Soria, I used *pakasaritaan* as a methodological and theoretical framework to understand *dallot*. Similarly, *saritaan* was used in crafting the research and succeeding interview questions to allow participants to share their stories, experiences, thoughts, and practices.

According to Agcaoili (2006), the intersection of *sarita* [speaking] and *sukisok* [research] enables knowledge to surface. *Sarita* provides an indigenous Ilokano methodology and framework by contextualizing individual stories. Soria (2012) utilized *saritaan* in speaking with Ilokano Heritage Language learners, and from his study, he was able to understand native practitioners to understand their *sarita* or stories (Soria, 2012). Meanwhile, Soria utilized *sarita* in his studies on second language acquisition and in collecting the individual stories of students in this study. The method lends itself to stories of the students and teacher in conversation. *Pakasaritaan*, as a methodology, is both a method and a philosophy behind the method. This methodology began in the dissertation of Agcaoili (1996) for the University of the Philippines. Agcaoili (1996) utilized a meta-analysis of the term and contrasted it with his fieldwork and archival lexicographic work to establish its origin, its development as a concept, and its use by the Ilokano people in the field. As seen through his avante-garde work entitled, *Bannuar; Ang Libing ng Araw: Isang Etnograpik na Pag-aaral sa Pilosopiya nga Buhay ng mga Ilokano 1971-1991* [Bannuar, The Funeral of the Sun: An Ethnographic Study of Life of the Ilokano, 1971-1991], Agcaoili (1996) moves back to the older history of the struggle of the Ilokano people that begins with the martyrdom of an Ilokano priest by the name of Jose Burgos and his

two companions who were guillotined on the presumption that they partook in the uprisings and revolutions waged against the abusive Spanish. Agcaoili (2003) later used the conceptual framework of pakasaritaan in writing a narrative about the struggle for liberation in the Philippines in a novel entitled, *Dagadang*.

Reviewing the term pakasaritaan, we are invited back to the constitutive element of the resulting word: paka + sarita + an. Agcaoili (1996) explains this as a sense of process and procedure to understand a phenomenon and account for theorizing those processes and procedures. The core component of this methodology as a method and philosophy is the sarita or story. Agcaoili (1996), in his work, demonstrates that there is a movement of the sarita; the accounts of people of themselves, their relationships, and their communities of pakasaritaan are both theoretical and empirical. The circumfixes of pa and an establish the many possibilities of sarita as story and “storiness” of that story. This is where the “storiness” of dallot and its permutations are according to the needs of the Ilokano community. This conceptualization of “storiness” ranges from everyday rituals to more mundane rituals such as marriage rites to invoking the divine, for example, the beginning of the chanting of the epic of Lam-ang.

Soria (2012) extends pakasaritaan to contextualize and create a framework for conducting and presenting his research data on the sarita and pakasaritaan of Ilokano youth. He argues that the diverse voices of Ilokano youth and their stories add to the overall story. He adds that pakasaritaan extends critical ethnography and Geertz’s concept of “thick description” and allows for indigenous knowledge and wisdom from the Ilokano people. Pakasaritaan then captures experience, perspectives, and worldviews, and it is linked to languages (Soria, 2012).

Soria (2012), in his dissertation entitled *Paka(sarita)an: On Ilokano Language, Identity and Heritage Education*, utilizes the concept of pakasaritaan as a framework to study the narratives

of students from a public high school located in Honolulu, Hawai‘i in which Ilokano, a heritage language was part of the World Languages Department. Soria’s work is mainly focused on Hawai‘i Ilokano students in the diaspora. Soria’s framework and methodology in analyzing the narratives of Ilokano-speaking students allowed for further use of pakasaritaan to gather data, analyze it, and frame it through the Ilokano lens and perspective. Additionally, his work seeks to use pakasaritaan as an indigenous methodology and framework in understanding Ilokano as a heritage language, analyzing Ilokano students and their experiences.

Soria (2012) stated that sarita, or talk story in Ilokano, is the process in which stories are interwoven to create the pakasaritaan (Soria, 2012). In his research, he utilized the interweaving of different stories from different stakeholder groups to contribute to the pakasaritaan using his informants’ sarita or individual stories (Soria, 2012). In the process, he utilized his sarita, his voice as the practitioner and researcher, alongside the informants’ voices (Soria, 2012). The method allowed for the voices of all the participants, including the researcher, to be of equal value and equal footing so both parties co-constructed and added to the greater story. The symbiotic relationship between the interviewer and the interviewee, the performer, and the audience binds the conversation together.

Acido takes pakasaritaan further in his study by extending the conceptualization of its definition and meaning. Acido (2014) states,

This act of dreaming is embedded in pakasaritaan. Pakasaritaan is an act of creation that is not meant only to be recited and read. It is an act of creating history and, at the same time, remembering what has passed but continues to be part of the present to forge a vision ahead. It is a mechanism that allows for remembering history and the lessons of

the ancestors in the fullest sense of the term—to become, once again, membered to a community that refuses to let go in the face of colonization.

Acid (2014) attempts to understand the more foundational issues of education, such as access, resources, and the dimensions of emancipatory education in communities. His work examines various communities and their understanding of justice, freedom, democracy, and fairness in education. His work allows for the extension of pakasaritaan to not only mean the past, present, and future but also its ability to be used to create.

Other works have utilized and recast pakasaritaan in fields and iterations, such as astronomy and the social sciences. Recent work using pakasaritaan by Tejano (2022) examines the Ilokano collective stories of Paoay Lake. Tejano (2022) uses the pakasaritaan of the region's people to reconstruct stories about Paoay Lake apart from stories retold from colonial perspectives. His work seeks to find the voice and thoughts of the people who live there rather than the stories created by colonial powers. Tejano adds that he uses pakasaritaan to “depicts specifics, context, feelings, and a network of social connections, as well as the voices, emotions, actions, and meanings that come from human experiences (Tejano, 2022, p. 24).”

Dallot is the embodiment of the sarita, saritaan and the pakasaritaan. The definitions of Agcaoili, Soria, and Acido build to the idea that pakasaritaan is embodied in the Ilokano Dallot. Dallot is sarita, sarsarita, and pakasaritaan. Dallot embodies the past, present, and future of the Ilokano people as well as their hopes, dreams, and other possibilities for the Ilokano people. Within these possibilities is the ability for dallot to be the vessel to bring about educational pedagogy and methodology that will impact Ilokano learners in the homeland and the diaspora. Dallot is a performative and verbal art that is narrative in nature. The dallot utilizes and embodies sarita, the Ilokano spoken word. It allows saritaan to occur at various levels, before,

during, and after the performance. It is then through this saritaan that history or pakasaritaan is deduced and constructed. Dallot embodies many components of Ilokano's spoken word, narrative, and history. It allows such stories and narratives to be used, exist, and continue. Additionally, dallot embodies the concepts and ideas of pakasaritaan and sarita. It uses the spoken word, conversation, narrative, and narration in its preparation and performance through ritual or informal sharing. As a result, dallot is intertwined with pakasaritaan and sarita. In Ilokano culture, the two are connected and interdependent. Through this pakasaritaan and dallot, Indigenous methodologies, practices, and pedagogies was gleaned and approaches was understood to support students of Ilokano ancestry. This approach is faithful to Ilokano indigenous methodologies.

This work on dallot sought to utilize the framework and methodology of pakasaritaan in interweaving and analyzing the collective stories of native practitioners of dallot. Their shared experiences, social networks, emotions, thoughts, actions from their past and present, and their wishes for the future of dallot provided a holistic perspective on dallot. This paper aimed to utilize pakasaritaan, sarita, and saritaan to collect and analyze data from native practitioners of dallot.

Setting

This study was conducted with individuals from Ilokano communities within the Philippines and Hawai'i. The first community is the Ilocos, the native homeland of the Ilokano, in Northwestern Luzon. It includes the regions of Ilocos Norte, Ilocos Sur, La Union, and Pangasinan. Geographically, it comprises two distinct areas marked by highland and lowland groups. Both groups are referred to as the group of the Amianan or North (Mateo, 2004). These two groups' histories, languages, and cultures have evolved separately. Still, the region's lingua

franca is Ilokano, used mainly for commerce, schooling, and political activities. Because of limited agricultural land, Ilocos and the Ilokano experience large amounts of emigration to different parts of the Philippines and the world, with significant populations in California and Hawai'i (Labrador, 2003; Mateo; 2004). Within the region's boundaries and experiences with nature, the Ilokano first use the art of dallot to speak about their experiences. Because of the scarcity of individuals who perform the art of dallot, I searched for individuals in this region who practice it. To represent these regions, I connected with and contacted an individual in Ilocos Norte and an Individual in Ilocos Sur. While initially, the study would have been conducted in the Philippines within these communities themselves, interviews were conducted via Zoom. The secondary site for this study was O'ahu—an individual who lives in Waipahu. Waipahu has a high population density of Ilokano native speakers. Kalihi and Waipahu are Hawai'i communities with the highest numbers of Filipinos in the State of Hawai'i. The Ilokano have brought their culture, history, and identity within these areas. It is also in these areas where dallot is still practiced by the Ilokano. In Hawai'i, I connected with one person from Waipahu after many attempts to contact several practitioners.

Participants

Practitioners were sought out because of their media presence and visibility within the Ilokano Literature community. For this study, I used purposeful sampling by finding native Ilokano speakers who had been dallot practitioners for ten years. Names were initially obtained through recommendations from within the Ilokano community. Emails were utilized to reach out to practitioners. When emailing did not initially help, the researcher reached out to a community member who acted as a gatekeeper who could speak to the participants on behalf of the researcher. The sample size for the study was two dallot practitioners and one former practitioner

from Hawai'i and the Philippines. In the original proposal, practitioners needed to be Ilokano native speakers 18 years or older with substantial knowledge of dallot as a performance. In addition to these criteria, practitioners were selected through the snowball sampling effect. Initially, the researcher did not know how to approach recruiting individuals who were native practitioners in the field. I initially asked several people within the Ilokano-speaking community if they knew anyone who still practiced dallot.

I contacted professors and friends and emailed the Filipino Community Newspapers and *GUMIL Hawai'i*. After some time, I realized I needed someone to help me reach out to the community because I was not privy to cultural protocols and community networks. In this respect, although I am of Ilokano ancestry and speak Ilokano, I am still an outsider regarding certain aspects and protocols of the culture. I could not have completed this study without the help of Dr. Aurelio Agcaoili, who reached out to GUMIL members in Hawai'i and the Philippines and individuals who were in his network, acting as a gatekeeper (Sanghera & Thapar-Bjokart, 2008; Lambrev, 2017). He also reminded me that I met a few of them at the Nakem Conference I attended several years ago so that I might be familiar with a few of them. Interviewees were purposefully selected to gain an in-depth understanding of their experiences, methods, and practice of dallot. Several knowledgeable participants were sought out; eventually, three agreed to be interviewed.

Data Collection

This qualitative study focused on dallot practitioners, their perceptions, and processes in creating and performing dallot. The questions for this research have been developed around four themes. The themes are: 1) learning, 2) preparing, 3) practice, and 4) teaching. The questions were designed around these themes because I was curious about how one learns dallot, prepares for a

performance, performs it, and shares this knowledge with others. My father told me that the practitioners sang or chanted extemporaneous verses for the dallot, and I was curious about their process. I wondered how native practitioners learned the techniques for extemporaneous verbal performance. How did these practitioners learn? Were they chosen to learn dallot, or could anyone learn it without being chosen? In some Southeast Asian and Pacific Islander cultures, for someone to practice an art form, they are selected by the elders to take on the practitioner role. I wanted to know if it was the same for practitioners of dallot.

Another aspect of dallot I was curious about was practitioner preparation for performances, whether the performances were done amongst friends after a long day or formal gatherings like the dallot iti panagasawa. I was curious about the preparation process. Was the process different for different types of dallot? I wondered what they did to prepare themselves for the performances. I was curious because, in some other cultures, there were conscious, detailed steps to complete to do a native practice. I was also curious about the preparation methods they used in their practice and how dallot was practiced and taught to others; these curious thoughts about the art form helped frame the questions that I asked the participants in this study (Appendix D).

Data was collected by conducting semi-structured interviews that allowed for conversation and discussion throughout the interview. It allowed for follow-up questions to be integrated organically into the conversation. It reflected pakasaritaan because it enabled native practitioners to integrate their experiences and personal histories within the interview context. As a result, their sarita or their story allowed them to share their pakasaritaan or their history. The conversational process was integral to the pakasaritaan, allowing the stories and histories to

unfold. Similarly, this conversational component of telling a story was also reflected in the practice of dallot as it utilizes a call-and-response method.

Each participant was contacted separately to explain the research project's purpose and invite them to participate. Initial contact was done through participants. Practitioners were given the option to use their real names to give respect and honor to their knowledge as native practitioners of dallot (Appendix C). All practitioners agreed to use their names in this study. The interview questions and consent form were emailed to the interviewee at least one week before the scheduled interview date and time. This allowed the interviewee time to reflect on the questions for the interview. After the interviewee returned their permission forms (Appendix C), they discussed and agreed upon a date, time, and interview method. At the time of the interviews, all the interviewees were in the Philippines, and the interviewer was in Hawai'i. As a result, the interviews were completed on Philippine Standard Time. After agreeing to the time of the interview, a Zoom link was sent to the interviewee for the interview. Initially, the study preferred in-person interviews; Zoom was used to interview each participant as it was impossible to do in-person interviews because of the COVID-19 pandemic. The semi-structured interviews were recorded via Zoom recording.

Questions for this study were divided into four survey questions focusing on learning, preparation, practice, and teaching. During the interview, practitioners were to provide or perform a dallot that was to be recorded. They were also asked to analyze the dallot they performed through follow-up questions. All interview questions were in English and Ilokano (Appendix D). Interviewees were asked the questions in both English and Ilokano, and they could respond in whichever language they felt comfortable using.

Data Analysis

Data came from semi-structured interviews, which allowed the participants to share their knowledge through their sarsarita [the stories], experiences, and performances. Analysis of their performances also allowed them to share their pakasaritaan.

After transcribing the interviews, I sent the interviewees their transcripts and asked them to review their transcripts to minimize gaps in reporting their narratives (Creswell, 2015). Interviewees were allowed to review their transcripts to ensure that I transcribed their answers to the questions accurately. I asked them to check and triangulate data to ensure the accuracy of their stories in their interviews (Creswell, 2015). Additionally, when I needed more information from the interviewees, I emailed follow-up questions. Additional data was obtained from performances shared by the dallot practitioners and their analysis of the performances they shared or performed. They were asked to do a metacognitive analysis of their performance. The interviews were used to gain knowledge about their experiences with the learning, preparation, practice, and teaching of dallot.

Data analysis was done through the interviews' transcripts. After transcription, a column was added to write down words that summarized what the interviewees said (Creswell & Creswell, 2018). After reviewing the transcripts and reviewing the notes, the transcripts from the interviews were analyzed for themes, subthemes, and clusters. The interview questions were divided into four categories: learning, preparing, performing, and teaching. Short phrase descriptors were used to describe what was said by each interviewee. While coding, certain phrases started to repeat in the coding process. An example of codes that emerged consistently throughout the coded interviews was Childhood Experience and the Role of Elders. Phrases that

showed up frequently because of subthemes. Phrases that emerged as categories clustered isolated codes to see how each code fits in understanding dallot.

Pakasaritaan is the collective story of the Ilokano people and how they inform the past, present, and future. From pakasaritaan, collective insight on dallot is gained from coded similarities of the three interviewees. Pakasaritaan is different from Narrative Inquiry in that the sarita of the three informants were analyzed for saritaan that inform the collective history of the Ilokano people. Frequent codes became themes. Infrequent codes were clustered as they related to themes, these emerged as subthemes. Themes were seen throughout the interview transcripts regardless of the category of the questions. To further clarify, while interviewees were asked questions about learning, preparing, performing, and teaching, their answers for questions in one another category also answered other questions in another category. Subthemes emerged if they fell under a theme and provided clarity. For example, childhood experience can be divided into observation or participation.

Data Presentation

The data was presented using the dallot methodology and structure to share information about this research. The choice to use dallot as the method in which the data will be presented and shared is described by Steele (2008) in her dissertation on May Day in Hawai‘i. She writes, “the performance serves both as a process and as a tool for analysis and a product of community action” (p. 42). In her dissertation, she outlines the importance of performance as a tool in the research process. She is not alone in using this method of sharing data. A study by Norris (2016) examines how an arts-based approach is used in research. While this may not be common in Western institutions, drama, and oratory are standard practices in more native and Indigenous means by which their stories have been passed down from generation to generation, teaching

their communities. For this research, this method of presenting through performance reflects not only the study but also how the people of this study share their knowledge with their audience.

Limitations of the Study

This study selected qualitative inquiry to understanding dallot practitioners' experiences in Hawai'i and the Philippines; the study's findings represented a purposeful sampling of three practitioners of the dallot who eventually became the informants of this dissertation. Two are from the Philippines, and one currently resides in the United States. The findings of this study may not represent the diverse and varied experiences and perspectives of native practitioners because all three have advanced degrees and have worked in academia for years, two having retired but continue to work as academics and take part in advocacy work in language justice, cultural democracy, and liberatory education at National Alliance for Knowledge, Empowerment, and Meaning (NAKEM) Conferences.

Synthesis

In conclusion, this chapter described the methods, methodologies, and limitations used to collect the narratives of native practitioners of dallot. This study used narrative inquiry, allowing for sharing experiences, perspectives, emotions, and memories. Narrative inquiry closely aligns with Ilokano indigenous pakasaritaan method, allowing participants to share their experiences and thoughts. Participants were purposely selected because they are native practitioners of dallot in the Philippines and Hawai'i. In addition, the researcher gathered data and presented from interviews to make sense of their perspectives and experiences (Merriam & Tisdell, 2016). The interviews focused on the experiences of dallot practitioners in the learning, preparation, practice, and teaching of dallot.

Chapter 4 Presentation Ken Panagamiris Kadagiti Datos

Presentation and Analysis of Data

Talking stories is something that occurs in my family often. It's a conversation at the dinner table, reminiscing on Sundays during lunch when the family is gathered together. Regardless of where we are, our conversations or *panagsarsarita* have always connected us to memories, our families, our ancestors, and the people who have passed on. Through these conversations, we can understand the past, the present, and reflect on the future. I have learned much by listening to and observing my family, especially my father. I do not know if he understands how much he has, in many ways, shaped my perspective, but at some point, we all come into our own epiphanies and findings about ourselves and the others around us.

My conversations about dallot with my father have occurred many times. He recollects my grandfather's practice. I usually sit and listen and ask questions when I am curious about something. My father sits at the chair at the head of the table. I asked him what his earliest memories of Lolo Juan and dallot were. He says while he sits with his cup of coffee that he used to follow Lolo Juan a lot when he was younger. He liked to listen to their performances. Sometimes, he would participate by pouring basi for the older folks. He said these meetings were always lively and full of life (O. Aquino, personal communication, April 8, 2023).

This narrative inquiry aimed to understand dallot practitioners' learning, practice, performing, and teaching. The interviews were conducted to glean a holistic understanding of dallot from the practitioner's perspective and the processes that practitioners go through as they learn, practice, plan, and perform their craft. The study participants were Ilokano native speakers

with various experiences as practitioners of dallot. By understanding their experiences as dallot practitioners, I hoped to gain insight into the practice, methodological structure, components, and possible uses of dallot as a methodology and pedagogy. The research questions I used to gain this insight are as follows:

How can the art of dallot be revived, perpetuated, and applied to curriculum and pedagogy to support Filipino Students?

Subsequent questions include:

- What is the role of oral forms of poetry in the creation and reification of Filipino¹⁵ identity?
- What is the role of dallot as an oral form of poetry in the creation and reification of Ilokano identity?¹⁶
- How can dallot be used as a pedagogy for student learning and engagement?

This chapter presents the narrative experiences of dallot native practitioners in their learning, preparing, practicing, and teaching of dallot. This chapter presents findings from three interviews with two active practitioners of dallot and an individual who underwent the training process. Each section of the chapter examines the responses of the native practitioners to four groups of questions. These groups of questions focused on the themes of *panagadal* [learning], *panagsagana* [preparation], *panagdallot* or [performing the dallot] and *pammagbaga* [advice]. This is followed by an analysis of the themes drawn from those experiences to show how they provide insight and formulate the pakasasaritan or story of these native practitioners.

¹⁵ The term Filipino is used in this question as a term that refers to Philippine groups in the diaspora collectively labeled as Filipino despite being from different ethnolinguistic groups such as Ilokano, Tagalog, etc.

¹⁶ The term creation in this question refers to the idea that identity is created by culture and person experiences as defined by Stuart Hall. Reification as defined in the Merriam-Webster Dictionary(2025) as “the result of reifying” and reifying meaning “to give definite content and form to (a concept or idea).”

The interview was divided into four parts or sections. The first section of the native practitioners' stories allowed us to glimpse the background histories and stories of these practitioners. The Ilokano term *adal* means to learn. In this section, the practitioners shared their experiences as children and young adults and their early connection and relationship with dallot. These experiences include interactions with family members and other elders and interactions with their communities. This section also contains early memories of the practitioner's interest in dallot and their connection to the art form. The second section of these narratives shared how native practitioners prepare. *Panagsagana* is the term used to describe preparation in Ilokano. In this section, native practitioners shared how they prepare and their observations on how other practitioners prepare. The third section is about the practice and performance of the dallot practitioners. This section explained the practice of dallot or *panagdallot*. In the last and final sections, the native practitioners shared advice and suggestions for using dallot in teaching. This section is the *pammagbaga* or advice portion of the interviews. In this section, the native practitioners talk about their advice and suggestions for the teaching and learning of dallot.

The three practitioners in this dissertation were all born and raised in the Ilocos Region. One of them emigrated to Hawai'i in the early 2000s. Real names are being used in this dissertation with the practitioners' permission to honor their voices and contributions to this study. The narratives are ordered from the least experienced to most experienced practitioner of dallot.

Table 1

Informant Profile

	Informant 1: Chan	Informant 2: Tuzon	Informant 3: Agcaoili
Location	Laoag, Ilocos Norte	Ilocos Sur	Waipahu, Hawaii Originally from Ilocos

			Norte
Age Introduced to Dallot	At a young age	Elementary	Elementary
Person who Influenced Interests in Dallot	Aunt	Grand Aunt and other elders in her family	Father
Field of Study and Area of Expertise	Languages Linguistics Literature	Career Technical Education Agriculture Focus	Language Linguistics Literature Methodologies Pedagogies Philosophy
Practitioner	Not actively practicing	Practices dallot as part of teaching	Practices dallot as part of teaching and promotes the use of dallot within work spaces
Viewpoint on Teaching Dallot	Introduction and sharing dallot	Making its use as practical, relate it to modern artform such as spoken word and hip hop	Use dallot as part of practice and methodology, Encourages that teachers and students learn dallot Also encourages the use of dallot aspects of teaching and learning

Commonalities Among the Participants

The study utilized purposeful sampling to interview Dallot practitioners practicing the dallot as an art form. Initially, this was to get native practitioners. The three respondents shared several similar biographical and demographic backgrounds. They were all born in the Ilocos region of the Philippines. All three participants were introduced to dallot at a young age and spent their childhood around social gatherings and performers of dallot. Of the three participants, two used dallot in performances and their teaching practices and often related back to their

experiences as children to connect with students they worked with. All three respondents utilized storytelling, conversation, and language within the context of their professional lives.

Narrative 1: Sonja Chan

Sonja Chan was exposed to dallot at a young age in Laoag City, where she is from. Currently, she is a visiting professor at various universities in the Philippines. Chan works with both undergraduate and graduate students in the areas of literature, linguistics, and different foreign languages. Additionally, she writes linguistic essays, short stories, and poetry. While she admits that she does not practice dallot at the moment nor has the same level of knowledge as the two succeeding interviewees, she has insight on its use from a literature, linguistic, and language point of view.

Panagadal ni Chan

While Sonia Chan is not currently practicing dallot, she mentioned in her interview that her experience of dallot is not extensive, but she has some knowledge of the art form. She provided insight into the art form, its connection to Ilokano identity, and to Ilokano thought, philosophy, language, and linguistics. Although Sonja Chan was about to go through the beginning stages of learning dallot performance with a group, her training was cut short. Regardless, although her practice with the art form is not extensive and she shares a different connection with the art form than the succeeding interviews. Chan recollected that dallot and other art forms were more widespread when she was younger.

Chan remembers that she spent a lot of time with her aunt, who was a dallot performer. She spent time with her aunt and followed her to events where she witnessed dallot, its practice, and its method of performance.

She spoke about witnessing two groups that performed the dallot, the male and female performers. Often, these performances were from the families of the people they represented. She spoke about the *Dallot iti Panangas-asawa*; performances are done during the marriage rituals. In this formal form of the dallot, there are four major parts. She stated:

There are four parts, let me name them fast: The Panaguli, The Panangdarekdek, The Pang-ikamen and The Pammagbaga. The first one is when they try to introduce themselves to each other and they are in groups. They get the families, members of the families, and friends to witness the interaction between the two groups of the *lalakian* [men] and the *babaian* [women]. I remember watching.

Okay, the guy tries to reveal his intentions. I like your girl, he says. Apo, palubusandak kadi a mangibaga daytoy nakapenpen ditoy uneg ti pusok kun- kunana met (laughter) and then, no adda kaikarian toy numo no adda ikarian ti panangraem ti numo kunana. No adda pakaikarian ti numo, no mabalin laeng a dawatek ti ima dayta balasangyo a kasta unay ti pintasna kunana but, of course, this one goes in song and you would be surprised how very spontaneous the Ilocanos are, you know. They get to rhyme their words from out of nowhere and, uhm, in song, in song pa ha! They do this in rhyme, they do this in poetic lines so the guy, uhm, gives his intentions and the one on the side of the girl, of course, pakipot kunti- they try to be unreachable somehow (laugh). [Okay, ahm, the guy tries to reveal his, uhm, his intentions. I like your girl, he says. Apo, Please let me say what is deep in my heart- they would also say (laughter) and then, if only there is a way of giving myself, if only I could give respect, to give myself.

If only I had a way of giving myself, if only I could ask the hand of your daughter, who is so beautiful, but, of course, this one goes in song and you would be

surprised how very spontaneous the Ilocanos are, you know. They get to rhyme their words from out of nowhere and uhm in song, in song pa ha! They do this in rhyme and poetic lines so]

Chan mentioned that in the performance of the marriage version of the dallot, there is wit and wordplay, and both sides represented the families. This marriage ritual performance leads to the act of negotiation and mediation that occurs during the marriage ritual. This negotiation becomes an integral part of the relationship between both parties and, as a result, allows the two groups to find common ground and mutual respect for the needs of each party involved. She states that in this dallot, it is mainly an affair for the adults; the children present who witness the process are often bystanders and observers of the process. She mentioned that *basi* is integral to this ritual performance.

She also says she witnessed dallot on the stage, similar to *sarsuela* performances. She elaborated that the dallot was performed to reflect natural and daily life. It was often done in the individuals' homes. When this ritual is performed in a house, everyday clothing is used by the performers. In situations when the ritual is performed on stage, the performers use ethnic forms of clothing that are found in the region. Sometimes, performers wear a national dress like the *barong Tagalog*. She confirmed that when it was put on stage, the clothing often reflected Filipino customs, such as the *barong* or other more ethnic dress forms.

Panagsagana ni Chan

In Chan's observations and memories of dallot, she stated:

Sumursurotak kada ikitko idi kua ta isu iti agdaldallot nga talaga. Ikuykuyognak no kua isu a mabuyak no ania ken kasano't pamayanda ta rebbengna met laeng nga adda bassit preparasyonna. [I would follow my aunt before because she was a real dallot performer.

She would bring me before so that I could watch and understand how they would do it because it was important that there was a little bit of preparation.]

Chan stated that in the time she spent with her aunt, she witnessed very little preparation in the performances. She found that much of what her aunt did was "spontaneous" or extemporaneous and that nothing was prepared beforehand. She stated that the performers followed some sort of general outline.

When Chan was asked how she became a dumadallang or mannallot, she said she was supposed to practice as part of a group. She says that she was a young woman at the time, and she was invited to be part of the group. She prepared for some time, but her preparation was unexpectedly cut short.

In preparation for dallot performances, she shared:

They have idea of what's coming because of the past, the past performances probably that they have already watched so that, kastoy ti pamayan no kua no, no daytay, no daytay ibaga na kastoy, kastoy iti sungbatmo no kuan, no daytay kunana daytoy, ikastam met sungbat mo no kuan. It was all, it was all by word, you know. [They have idea of what's coming because of the past, the past performances probably that they have already watched so that, this is how you do it if, if it is, it is, if it's like that, it's like that if they say that it's this way, this is how you would respond then, if it's that say this, this is what you would then say. It was all, it was all by word, you know.]

Many of the dallot performances that Chan witnessed were based on outlines often discussed by the performer. She mentioned that it was done verbally within the group to prepare for the performance. The performers would discuss possible reactions to what the other performers might say, and it is all based on possible replies from past performances. The

performance is organic and goes with the flow of what is uttered by both sides of the dallot performance. There is preplanning for responses and replies that arise during the dallot. Chan said:

So that's what I was saying about the spontaneity of the Filipino—I mean the Ilokano was so impressive and that was the word that I was looking for. It was impressive because of the skill. I don't know if other ethnic groups could do this like the Tagalogs or the Visayans but of course I'm Ilokano, I might be biased (laughter), I might be biased but uhm I of course, I grew up watching stuff like this so that okay not withstanding the fact that ah, these are spontaneous, somehow there's a little bit of preparation beforehand.

She stated that she was awestruck by the extemporaneous nature of their performances and that she could not witness anything similar from other Philippine groups, not how dallot is performed. She related that in witnessing dallot, there are different degrees to which the audience responds to the dallot. It is associated with the audience members' proximity to those participating in the ritual in formal dallot settings. The audience can be divided into two distinct groups. The first group is family members who directly connect to the individuals performing the dallot. What is said and negotiated directly impacts them as a family. The second group is the bystanders who go to listen to the dallot for entertainment and enjoyment. She mentioned that there was a solid connection to the rituals and traditions of the north and that every aspect of this form of dallot was strictly observed.

She also spoke about the impact and influence of the audience or bystanders. Often, the performers in the marriage form of dallot negotiate different aspects of the marriage, such as dowry that both men and women need to negotiate and agree upon. In addition, there is a lot of

interaction between the performers and bystanders during the dallot, but it is in a way that still respects and supports the ritual.

Panagdallot ni Chan

Chan did not do a dallot for her interview or share a performance; rather she shared her experiences and her analysis of performances that she observed within her community.

Moreover, she shared memories and what she remembered about dallot performances when she was younger.

Pammagbaga ni Chan

She would advise younger generations about learning the dallot: "This is education for culture, you know, so that they have an idea of the culture of the community to which they belong." She stated that since Ilokano culture has changed over time, there is a distance between the practices of Ilocanos in the past and Ilocanos today, alluding to the impacts of modernization and globalization of cultural practices in the region.

When asked about the impact of dallot on cultural identity, she said:

culture is something that belongs to them as individuals...you must learn, they must be aware, it doesn't matter if they follow or not, the awareness is what matters, that we try to imbibe to the younger ones because you know you can't stop them from thinking diversely later on.

In addition, she mentioned that dallot and other practices:

put value to the fact that the Ilocanos are known for decent living, for uhm respect, respect for, you know, those little things, respect for the elders, doing good things, trying to do away from being a disappointment, and then trying ah,

also bravery and strength in adversity, and you know, all the good things they associate with the Ilokano

She mentioned that while she had not tried to use aspects of dallot in her teaching practice, she planned to try it. She further explained that culture and languages are inextricably linked in her teaching of linguistics. That language is expressed in four forms: spoken, listened to, written, read, and in the case of dallot, it is also sung. She said that when she witnessed others at a conference do the dallot, Chan used the information she learned in some of her classes. She asserted that "you can't learn a language without the sound aspect of it." She shared:

Basically, language is spoken, but you know, when it's spoken, and you put it in song, it's double the value, the value already is doubled, so that whenever I teach language, you know, I always put in the Ilokano in me, why not, I say, why can't I? I'm very proud of my Ilokano heritage, so I make up stories sometimes comparing the language I teach with the Ilokano language. Kinokwentoko na minsan yong [I talk story often about] dallot telling the class that the song mirrors not only the language but the culture of the speakers of the language and more - just like any language like Spanish, for example, and pick a song like La Paloma. And the students say 'Ilokano pala kayo, Ma'am!' [You are actually Ilokano, Ma'am] and I love it. So how can I use the dallot when I teach? I associate it with the spoken medium of the language I teach because I'm a language professor, you know, and because whenever I teach, I cannot disassociate the language from the culture of the speaker, so the culture of the Ilokano speaker, like any other speaker, will always be visualized somehow in the language.

Chan stated that because of her language and linguistics background, she would use dallot to allow students to connect with the spoken medium of language. She had mentioned in

our interview that, "Yeah, haven't actually tried that, but now that it comes from you, I will try." When we did the interview, she had yet to attempt to use dallot in her teaching practice. Still, through our conversation, she could reflect on her practice and see possibilities for how to use dallot in her as an educator. Ilokano has its roots in orality and dallot was one of the ways culture and language were transmitted, the two can be emphasized in teaching.

Additionally, in Sonya Chan's interview, she mentioned that other aspects are also valuable for students besides looking at dallot from a linguistic point of view. She mentioned that:

...they could be used as, uhm, they could be used as performing arts, they could be taught how to watch or even perform it, and then, there's always a connection somewhere, connection to language, a connection to culture, a connection to ethics, a connection to family life, there are many ways by which we could.

As a result, there are many levels of analysis and use that dallot can use in instruction and teaching. Besides the methodological and practical components, it can be used to analyze elements of culture, Ilokano psychology, family life, and structure. It can also examine relationality among people within a family, community, and the greater society.

Narrative 2: Gloria Tuzon

Gloria Tuzon is a dallot practitioner from Pilar, Abra. She stated that her grandparents on her father's side were of Tinguian ancestry, and she was introduced to this culture's rich influences. Her great-grandparents on her mother's side were from Ilocos Norte and Ilocos Sur, who migrated to Abra. She was born into a large family where she lived most of her childhood with her grandaunt. Through her grandaunt, she experienced, observed, and participated in many events that she terms "seremonyas." These events included *danon*, *kasar*, *bunyag*, *ap-appet*,

bagungon, panagatang, [visit, marriage, baptismal, harvest, funeral, offering to the dead], and other rights of passage. Through these events, she was about to observe the dallot in performance. It was not until 1984, when she attended a program in Pasuquin, Ilocos Norte, that she was formally introduced to the art of dallot. She states that in this particular experience, during their visit as preservice teachers, the principal requested that a young teacher "court" one of the preservice teachers from the group. In this interaction, she was challenged to respond in what she defines as a semi-dallot way. As an audience member, she was called to respond to the other young teacher's performance. From this experience, her journey in practicing dallot became strengthened. In this interview, Gloria Tuzon brought the perspective of an educator and current practitioner of dallot.

Panagadal ni Tuzon

Tuzon recollected her early experiences with verbal arts and spoke about her experiences with the elders. She stated:

Ubingak pay idi makangngegak iti dallot. Actually, uhm ti ammok ket uggayam, uggayam ngamin one fourth ti darak ket Igorot. Tinguian ti Abra ti lolangko, lolang ko basta addat mayanak, buniag, agbirthday adda matay, adda daytay naikanta nga araramidenda. Uggayam kunami uggayam, oh oh, isunga uhm daydiay iti nakasursuruak nga aguggayam. [I was still young when I first heard dallot. Actually, I thought it was uggayam, uggayam because I am one-fourth Igorot. My grandmother is a Tinguian from Abra. My grandmother whenever there is a birth, a baptismal, a birthday, and death, there is always a song that is done. We call it uggayam. That is why that is how I learned how to perform the uggayam.]

She was still a child when she first heard the dallot and other similar verbal art forms. She stated that it was her grand aunt, whom she accompanied to various events where she could observe and learn *uggayam*, a Tingiuan oral art form.

In the early 1980s, as a preservice teacher doing field observations at Ilocos Norte Agricultural College, in a cultural presentation, she heard dallot, the themes that were integrated into the performances, and the interaction of the performers. Tuzon stated that dallot seemed to be closely related to Uggayam. She said that:

Ngem idi mga 1980's, napan kami nagfield practice ti teachers idiaiy Ilocos Norte Agricultural College. Adda programa da atta cultural presentasyon idiaiko nga nangeg nga dallot kunada daydiay ti naikalitik nga kasdiay nga about courtship nga talaga met daydiay temana daydiay dua nga agsinungbat. Isu nga iti kunak, siguro uggayam dagidiay igorot, dallot a ngata metten no Ilokano kunakman. Isunga a napintas met it ayogna dia dallot isu ngano a tay makalagipak ikankantak met amin dagiti kayatko ay a tay usarek a panagisuro... maysa nga sharing of of ah dagitay dagiti pagsasao iti Ilokano nga magustoak a ikankantada. [But in the 1980's, we went to field study in Ilocos Norte Agricultural College. There was a program with a cultural presentation. It was there that I heard about dallot that people talked about. It was there I saw its use for courtship and that the call and response method had a theme. So I said, maybe it's the same as the uggayam of the Igorot. Maybe dallot is what it is for the Ilokano, I said to myself. Its' tune is beautiful and whenever I remember it, I sing everything that I want to use in my teaching. It is one way to share the words of the Ilokano that I like when people sing them.]

She was attracted to the tune of dallot and eventually started to use it in sharing stories and her teaching practice. Tuzon shares that:

Actually adu dagidiay banbanag a nakaayayat iti panagubbingko ... Adda pay sarsuela kunatayo, no maysaka nga agsarsarsuela idi ubingak pay marememberko adu dagitay umay nga peddlers, nga umay idiay lugarmi from ah Ilocos Sur. Taga-Abraak oh oh dagidiay Ilocos Sur. ummayda aglaklako idiay ayanmi ti goods ket no tapno ikandak iti sangasoput daydiay tinapay, pagkantaendak tay sarsuela kunami nga daydiay sample ko kumma ket <Starts to sing> no siak ti agayat ta dagita nga pintas mo <stop singing> kasta a aksyon. Kasdiay iti araramidek so ah napag (inaudible) kasto makisosocialize tattao hmm kasdiay [Actually, there were many great things when I was a child. There was also something we called sarsuela, if you are the only one doing the sarsuela. When I was younger I remembered there many peddlers who came to our place in Ilocos Sur. I am from Abra, Ilocos Sur. They would come to sell where we are, goods and so that they would give me a bag of bread, they would have me sing, what we called a sarsuela. My sample would be (Starts to sing) If I like your beauty (stop singing) that would be what I would do. That's what I would do when people socialize]

Her experience as a child learning other verbal art forms and having many social opportunities to perform initiated her practice of dallot.

Panagsagana ni Tuzon

When asked what she does to prepare for a performance, Tuzon stated:

Ay ket ta, panunoten adda metla tay resitasyon, oh, tay panunotem no ania ti kayatmo ummuna ket ania ti tema nga mabalinmo nga pangifocusam daydiay, diay dallot mo ket ah kangrunaan ket daydiay ah maituptup ka daydiay okasyon. [Well, first think about the

recitation; think about how you would like to start and the theme you would like to focus on, your dallot, and most importantly, how it will match the occasion.]

She related in her interview that preparation of the dallot is focused on minimal planning. The practitioner outlines their performance with a more generalized approach to planning concentrated on themes and connection to the event, the occasion, and the people involved. Additionally, the preparation is focused more on understanding how to approach the performance for the event and the situation.

Panagdallot ni Tuzon

Tuzon stated that in the practice of dallot, the audience plays a vital role in the delivery. She mentioned that the audience impacts how the performer might perform and that the performer must understand the crowd when performing. The audience provides inspiration and motivation and even supports the performer's confidence. She states:

pintas diay performance mo agdallot no no dagidiay no ammom ah dagidiay dumdungeg kenka ket appreciative ah daytay maappreciate daydiay dallotmo, the more you are inspired kasdiay wen mainspirarka ngem no isunga no dadduma agpilika diay crowd met ah agpili diay crowd met no agdallotka wenno saan [your performance of dallot is good if, you know the people listening to you and they are appreciative, they can appreciate your dallot, that way the more you are inspired, Yes, you are inspired that is why, sometimes, you choose the crowd, ah the crowd also chooses if you continue the dallot or not].

In effect, when the crowd is involved, and there is a shared understanding and appreciation of the audience for the performer, the performance can then have a strong cultural impact on the listener. Additionally, she stated that the audience has different levels of

participation throughout the performance; some pay attention to the wordplay, others to the wit delivered by the performers, some people react to the delivery of the verses, the usage of words, and the humor often used in the performance. Tuzon expanded on Chan's analysis of the audience. She connected the audience and the performer from a cultural perspective.

Besides the connection between the performer and the audience, there are essential components of the dallot performance that occur with every performance. She related that there are five components for most dallot. The first is the *kablaao* [greeting], then the *pagyaman* or thanking, and the third is the *pakasaritaan* [history or story], essentially the background information for the particular event or performance. *Pampanunot* [thoughts] are shared, a component connected to an analysis, and then the *pammagbaga* [advice]. These are the components that she shared according to her own experiences and performances of dallot. This is slightly different from the literature review at the beginning of this paper. While the literature review provides the components, it needs to explain the details of the structure of a dallot performance. Through talking with the informants, there was a more robust understanding of the process.

Tuzon then performed a short dallot. Her dallot is as follows:

(starts singing) A ta daldallot dallidallang, A ta daldallot duminidallang, ummuna unnay nak agyamanak kenka, Ading Michelle iti pinakayraman, daytoy sukisokmo nga naisangangayan mangisubli ti dallot ah ti kultura tayon maawawan. A ta daldallot duminidallang. A ta daldallot dallidallang, Kayatko man nga ibalikas linaon pusok a ragragsak, ta adda dagiiti kas kenka iti baro a generasyon a kuna, Nga mangbiag iti Ilokano a kultura, Ta daldallot duminidallang, A ta daldallot dumidallang, A ta daldallot dallidallang, Ta no saanak agkamali addun dagiti maibain ti puli, Saana kas kenka adi

sitatangsit a manangtagtagibi, tapno laeng kinabaknang ken sudi, mataginayon it Ilokano a puli, A ta daldallot duminidallang, A ta daldallot damarallilang (end singing) (laughter)

[A ta daldallot dallidallang, A ta daldallot duminidallang,

First of all, I am coming to you, thanking you. Ading Michelle that I am a part of this research that is attempting to bring back the dallot, our culture that is disappearing. A ta daldallot dallidallang, A ta daldallot duminidallang, I would like to say, in my heart, I am overjoyed for those just like you from this new generation that the Ilocano culture can remain alive. Ta daldallot duminidallang, A ta daldallot dumidallang, A ta daldallot dallidallang, if I am not mistaken, there are those ashamed of their race, not like you, little sister. A ta daldallot duminidallang, A ta daldallot damarallilang]

In this short dallot, Tuzon related the performance to the interview she participated in. In her analysis of her dallot, she stated that she intended to show her happiness and thankfulness for someone giving value to a cultural tradition. She said that it makes her happy and proud as an Ilokano and that it is her great hope in her dallot that this study will continue the culture.

Her dallot was based on our discussion and our conversation on the topic. She put her thoughts and feelings into dallot about our interview and her reaction to the process. After her performance, we spoke about the teaching of dallot and her advice to those interested in using it in their teaching practice.

Pammagbaga ni Tuzon

According to Tuzon, dallot closely resembled spoken word poetry, which is currently trending with the youth today. She stated that instead of just speaking their poetry, they add elements of the dallot melody and other essential and fundamental components of dallot. She mentioned that a big part of teaching is to encourage the students to listen and for teachers to

guide them in practice. Additionally, it is imperative to teach younger generations this art form and that the current generation must be role models to allow this to occur. Modeling then becomes a significant aspect of teaching dallot. She stated that:

The best methodology to teach dallot ti anat kunak is to live the dallot itself, tapno iti kasta ket makitada kenka wen ibag—, ibiag mo ah daydiay dallot ken na napintas unnay no dagidiay, dagidiay essence ti idaldallotmo ket makitada met idiy, diay kinataom, kasdiay laeng ngamin ti kan—, it principal ko nga kaslaeng maestra ken ti maibagak dagiti ubbing apre, ah naganan wen ah ayatenda ti kultura. [The best methodology to teach dallot, what I want to say is to live the dallot itself, so that they can see it, yes, I say---, you have to live the dallot and it is good if the, the essence of what your dallot is seen in that, in your identity, that is just the way---. my principal as a teacher and I would like to say to the youth apre----, what do you say, yes, love your culture.]

A person must live dallot and use it often in their practice. It is an embodiment of Ilokano culture in a performance technique. It allows for Ilokano values to be enacted. Values such as family values, the worth of an individual, the role and power of conversation and negotiation, and the idea that the spoken word is binding. To impact the youth, a teacher must know it, use it, embody dallot and the culture embedded in it, and utilize it in their practice.

The importance of dallot and its significance in cultural identity is that dallot embodies Ilokano Identity and the values, norms, and mores of the culture. According to Tuzon, dallot is essentially Ilokano, and dallot carries cultural components not found in other cultures throughout the Philippines. Dallot, according to her, has a deep connection to the Ilokano identity. It shares significant elements of the Ilokano culture, such as language, values, norms, negotiation, and proper behavior.

Because of this, she further mentioned that dallot should be taught by allowing learners to use it practically. To start with where the students are and meet them there. Allow the students to grow from what they know. Introduce them to the different components of dallot, such as the poetic components, the song component, wordplay, and wit. She mentioned that if students start with spoken poetry to layer on the knowledge, students eventually learn the different components and dallot. She noted that modeling should be incorporated. Although dallot is mainly practiced without a written component, to start with, the students write down what they will say to get them used to the form until they can begin to formulate phrases extemporaneously.

She shared that she would give new practitioners advice to just go and try it out. Dallot allows them to understand Ilokano culture, the people, and the Ilokano identity. New practitioners need to have a solid sense of identity and be proud of being Ilokano. And because we currently have very little access to how dallot was performed long ago, it is possible to adapt and create variation and modification in its revival. She emphasized that dallot should be applied meaningfully for students to connect with it. Additionally, she takes on the perspective that dallot should be taught through application, similar to practical arts or vocational training, where students watch, learn, and apply it with guidance and support from mentors. Her approach to teaching dallot is to make it practical for learners to know it.

She stated that she uses Dallot today, similar to how her grandparents used it with her as they gave her advice growing up. She said:

Oh diba? It's... It's a good method of teaching values, oh oh, values especially ta napintas ken ah, wen uray pay ket, ah literal, ah, ag, mabalin. It's a strategy; dallot as a teaching strategy will be outstanding for me, para kaniak. [Yes, Isn't it? It's, it's a good method of the psychology of teaching values, yes, values especially that it is good and ah, yes even

though, literal, it's okay. It's a strategy, dallot as a teaching strategy will be outstanding for me, for me.]

She continues to state that it's a method of managing learning and teaching in a fun, non-stressful, and non-abrasive way. It allows for smooth interpersonal relationships and learning processes.

Ai yah, hmm hmm, as, as I said, ah, it could be (pause) a way of sharing, of sharing, what they have in mind, what they have in their (Inaudible Speech). Yah, its it ah, it is a smoother way of ah, ai, a way of maintaining smoother relations, if say example, daydiay kunkunnak ittatay nga imbes kuma no maapreciate da iti usar ti dallot in their feelings, ah, imbes nga, hoy sika haanda sao a sao wenno sika nakatangtansitka, okay ket no ammoda ti dallot, imbes nga kasdiay iti ibagada, ay gayyem, agdallotda lattan basit (Inaudible Speech) wen adda dagitay kua, adda dagitay ah, groups tatta nga maobobserbarko nga no dadduma, yong nga, ania daytay spoken word poetry daytay riprap kunnadan sa. Ah, aginsasaoda, aginsasaoda, nga its a challenge, ay, wen basta dagidiay iti kunkunak, if they can could do dallot, just like they do that one, ah ket napintasanmet, hmm hmm, that is parang, they are attacking each other nga wen nga kasla kasdiay spoken poetry laeng, ag riprap kunna dansa, very particular but those are doing that hmm hmmm. So kunkunakmet, a ket dagitay kummamet agdaldallot (inaudible speech) dallot metten ta tapno ti kasta, oh agiinatakeda intuno at the end laeng ket aggagayyemda met laeng, so napintas, daydiayman ti kunnak nga mabalinda nga arramiden met hmmm hmmm. Dagiti agtutubo tayo, flip nga ania gayyam ti nagan na daydiayyen basta, basta napaus sino nangpauso ania daydiayen yah crowdda nga kasta met dua, adda met dua nga ag agba (inaudible speech) parang ano 'ding. dinbukanegan

ding, ah kaniyada ngarud spoken poetry so, no aramiddenda ti kasdiay nga agdallot nga tapno maiabkas da met through songs napinpintaspay, ah, kasi music is expression of the soul. [I said, it could be a way of sharing, of sharing, what they have in mind, what they have in there (inaudible). Yah its it ah, it is smoother way of, a way of maintaining smooth relations if say, example, what I said earlier that instead, if they appreciate the use of dallot in their feelings, ah, instead, "You over there don't be so talkative or You are so mean," okay, they know dallot, instead of saying it like that, hey friend, they dallot a little (inaudible) and there is this, there is this, groups today that I observed sometimes, those, they call it spoken word poetry, the thing they call rirap (hiphop). They speak in a way that they challenge, ah yes, but if they use what I just said, if they can, could do dallot, just like they do that one, ah it would be nice, that is, just like, they are attacking each other, just like spoken poetry only, ag rirap [hiphop] they call it, very particular but those are doing that. So sometimes I tell myself, Ah those who dallot also just like that, they would attack each other but in the end they are still friends, so it's nice. Just like bukanegan, ah to them it's spoken poetry so, if they do dallot so that they are able to articulate through songs, it would be beautiful, ah, because music is an expression of the soul.]

In her interview, she stated that for people to learn dallot, they should try it and see how it will benefit their practice and way of teaching. She goes on to state that although dallot is famous for more formal events such as weddings and other rites of passage, it is also an ideal teaching method and medium for sharing Ilokano culture and identity and using it in a way that will be shared with current generations.

Narrative 3: Aurelio Agcaoili

Aurelio Agcaoili grew up in Laoag City, Ilocos Norte. He stated that his experience with dallot started at a very young age. Agcaoili recollects that he wanted to follow his father to various social events where dallot was performed. He reminisced in his interview that often, his father was called to perform in a dallot for an event. He brings the perspective of dallot as revolutionary, an agent of subverting hegemony, or subverting institutions and asserting boundaries. Additionally, Agcaoili emphasized the strong sense of responsibility in returning dallot to the fore.

Panagadal ni Agcaoili

Agcaoili shares his experience as a child observing dallot. It was these experiences and the events he attended that he started to learn dallot. He describes a childhood memory:

Isu ti siguro lima't tawenko, ta surotsurot ammom idiy Norte ngamin surotsurotem ni tatangmo no kua wenno ni nanangmo depende di ngamin? No adda papananda sumurotka nga talaga. [I must have been five years old when I followed. In the North, sometimes you follow your father or mother depending, right? When he had a place to go, you would follow.]

In the interview, Aurelio Agcaoili mentioned that his initial interest in dallot was sparked by following his father, but he was intrigued by how the performers constructed their responses. Like Chan and Tuzon, he also spent much time immersed in dallot and dallot performers as a child. He also mentioned that he had been very curious about the art form from a very young age. He stated:

Kastoy, I was a young boy. Idi dayta a panawen, I probably was (prac—) five or six ngem kadayta a panawenen, panpanunotek iti balikas nga araramatenda. Pangalalaanda ngata ket awan met it basbasaenda kunkunak.” [Like this, I was a young boy, During that time,

I probably was prac--- five or six but during that time, I thought about the words they were using. I wondered, where are they getting them? There is nothing they are reading.]

Panagsagana ni Agcaoili

Agcaoili later stated that dallot performances made him curious and he often wondered about the way it was performed:

I was really curious ngem ti maysa a padas kaniak ket daydiay kasano nga abelenda dagidiay balikas nga agapo mismo kadagiti ngiwatda kadagitia bibigda, awanmet pangalalaanda, pambarak nga imemoria da ket sabasabali met iti okasyon. Sabatsabali met ti okasyon, Sabasabali met iti padas. Iti kayakko nga saoen pangalalaan dagitdiay a balbalikas nga ibagbagada, so makitam daydiay kunatayo nga natural daydiay a balikas a kidkidawen daydiay ocasyon. Diay ngamin. So kadayta nga panagubbingkoket kunak ket kasano? So daydiay iti panunotko idi, so indakdakkell ko data agenga a nagbalin, nga napanak elementary, kasdiay dimmakdakkellak, ah nga naisumeten iti nakasursuruak nga agdaniw ngem it kabaalak daydiay, no agdaniwak isuratko. [I was really curious but one thing that interested me is how they wove their words that were coming straight out of their lips and mouths, they did not get it anywhere, I thought they memorized it but the occasions were different. The events were different, the situations were different. What I want to say is, where were they getting what they were saying? If you see what we would say natural way of saying or speaking depending on the occasion. That is why, when I was younger, I was wondering how is this possible? So in my mind then, so I grew up with that until I went to, until elementary, I grew up and it was when I learned that that I learned poetry but what I was able to do, if I write poetry is to write it down.

He often wondered how the performers constructed their verses with minimal preparation. He wondered how they would come up with the phrases, often wondering if they created them before their performance or even memorized them, but what was shocking to him was that their version of poetry was extemporaneous. He stated that when he wrote his poetry, he wrote it down first. Agcaoili responded in English for this portion of the interview. He responded:

"Like this, I was a young boy. During that time, I probably was prac—five or six, but during that time, I was thinking about the words they were using. Where did they get it from if they are not reading it, I told myself

When asked how a person becomes a dallot practitioner, Agcaoili mentioned, "Ah Well, nagbalinak a mannallot, ah, ibagak ta haanak nga professional nga mannallot ah. Okay. Awan iti nga inawawatko nga bayad. Okay." [Ah, well, I became a dallot practitioner, ah, I want to say that by no means am I professional. Okay. I have never received any pay for it. Ok.]

His statement here alluded to the idea that professional dallot practitioners are paid to perform dallot. He prefaces his responses, stating that he is a native practitioner who performs dallot without being paid. He goes on to say:

Agdaldallotak ngamin nangnangegko. Okay. Ken isursurok. Ken dua a banag siguro iti mabalinko nga ibaga. Saksiak. Being a witness to that tradition really put in for example, kind of a sensibility that really, I understood in that I was able to. Ah Annako nagpukow ka metten. Nagpukow ka. Okay, no no, wait a second agpukowpukowka, okay. Dayta signal mo, madi okay wait, wait okay, tattan sa ah, sumusukisokak pay, mean research iti kayatko a saoen sumusu—, sumusukisok ken ah, anna itay kunakun ah, (pause) insursurokpay kasdiay, so I did research, I did, sang, I did it and then, I do it and and then

I, I preach it. Okay. kasdiay. Okay [I dallot because I heard it. Okay. And I teach it, and there are two things that I am able to speak about. I am a witness. Being a witness to that tradition really put in, for example, kin of a sensibility that really, I understood in that I was able to.....I researched and I said just now that I also taught it, so I did research, I did, sing, I did it, and then, I do it, and then I preach it. Okay, Just like that. Ok.]

Agcaoili mentioned that he is a practitioner by not only witnessing the art of dallot but also learning, trying it out, researching dallot, and being able to teach others about it.

When asked how one learns the art and process of dallot. He stated that his father was an oral poet and that he mainly practiced the art of oral poetry rather than writing down poetry. He goes on to state that there is a wealth of oral poetry among the Ilokano. He stated that “...no maka inom da bassit ti basi’n ala nakasamsamit met ti diladan Dayta iti padas ni tatangko ket gapu ta ubbingak idi sumurotsurotak no adda ti papananda.” [... if they are drunk with a little basi, there, the words become sweeter. That is the experience of my father and because I was young and I wanted to follow them wherever they went]

He explained that when the performers are intoxicated with basi, the words that flow out of their mouths seem to be sweeter. He stated that his father was like these performers, and because he liked watching his father perform, he looked forward to following him around and listening to his verbal art form. He was always curious about these performances and how they wove words together. He stated that:

No dadduma bauten ka... uray bautendak sumurotak latta okay. Anyways, ta kasla daydiay, I was really curious ngem ti maysa a padas kaniak ket daydiay kasano nga abelenda dagidiay balikas nga agapo mismo kadagiti ngiwatda kadagiti bibigda, awanmet pangalalaanda, pambarak nga imemoria da ket sabasabali met iti ocasyon. Sabasabali met

ti okasyon, sabasabali met iti padas. Iti kayatko nga saoen pangalalaan dagitdiay a balbalikas nga ibagbagada, so makitam daydiay kunatayo nga natural daydiay a balikas a kidkidawen daydiay ocasyon. Diay ngamin. So kadayta nga panagubbingkoket kunak ket kasano? So daydiay iti panunotko idi, so indakdakkal ko data agenga a nagbalin, nga napanak elementary, kasdiay dimmakdakkalak, ah nga naisumeten iti nakasursuruak nga agdaniw ngem it kabaalak daydiay, no agdaniwak isuratko. Kasdiay. [There are a variety of occasions, and a variety of experiences. What I would like to say is, where did they get these phrases that they were saying, so you see what we would call natural sayings that the event called for. That is why, when I was a child, I often asked how. What I use to think, and what I grew up until elementary, that's how I grew up, ah and it was that that taught me poetry that I know, when I write poetry, I write. It's like that.] (A. Agcaoili, personal communication, July 15, 2020)

He was often intrigued by the words the performers used and the way they wove words together that fit the needs of the performance. He stated that these experiences helped to shape and inspire his own poetry. When asked about the preparations that occur before a dallot performance, Agcaoili said:

Haan mo ma plano — Wen sa no kaspagarigan agdidinallotda iti malemmen, ah dayta a panawen daydiay agininanada bassiten adda mangirugin. . . .Okay, anyway, ah ana tay kunakun, ah maysa laeng iti porma iti oratora dagiti Ilokano ada pay sabsabali.

Kaspagarigan daydiay ah daniw ti paparaangan kunada paraangan is sangu iti balay, a manglikmot ti balaymo. Adda mangirugi ti daniw, agdidinaniwdan so kayatko nga saoen, haanla ti dallot idiaiy no di ket daytay ah, dinaniwan pay, den daniw ti parparaang. Adda pay banig kunada, no nangegmo daytay banig, the love song, addu dagiti kansyon tayo.

[You can not plan it-- Yes, for example you do the dallot in the afternoon, that's the time period that they are resting a little and they begin. ... okay, anyway, what was I going to say, ah, it is only in the form of Ilokano oratory, there are others. For example, the poetry of revealing, they say, revealing is done in front of the house, they go around your house. There is someone who starts the poem, they take turns using poetry, what I would like to say is, it's not just dallot but also poetry, and poetry of revealing. There is *banig*, they say, if you listen to the *banig*, the love song, we have a lot of songs.]

Agcaoili stated that dallot is one of the oratory forms proliferating in the Ilocos region. Still, the culture has many forms of oratory, many of which are performed in different aspects of Ilokano life. Dallot is one of these oratory forms that he stated. Additionally, he reiterated the idea that dallot is extemporaneous and not planned. As a result, the performers have a general idea or outline of the performance. Still, the performance is organic and takes the shape of the occasion, the people who participate in the performance, and their word usage caters to the participating individuals as well as the reactions of the audience.

When asked how different settings and audiences influence the performance, he stated that according to his perception, Ilokano immigrants in Hawai'i had a sense of nostalgia regarding dallot. Many of the elderly Ilokano in Hawai'i might have grown up with dallot, and when it is heard in performance, there is a sense of nostalgia. Still, Agcaoili also stated that children today might have only heard about it in books. He said that in the Philippines, especially in the Ilocos region, the art form is disappearing or dying and that only older generations are aware of this art form.

When asked about the essential components of dallot, he spoke about the general outline that the performance takes on. In addition, he mentions that because of the extemporaneous

nature of the art form, performers utilized mnemonic devices that work with the rhyming and the rhythm of the performance. He also states that over time, components of dallot were changed to reflect the influences and experiences of the people.

Panagdallot ni Agcaoili

Agcaoili provided a sample of how he might start a dallot. He started to sing below:

A ta dallot duminidallang, a ta kasarsaridak ni Michelle, kasarsaridak ni Michelle ta kayakna nga agbalin a doktora, ta kayak na agbalin nga doktora, tapno iti kasta ket kakaduak, a ta dallot, dumidallang, a ta daldallot duminidallang, (stop singing) that gonna be the first salva. [A ta dallot duminidallang, I am talking to Michelle, I am talking to Michelle, that she wants to become a doctor, that she wants to be a doctor, so that she joins me, a ta dallot, dumidallang, a ta daldallot duminidallang, (stop singing) that gonna be the first salva.]

Agcaoili analyzed his performance and reflected on Ilokano language. He shares the following thoughts:

I feel connected to the ancestors, I mean, I mean, I am always amazed to the wisdom of our people and my problem, I don't know who these are, who these people are. Like, I'm, I am really doing a lot of studies on the language alone, I tell you everyday is a learning moment for me. How did these people, how did they come up with a language so beautiful. Now, dallot is an expression of the language itself, its, its a second level of meaning and use and practice of the language.

He shares that in his research he is surprised at the depth of Ilokano language. He studies the Ilokano language extensively in his career and he shares how he is surprised by the Ilokano language and the different levels that exist in it. He believes dallot adds to the use and practice of

language. He believes that dallot is analyzed at different levels: language use, actions of performers and the audience, the positioning of the body, and the use of voice.

Pammagbaga ni Agcaoili

Agcaoili recommends to younger generations wanting to learn the dallot that: they would talk about what is happening around them and to make commentary on what's happening, what is to them significant to them at this time. Ah, kayatko a saoen [What I want to say is], dallot, ... the other part of dallot which is the general dallot not the dallot for Lam-ang is really meant to somehow make the community unified, to hear, to talk about themselves about their community, about other people, about issues concerning them. So the challenge is, ana ti panagkunayo nga importante iti kabibiag yo [What do you think is important to your way of life] a personal wenno[o] collective, a mabalin yo a dalloten [you can dallot this]. Ana iti kayo nga a saoen [What do you want to say], it shouldn't be, be away from the curricular intention, the curricular purpose, so, which is essentially, a kind of self awareness, social awareness and eventually, commitment to what they learn from this kind of awareness that they come into, right.

He believes that dallot should be used to speak about things that concern younger generations. It should be related to what is important to future generations as an individual or as a collective as a means to connect that they value with what they are learning.

Agcaoili mentioned that teaching dallot should reflect the current issues that learners want to talk about. Dallot should reflect what is happening with the student or the learner. The educator on the other hand should create spaces where the students are able to share comfortably. Additionally, Agcaoili adds that the educator should have “theatrical ability” as well as the ability to encourage the students to not be shy or ashamed to perform. He states:

The performance is, you can have to keep on doing it, because the skill that you work on, you will not have it the first time around, I mean, there is a lot to take in, on the stage, so you have to imagine the stage even if the stage is not really there in dallot. The stage can be the, your community.

Agcaoili states that the stage is the community, your stage is among the audience, it is not on a physical stage that is apart from the performers, the stage is the community.

According to Agcaoili, dallot is the embodiment of Ilokano identity. He states that, “Iti entero a Pilipinas, daytoy porma iti oratora ket kukua dagiti Ilokano. [In all of the Philippines, this form of orature belongs to the Ilokano.] He continues by stating, “Ata dagiti forma ti oratora kadagiti sabali a ethnolinguistic a grupo ngem sabali. Talaga nga naibinggas kadagiti Ilokano...awan pay iti translation iti dallot iti Ingles, eh.... Ah no, daytoy a banag key isu iti, iti maibaga iti katatao iti maysa a tao. Ana ngarud iti panagkunam, that makes them unique, and that’s how they would be identified right. [There are forms of orature of other ethnolinguistic groups but it is different. It is truly a characteristic of the Ilokano... there isn’t even a translation of dallot in English. And in this case, this is, this is the quality of a person. What you can say, that makes them unique, and that’s how they would be identified right.]

Agcaoili asserts that dallot is unique to the Ilokano culture and it is only found in Ilokano culture. According to Agcaoili, there is no other orature form in the Philippines that is exactly like dallot, other groups have their form of orature and dallot is the Ilokano oratory form.

Agcaoili recommends that teachers who want to use the dallot in their practice must be aware of the issues concerning the community and know how to use the dallot. He states that teachers need to learn how to dallot through practice. He mentioned that teachers need to have confidence in themselves if they are going to teach or use dallot in their teaching.

When Agcaoili was asked how dallot can be used to support Ilokano students' identities, their learning, and their commitment to their community, he stated the following;

...you cannot teach these things, they, this have to come from, from them. By allowing them to talk about these things and the manner by which you talk about these things is quiet possible by the dallot of self. The dallot is your instrument, it's your mediating instrument ... I would say mediating instrument, ti, I would use that term, it mediates, your own understanding of these realities that we are not, within them at this time. I mean, it, it provides some kind of a process for them to be a—, realize a lot of things, right...you cannot say this to them, these things have to come from them, a real transformative education. The process is as important as the end, right.... the purpose, so, the process is necessary and the dallot provides the process, so that in the end they can say, they can say, ay, I found it, kunadan. Ureka, kunada kadi ngamin [they would say], the Greek Ureka, I, I, I found it, kunada [they say] ah because they, they, become part of what you call the process itself, the educational process, the transformative process.

Agcaoili states that dallot can be the method used to allow students to process their understanding of identity in their learning. He believes that the educational process of dallot is transformative and instrumental in mediating one's understanding of identity formation.

Research Question Findings

The objective of the first research question was to understand if the practice of dallot could be introduced as a sustainable tool in curriculum and pedagogy for students of Philippine ancestry and specifically, what could be gleaned from the experiences of native practitioners that

could inform the learning the dallot, the methodology, and the possible pedagogical components of the art form. Four primary findings addressed the following questions:

Research Question 1: How can the art of dallot be revived, perpetuated, and applied to curriculum and pedagogy to support Filipino Students?

To address how dallot can be revived and perpetuated, two primary findings emerged from the collective interview data to inform the first half of the first research question.

Finding 1: Blend The Old Practices With The New

While each of the participants had different ideas in reviving and continuing the practice of dallot. Each participant spoke about making dallot more relevant and modern so that succeeding generations can relate to it and revive it. Participants referred to different approaches in making dallot relevant to younger generations. Chan suggested that simply introducing and allowing learners to become aware of the art form will enable them to become curious and build knowledge about it. Chan shared her thoughts on approaching dallot as a tool for language and linguistics studies and its connection to how we learn and interact with language. Tuzon mentioned that dallot can be connected to modern forms of verbal arts such as performance poetry and hip-hop music. She stated, “... so instead of just speaking their poetry, ah ikamlaida ti melodyna [give them a melody], so iti panangisuro lang kadakuada ket, ah, isurot mo’t melody or ikkamda ti [so, in teaching them, is, ah, connect it with a melody or givem them] free, ti freestyle nga of melody basta just meeting the requirements ti dallot, oh, oh, encourage them [so instead of just speaking their poetry, give them a melody, so, in teaching them, is, ah, connect it with a melody or give them free, the freestyle of, of melody so that it is just meeting the requirements of dallot, oh, oh, encourage them...] She encouraged the idea of getting the students to learn similar artforms as an introduction to the style of dallot.

Relating dallot to modern forms of performance poetry would make dallot relevant to younger generations. Participants also expressed that dallot performances are dynamic and change according to the context and that dallot topics also reflect this dynamic nature. Tuzon emphasizes that if dallot can be taught practically through observation, attempt, feedback, reflections, and practice, the art form can be tangible for Ilokano youth to access. Agcaoili shared in his interview that dallot should reflect what the students would like to talk about. He continues that “they would talk about what is happening around them and to make commentary on what’s happening, what is to them significant...” He viewed dallot as a way to use traditional methods to talk about current events and situations. Agcaoili shared that dallot can be applied as a means to revolutionize educational approaches, to subvert or question the hegemonic ideas that permeate current educational structures.

Adaptation is a significant component of dallot. It is present in both formal and informal forms of dallot. It is part of its overall framework; improvisation, negotiation, and contextual integration make dallot a dynamic art form. According to Agcaoili, dallot was performed in community settings like the fiestas in the barrios as well as in afternoon gatherings of elders to radio broadcasts of Lam-ang in dallot form critiquing Marshall Law in the Philippines. Dallot, in the research and in the interviews fit the needs of the people and the stories they want to share with the community so dallot naturally adapts to the needs of the community. Similarly, the blending of old practices with the new was also experienced by native tattoo artists such as Lane Wilcken. In an interview with Kiora (2020), Wilcken stated that he used to traditionally prepare the ink for tattoos, but he found it time-consuming. Wilcken dealt with things like sanitation and other access to materials. Wilcken stated in his interviews that he has found companies making

the ink using traditional methods and the same companies can make ink in bulk and sanitary (Kiora, 2020).

This blending of traditional practices is also seen in the resurgence of native weave in the context of fashion in the Philippines. This resurgence brings new life to traditional practices throughout the archipelago, allowing it to segway into a modern context. Companies such as Nina Inabel, Filip + Inna, and AntHill Fabrics, to name a few. Additionally, this method of blending the new with the old is also found in the performance practices of neighboring Southeast Asian countries, the incorporation of modern technology to art forms such as *wayang golek* or puppetry, *wayang kulit* or shadow puppetry and *ran dai* or martial arts theatre; performance techniques that have been translated into a current context in Indonesia but also outside of Indonesia. So blending traditional and older practices is revolutionary, and bringing it to the present can be accomplished.

Finding 2: Emphasis on Connections & Community

The interview informants emphasized the role of *dallot* and its performance in creating connections between performers, the families they represented and to communities in which the *dallot* was performed. It also emphasized connections to Ilokano indigenous past and Ilokano identity. Chan, Tuzon, and Agcaoili recollected in their interviews, moments they spent time with their family and community during community events that used the *dallot* and other dramatic arts. Chan stated, "Whatever's in the culture of the person is visualized in the language so that you, you cannot disassociate one from the other and uhm, language comes in four forms, you know, its spoken, its listened to, its written, its, its read. So *dallot*, the *dallot* is uhm, is basically sang." She connected *dallot* to learning about Ilokano culture embedded in language.

The revival and perpetuation of dallot and Ilokano culture is rooted in the relationships that are present in the practice and performance of dallot. Several relationships surfaced in the performance of dallot. In informal dallot when people are sharing stories after a long day of work it emphasizes the collective relationship of the community. Everyone participates in the dallot because there are no defined roles. If a person feels like participating in the dallot as a performer that person is able to jump in and extemporaneously participate. If they want to be a listener and participate as an audience member, they are able to. In the informal dallot, this non-hierarchical relationship allows anyone to take on the role of the storyteller and performer. In this setting everyone is equal and has a voice.

In formal performances of dallot, relationships are an essential component and these relationships are more defined. These relationships include performers to audience, performers to performers, men and women, the elders to children, adviser and advisee. These relationships are more prevalent in dallot performances in rights of passage where there are more defined roles of the performer and audience. Like informal dallot, there is still the presence of active community participation. Everyone participating in the dallot performance is learning and benefitting from the story and the advice that is shared by the storyteller or performer.

These informants and their experiences with dallot come from experiences with their families and communities. In the early experiences of these practitioners, they spent time with elders at home and in the community observing and listening. Their connection with their elders established a mentorship in the verbal arts. In their homes, relationships and experiences were established to strengthen a mentorship connection between the elders who practice dallot and the children who were exposed to dallot and its different aspects. All three interviewees spoke about spending time with their elders, whether it is an older aunt, their grandparents, or their parents.

The dallot practitioners who influenced them were often their family members. My father also mentioned in our conversations that he frequently followed my grandfather to events where he was immersed in the practice of dallot and sometimes participated in some aspects of the event. They mentioned multiple observations at a young age that were done around mentors and elders who practiced the art form. A component of the learning process by dallot practitioners was the importance of observing first before attempting to perform a dallot. As a result, these experiences impacted their interests in language, literature, and their connection to the Ilokano culture.

The community is an essential component of dallot performances and the learning, development, and self awareness of the people. All three practitioners talked about dallot performances being connected to large groups of people from the community. Tuzon mentioned her experience at Ilocos Norte Agricultural College performing dallot at a cultural presentation or 50th anniversary of family members. Chan also mentions that for the young dallot “is education for culture, you know, so that they have an idea of the culture of the community to which they belong.” Chan states that the youth, “they must be aware, it doesn’t matter if they follow or not, the awareness is what matters, that we try to imbibe to the younger ones because, you know, you can’t stop them from thinking diversely later on.” Agcaoili talked about the importance of community in dallot. He provided examples on the role of the community in his interview. He mentioned that the dallot unifies the community. He says that dallot provides the space for the community, “to hear, to talk about themselves, about their community, about other people, about issues concerning them. So the challenge is, *ana ti panagkunayo nga importante iti kabibiag yo a personal wenno collective, a mabalin yo a dalloten.* [What do you think is personal in your personal lives or in the lives of the collective, you are able to dallot it.] He believes that because dallot is the method in which the Ilokano tell their story, it is also their means to reflect

and understand their situation, bringing it to consciousness for their people through the art of dallot. He further states, “it shouldn’t be, be a way from the curricular intention, the curricular purpose, so which is essentially, a kind of self awareness, social awareness and eventually, commitment to what they learn from this kind of awareness that they come into.”

The community plays a vital role in the child's education and the sustaining education of community members. Learning then becomes community-based for the young and the old. According to Agcaoili, there is a need for a conversation between the child and the community. Ilokano culture and in the greater scope of Southeast Asia, the community plays an essential role in a child's growth, learning, and education. Moreover, it is crucial to invite the community into educational spaces. The community plays a role in the performance and the performers must interact with the community. According to Agcaoili, the stage for dallot is within the community and the audience is the community regardless of age (Agcaoili, Personal Communication, 2023).

The art of dallot allows the performers, the family, and the community to participate in the performative process. According to Chan and Agcaoili, the families, their children, and members of the community come together to witness the dallot. All of these stakeholders played a role in the performance of the art form. This translates into the engagement of students, their families with their local communities. Ilokanos celebrate their rights of passage with the family and the community in mind. As all three participants asserted that the performative component of dallot is community-based. All three practitioners participated in dallot performances since they were children. It was through these interactions that they started to engage in their communities. For Chan, Tuzon, and Agcaoili, being around elders who brought them to performances allowed them to witness the role of the dallot performers within families and within communities in special events such as weddings and fiestas. It was not just the formal events that engaged them

as a child. Agcaoili stated that “Agdadallot da no kua. Nasaksiak amin dagitoy, uray iti piesta idia y Ilocos idi kankanayon iti agdaldallot ken ay, iti malen kaspagirigan, no sumangpet dagitay nga agapu iti taltallon kaspagarigan makainum da bassit iti basin. Babbaket ket lallakay pay dagitoy no nabanbanugda met idia y pag-iinaan da no kua adda mangirugi a dalloten, agsisingnungbatda ti dalloten. [They would dallot. I witnessed all of this, even in the fiestas in Ilocos before, they would dallot and in, in the afternoon, for example, when they would arrive home from the field, for example, after they drank a little bit of basi. These old women and men, when they are tired, where they are resting, they would start to dallot, responding to each other in dallot.] He stated that he also witness dallot in informal settings when older people gathered together in the afternoons after work to dallot together and share their stories. Tuzon shares her experiences of witnessing these interactions as a child living with her elders. This engagement is an essential and integral part of connecting with dallot with Ilokanos. Dallot becomes the life, blood, and perpetuation of the Ilokano culture through verse in formal and informal settings. It engages not just the individuals but their families and their communities. To build empowerment, agency, and a stronger resolve for learners in our community, it is important to connect the students to their communities through cultural practices such as dallot. Moreover, by using cultural art forms such as dallot it builds culturally responsive and sustainable educational practices that support students of Ilokano ancestry and their families.

According to Chan, in the dallot iti pangasasawa, dallot is a conversation between the performer, the families, and the community. As a result, the community plays a collaborative role in helping the youth and their families determine their future. Chan provided a detailed description of the dallot iti pangasasawa. The mannallot or dumadallang advocates for the families. They negotiate the needs for the child and their families. Chan stated that the Lalakian

and the Babaian are representatives of the family. She stated, “So, ahm, ti mabuybuyak idi kua, ah ket dua a grupo, maysa daytay kunada a kalalakian, maysa met daydiay kunada a babaian. The representation for the guy would be the lalakaian, this would be the family of a guy who is in love or who wants to marry a girl. [So, uhm, what I used to see, ah, was two groups, one is what they called the men, another one is what they called women. The representation for the guy would be the men, this would be the family of a guy who is in love or who wants to marry a girl.]” Agcaoili, added to Chan’s description by sharing a memory that in the past when young people started to get together and there were instances of elopement, his father was called on to perform the dallot iti pangasasawa to advocate for the eloped couple. His father, a mannallot was called upon to perform the dallot to advocate for the young couple and to smooth relations between the families. Here connections play an important role in the performance of dallot, trusted individuals like the mannallot are able to advocate for the families and the child. In turn the families and the child are able to express their needs and wants to the mannallot when speaking to another party. Here the child and their family have the agency to achieve their end result.

In the child's education, there is a need to incorporate the families and the community. Making learning community-based means the child is in constant conversation with the community, and the community becomes a mentor to the child, just like in the dallot performances. As a result, there is a connection between the continuous process of the child's learning and the community's involvement in this process. Moreover, the community needs to be invited into the conversation regarding the children's learning by incorporating community throughout the process, especially during the presentation, performance, or culminating activity.

All three dallot performers talk about the role of the community in the performance of the dallot. They provided examples of informal and formal dallot where the community participated.

Building a strong sense of community between the teacher and the students, students to students, and students with community members. Education in this space becomes a communal act of sharing knowledge, a non-hierarchical act from student to student, between teachers and students, and vice versa. Everyone becomes a participant and provides guidance, support, and advice. In the informal dallot, Agcaoili mentioned that people just joined the dallot performance when they had something to say, and people listened intently to the speaker's words. He mentions that as a child, the use of the words by the dallot performers connected with him. Tuzon asserts that because the words were sung to her by her elders, she used the same method to teach her children and her students in the classroom. She stated, “Actually, I am using dallot to teach my children... Dagidiay kaslamet lang iti inararamid ti lelang ko, kaniak [The things that my grandmother, also did with me.]” Dallot becomes a tool to support, guide, and engage families and communities and where adults and children can learn and support each other just like in the dallot performance.

Research Question 1: How can the art of dallot be revived, perpetuated, and applied to curriculum and pedagogy to support Filipino Students?

Research Question 4: How can dallot be used as a pedagogy for student learning and engagement?

Two findings emerged from the collective interviews to address the second half of Research Question 1 which refers to how dallot maybe applied to curriculum and pedagogy as well as Research Question 4 which refers to the use of dallot in student learning and engagement.

Finding 1: Modeling & Exemplars

Learning and performing dallot emphasizes the impact the elders have on the audience regardless of age. During the interview process, the three respondents spoke about seeing their mentors in front of them as exemplars and performers of dallot. These same mentors inspired them to eventually learn dallot and perform dallot or translate their experience into an area related to dallot, whether it was language learning and instruction, literature, or performance.

Teachers and mentors become essential in allowing students to see their mentors before them as exemplars or practitioners. Agcaoili stated in his interview that one must build the confidence and knowledge of dallot to present it. He mentioned that one cannot fake the practice; one must live the practice. As a result, a teacher or a mentor must be authentic when they are with their students. Agcaoili added that as a person teaches dallot or its related topics, they must fully understand it to share it. It is necessary to establish rapport with students and build relationships before connecting with them through content. Teachers and mentors need to be able to practice the art form before sharing it and using it to impact the students. When the students see their mentors in front of them, they can acknowledge the practice of dallot.

Both Tuzon and Agcaoili mentioned that in their interactions with their students, dallot has played a role in how they teach, provide advice, and connect with their students. As a result, both educators model the art form as they teach their students. They also mentioned that dallot is a practical and relevant art form regardless of the content and context. They also included that the practice and performance of dallot is centered around the student. Because dallot focuses on the individual's story and context, and traditionally, it was used to advise the younger generations. This would translate to focusing on the students and their experiences. Students have a voice in their own story and how they are taught. As a result, dallot pedagogy would center around students, their experiences, and their stories, and the teacher would act as a

facilitator to allow that student to establish agency, independence, and confidence to navigate their journey and their story. A teacher must be able to connect with their students and meet the students where they are. If dallot concepts are used to address learner needs, students would be able to negotiate their learning with the teacher and the teacher would be the guide to allow the student to reach their goal rather than dictate their journey and their story. In groups, students would contribute to their learning as a collective and the teacher would mediate the learning to conversations and inquiry.

In the classroom, mentors need to model what they expect of their students, this allows teachers and mentors to facilitate learning. Teachers and mentors must show the values of dallot by building a sense of the community so that students can participate in it. Besides showing students these components of dallot, teachers and mentors must also be the first to model active participation and listening. Additionally, in learning and performing dallot, teachers and mentors must teach dallot but showing and performing a dallot before encouraging the students to try to perform a dallot. According to Tuzon, she states, “sampleak at ta surotanak, sa kamintot, dua kami,.. [I’ll sample and you will follow, then the two of us, dua of us,..]

Finding 2: Order and Organization

Besides the modeling of dallot, other components that may be shared and modeled for students are the structures present in the flow of a dallot performance. Chan mentioned structures in place when a performer is planning a performance. Tuzon strengthens this understanding by giving us the five components of dallot: the *kablaao* [greeting], the *pagyaman* [thanking], the *pakasaritaan* [history or story], *panunot* [thoughts], and the *pammagbaga* [advice]. This structure shared some similarities with argumentative essay writing in that an argument was established through an introduction, background knowledge, opinion and stance, and recommendations in

the conclusion. It also strongly resembled writing a long paper like a thesis or dissertation, as it shares similar components. Additionally, the structure has a strong connection to presentations as there is a greeting or introduction, a sharing of background knowledge, thoughts, opinions, and perspectives, and a conclusion or recommendations.

Finding 3: Engaging the Youth

Participants of the interviews encouraged the engagement of the youth through performance, action, and participation. The respondents were eager to share dallot with succeeding generations when the opportunities arise. They also wanted to encourage making dallot more palatable for new generations of Ilokano learners. Tuzon:

Wen adda dagitay kua, adda dagitay ah, groups tatta nga maobobserbarko nga no dadduma, yong nga, ania daytay spoken word poetry daytay riprap (hip hop?) kunnadan sa. Ah, agiginsaoda, agiginsaoda, nga it's a challenge, ay, wen basta dagidiay iti kunkunak, if they can could do dallot, just like they do that one, ah ket napintasanmet, hmm hmm, that is parang, they are attacking each other nga wen nga kasla kasdiay spoken poetry laeng, ag riprap kunna dansa, very particular but those are doing that hmm hmmm. So kunkunakmet, a ket dagitay kummamet agdaldallot (Inaudible Speech) dallot metten ta tapno ti kasta, oh agiinatakeda intuno at the end laeng ket aggagayyemda met laeng, so napintas, daydiayman ti kunnak nga mabalinda nga arramiden met hmmm hmmm. Dagiti agtutubo tayo, flip nga ania gayyam ti nagan na daydiayyen basta, basta napaus sino nangpauso ania daydiayen yah crowdda nga kasta met dua, adda met dua nga ag agba(Inaudible Speech) parang ano din, bukanegandin, ah kaniyada ngarud spoken poetry so, no aramidenda ti kasdiay nga agdallot nga tapno maiabkas da met through songs napinpintaspay, ah, kasi music is expression of the soul." [Well, there are these ah, groups now that I have observed, that sometimes, there is spoken word, the hip hop, they

call it. Ah, they are like talking, talking, it's a challenge, ay, but that's just the way I am going to say it, if they could do dallot just like they do that one, ah that would be good , its like they are attacking each other, just like the spoken word poetry, hip hop, is what they would say, very particular but those are doing that. So what I would say, is that they could do the dallot, dallot so that they are attacking each other and then in the end they are friends as well. It is good, that's what I am saying that they could do. Our youth, what is the name of it, I just know that it's trendy. What is it when there is a crowd and there are two, just like, bukanegan, they say it's spoken word poetry, if they do that they use dallot so that they are able to express songs. It would be nice because music is an expression of the soul.]

Additionally, Tuzon mentioned relating dallot to spoken word poetry or hip hop so that it is relatable to younger generations. She stated that students could transition from hip-hop and spoken word to dallot to start understanding the art form. In her response, she also alluded to the idea of using new techniques and methods to introduce more traditional and indigenous methods to make them more engaging to today's youth.

Agcaoili's approach to making the art form palatable to the youth by connecting it to what is currently impacting their lives. He believed that this was appropriate use as dallot was a dynamic art form that was reflective of the situation of the community and its people. His recommendation talked about the dynamic nature of dallot being an art form that reflects the experiences and the situations of the people who engage in it. This is a method that is interconnected to the dallot experience. He mentioned that when he was younger, dallot was used on the radio in Ilocos to tell stories that critiqued government and leadership. The people understood in these stories the hidden meaning incorporated in the dallot. So in his recollection,

dallot became a poetic art form that was used to share the sentiments and thoughts with people collectively and engage the audience (Agcaoili, Personal Communication, 2021)

Similarly, Chan, who worked extensively in language and linguistics, mentioned that being conscious and aware of its existence can also connect younger generations to Ilokano culture and identity. In Chan's recommendation, learning about dallot and incorporating concepts of culture and identity in the sharing of it allowed opening the door for younger generations to connect, be curious about dallot, and open the door to understand it. Her recommendation allowed for a general understanding and awareness of the art form.

While the three interviewees had very different views on the revival and sustainability of dallot, a common thread in their recommendations is connecting this art form with younger generations, from introducing it at an informational level to connecting related art forms with it to allowing students to use it to speak about their current context. The three articulated that exposing younger generations to dallot will connect them to their cultural heritage, language, history, and Ilokano identity.

In the classroom, engaging the youth through active participation can be approached in different ways such as connecting dallot to modern forms of rhyme performances such as spoken word or hip hop music, it could be analysis of dallot performances and understanding its components. It could be used to speak about topics and content in the subject areas such as English, Social Studies, and Ilokano language classes to be more specific. Generally, active participation in learning is an aspect of dallot that goes back to dallot performance where the performance and the audience were participating in the collective experience of dallot.

Research Question 2: What is the role of oral forms of poetry in the creation and reification of Filipino identity?

Research Question 3: What is the role of dallot as an oral form of poetry in the creation and reification of Ilokano identity?

Research Question 2 and 3 focuses on the creation and reification of Filipino identity as a whole and specifically, Ilokano identity. The following findings address the concept of identity creation.

Finding 1: Embedded Values of Dallot

The informants in this research spoke about many cultural nuances and values that come from the practice of dallot. Cultural beliefs of honoring and gratitude, smooth interpersonal relationships, negotiation, and family interactions. The informants also emphasized values present in the performance and presentation of dallot such as equality, respect, reciprocity, authenticity, and understanding one's community. As a result dallot becomes an encompassing agent of culture and its transmission to the community. For adults, dallot becomes a reminder of culture and values, for the young, it becomes a means to become educated Ilokano culture and community. Values found in dallot such as reciprocity, equality, respect and authenticity is a part of the practice of everyone in the classroom.

In Ilokano culture, the spoken word is necessary; just because something is not written down does not mean it is not codified among the people. When knowledge is shared with the youth, they must honor those who come before them and respect their predecessors' knowledge. In the dallot there is a portion of honoring others, this is part of showing respect to the elders, the community, and the ancestors. Chan shared that one of the first components of dallot is *pagyaman* or thanking. In honoring others, a certain process is followed. Thanks is given to ancestors, community, and the place. Agcaoili mentioned the importance of invoking the divine and the land in the dallot. The dallot is the sarita and the pakasaritaan of the collective community, therefore, no knowledge originates from one person but it comes from the people and their collective knowledge. Another value highlighted by Tuzon was smooth interpersonal

relationships and communications. She spoke about using wit, humor, and dallot's sing song style to approach and speak to others. She provided examples of how she used dallot to provide feedback and advice to her children as well as her students. Dallot allows for people within the culture to sustain an amicable relationships with each other through the use of negotiation, wit, and humor to lighten the reception of direct advice and correction. The art of negotiation is essential in the Ilokano culture, and this may be similarly seen in other Philippine cultures.

Family values are another essential aspect of dallot; the family and their rites of passage are central to the performance of dallot as they tell components and elements of a person's life, the hopes, wishes, advice, and instruction for their way of life. There are also values of smooth interpersonal relationships, negotiation, honoring the voice of individuals in conversations, understanding one's worth within the construct of the family, mutual respect, value celebration, and humor.

This aspect of dallot can be achieved in the classroom by building spaces where Ilokano values become part of the teaching practice. Values such as respect, authenticity, equality, and reciprocity that can be integrated into the culture of the classroom. Other values such as managing smooth interpersonal relationships, negotiations, and honoring out another, valuing celebrations and humor may aid in strengthening these values within the classroom.

Finding 2: Embodiment of Cultural Identity

Identity is an abstract concept and there is no definitive definition when it comes to how individuals define their identity. Dallot therefore, embodies the idea of Ilokano identity and provides a tangible performance of that identity. Tuzon states in her interview, "...datdatay laeng iti agdaldallot, isu ti dallot adda ammom lattan nga Ilokano dayta...[we are the only ones that dallot, that is why dallot, you just know that, that is Ilokano..] It strengthens the idea that dallot is

unique to the Ilokano people. Agcaoili asserted that the word dallot has no translation in other languages and that it is only practiced by Ilokanos as a distinct cultural practice that embodies Ilokano culture. Chan added, "...kinailokano, [Ilokano Identity], they put value to the fact that the Ilokanos are known for decent living, for, uhm respect, respect for, you know, those little things, respect for the elders, doing good things, trying to do a way from being a disappointment, and then trying, ah, also bravery and strength in adversity, and you know, all the good things they associate with the Ilokano and it is gleaned in the culture.." Here, she asserted that Ilokano identity is embodied in the values. All of these values are present in the performance of dallot.

All three interviewees did not go into detail about Ilokano identity and did not address Filipino Identity, it may be because in the Philippines where the three are from, ethnolinguistic identity is an important identity marker whereas Filipino identity is related to citizenship and national identity. This shows the difference between people from the Philippines and the diaspora. In the Philippines, ethnolinguistic identity is how people identify themselves and in the diaspora, Philippine peoples are grouped under the national identity of Filipino because it becomes a way to connect with each other and be part of a collective identity.

Summary

The three interviewees shared their experiences of dallot through the four major components of learning, preparing, performing, and providing advice. From their interviews five major themes were identified. The major themes are: the need for revival, community and connections, values in dallot, modeling, and blending the old practices with the new. The interviewees provided insight on the use of dallot in strengthening identity and provided using dallot for education.

Chapter 5: Panggupugop, Rekomendasyon, Ken Panangiturpos

Discussion, Recommendation, and Conclusion

Chapter 5 brings together three dallot practitioners' *sarita* [stories] and *pakasaritaan* [histories] and reflects on the different components of this study to empower Ilokano students in the education system in Hawai'i. Their narratives hope to inform and create opportunities for Ilokano students to reconnect with their histories, culture, and identity. By learning and understanding dallot and its cultural significance, educators can glean culturally responsive and sustaining education pedagogies, methodologies, and practices to support Philippine students within our communities. Like the *pammagbaga* [advice] in the dallot, which allows for learning, reflection, and advice for what will come next, my grandfather's performances always ended with advice or recommendations to the person or people for whom he performed the dallot. My father recollected that the *pammagbaga* or advice of his dallot was thought-provoking and profound for the person or people who received it. This section is the *pammagbaga* for this research paper. The research questions are as follows:

How can the art of dallot be revived, perpetuated, and applied to curriculum and pedagogy to support Filipino Students?

Subsequent questions include:

- What is the role of oral forms of poetry in the creation and reification of Filipino identity?
- What is the role of dallot as an oral form of poetry in the creation and reification of Ilokano identity?
- How can dallot be used as a pedagogy for student learning and engagement?

In this chapter, I examined the significance of the Ilocano dallot and verbal art forms and conclusions drawn from the dallot study. I discuss the educational significance and pedagogical,

methodological, and practical implications of dalot and how the pakasaritaan methodology played a role in this study. Finally, the implications of this study for future research and use will be discussed.

Discussion

In the first chapter of this dissertation, I shared a poem called Nanang [Mother]. I circle back to this poem in this chapter to assess this journey. I highlight a few lines below:

Mother

My beloved Mother
 My beloved Mother
 Your children lost tongues
 Speaking imported words
 Using umbrellas to shield their
 bodies
 from the warm embrace of the sun
 loving skin as white as snow and
 despising the *kayummangi* within
 despising the *kayummangi* within

 they are muted in suffering, silenced
 Just like you, Mother, just like you.
 Just like you, Mother, just like you.

Nanang

Ay-ayatek unay nga ina
 Ay-ayatek unay nga ina
 Dagita annakmo naputed iti dilada
 Gangannaeten ti pagsasaoda
 Agusarda iti payong a linong iti
 bagdagida
 Iti darang nga iyabbrasa iti init
 kadakuada
 Ipatpategda ti kudil a nabusnag kas niebe
 Umsiendan ti ikutda a kinakayumanggi
 Umsiendan ti ikutda a kinakayumanggi

 Agsagaba a siuulimek a kas kenka
 Nanang, kas kenka.
 Nanang, kas kenka

My beloved Mother	Ay-ayatek unay nga ina
My beloved Mother	Ay-ayatek unay nga ina
Mother, I want my brothers and sisters to see	Nanang, kayatko a makita dagiti kakabsatko
the beauty of your youth before	Ti kanalasbangmo a nagubing sakbay ni
Felipe	Felipe

(M. Aquino, p. 21 , 2002)

When I wrote this poem, I felt hopeless when it came to helping my people. I witnessed the suffering they experienced in the Philippines, and I saw the disparities among Filipinos in Hawai‘i when it came to knowing their history and their identity. I circle back to this poem because there is more voice for Filipinos in Hawai‘i in government and education. We are no longer silent, we no longer need to suffer at the hands of our colonizers, we are no longer muted, and we now have a path to see the beauty of our culture before colonization. Our journey to empowerment and liberation starts with us. It starts with conversations with our elders and asking the right questions to help us uncover our heritage and identity. It starts with our sarita [spoken word] and collective pakasaritaan [histories]. As Philippine people, we learned to silence ourselves and devalue our stories and lifeways (David, 2013). We learned to compare our beautiful narratives of survival, resilience, and strength and traded them for the colonizers' understanding and narratives of us. However, our stories were told in song, from the memories of the elders; for generations, we thanked the divine, buried our dead, and celebrated life with our words; with our sarita, we painted the beauty of our culture, and we stopped because we were

told these sarsarita [stories] was not good enough by outsiders who did not see the complexities of our culture (David, 2013). We can acknowledge them through our sarita and pakasaritaan (David, 2013; Jocano, 1998; Smith, 1999; Kovach, 2009).

This dissertation is about dallot and the practitioners who shared knowledge of it using sarita and pakasaritaan. Collectively, the practitioners' experiences and their pakasaritaan provided insight into the value of dallot as an integral part of Ilokano culture and an important component of teaching and learning amongst the Ilokano. It is also our path to understanding and promoting pride in our identity. The pakasaritaan of the interviewees included their memories, experiences, and advice on dallot. Like their practice of dallot and the inabel, the practitioners' stories are interwoven with interactions with their families, elders, and communities. This educational practice of dallot has survived for hundreds of years. It may continue to thrive in the face of modernity if new generations can harness the possibilities of its revival, perpetuation, and application into curriculum and pedagogy as a form of liberatory education. The findings from this study show how dallot exemplifies the elements of Frierean liberatory education and stages of empowerment. In this section, I will elaborate on these elements, their significance, and their relation to the existing literature on Indigenous epistemology, culturally relevant and sustaining education, Philippine oral literature, and Philippine pedagogy and methodology. The ideas that will be addressed are: awareness of bringing the art form into consciousness; fighting colonial mentality, asserting identity and social transformation; and honoring existing knowledge for current and future generations, impacts on pedagogy and future research.

Dallot as Liberatory Education

Freire's liberatory education recognizes that people must actively participate in their liberation through dialogue and critical thinking (Freire, 1968/2014). Both teachers and students

participate in understanding, learning, and reflecting so that there is a co-creation of knowledge. Through this process, "the emergence of consciousness and critical intervention" becomes a reality (Freire, 1968/2014, p. 143). He divided education into two distinct constructions, "banking" and "problem-posing" education (Freire, 1968/2014). He describes the relationship created by "banking education" between the oppressors and oppressed as a system that forces the oppressed to fit into their institutions or systems (Freire, 1968/2014). The colonizers that the Philippines encountered did just this: they forced the Philippine people to fit into the mold they deemed Philippine people should fit in. The Spanish forced Roman Catholicism onto the Philippines, starting the subjugation of significant population centers (Rafael, 1993). The Americans used education as a colonizing tool in their imperial endeavors focused on economic and political gain in Asia (Constantino, 1970; Rafael, 1991). The Japanese used language to "rid the Philippines of Western influences by encouraging, among other things, the use of the Tagalog vernacular and the learning of Japanese" (Rafael, 1991). This further imposed the marginalization of other Philippine languages and cultural practices such as *dallot*.

Dallot rejects the "banking" model and adopts a pedagogical approach, asserting that educators and learners can co-create the learning structure through dialogue among all participants. *Dallot* calls on everyone to be an active participant in their education. Freire urges people to recognize and validate their experiences and actions to transform education. This transformation must come from the people. Jefferson, Gutierrez, and Silverstein (2018) assert that schools should be reimagined and rethought to reflect cultural and community knowledge and ways of being. The identity and worldview of a group of people come from various cultural knowledge that they interact with and consume (Gordon, 1995). According to Gordon (1995), liberatory education gives people the necessary skills and tools to critically analyze and question

the education systems that impose hegemonic ideas on them. Dallot's pedagogy, methodology, and practice are a reaction to hegemony. Using the education methods of the Ilokano to teach Ilokano students would honor and value the ways of the Ilokano people, transform the youth, and recenter them to the culture and community knowledge of their people (Jefferson et al., 2018).

Awareness and Bringing Dallot into Consciousness

Jocano (1998) argues, "We must see our prehistoric heritage in terms of our own accomplishments- not in the grandeur of other civilizations. We must exert deliberate efforts to make them part of our consciousness, or we will never recover from our cultural amnesia" (p. 209). Jocano refers to the possible erasure of our indigenous ways as a people if nothing is done to recover our indigenous methods and practices. One way to battle the ongoing erasure of our indigeneity is to be aware of our Indigenous lifeways and allow them to thrive in our communities. Friere (2014) states, "To exist, humanly, is to name the world, to change it. Once named, the world, in turn, reappears to the namers as a problem and requires a new name for them. Human beings are not built in silence, but in word, in work, in action-reflection (p. 88)." By acknowledging our indigenous ways of doing, we can bring about its resurgence and existence in our world, and it will become part of our way of life (Paris & Alim, 2017). This is asserted by Ilokano scholars who stated that dallot was readily available as an integral part of Ilokano life (Tupas, 1987; Yabes, 1936). The dallot practitioners urged creating opportunities for dallot to be accessible to future generations. Access may be in education, but it can also be in community events, making it readily seen and witnessed by Ilokanos within the community.

Colonialism has altered Philippine consciousness, worldview, and cultural values (Jocano, 1998; David, 2013; Nadal, 2020). Decolonizing begins with our ability to raise consciousness and assert our identity. One way of building consciousness is asserting our identity

and epistemologies by valuing indigenous methodologies, perspectives, and practices (Smith, 1999; Kovach, 2009). A way of connecting Philippine students with their ethnic identity and building their confidence is learning and understanding these Indigenous practices, such as *dallot*, through dialogue and critical reflection between educators and learners.

Fighting Colonial Mentality, Asserting Identity, and Social Transformation

Coben (2009) addresses that in meeting with Philippine scholars of literature and reading through these scholars' works, some have been critical of the value of Philippine verbal arts. Dimalanta (1976), one of these critical writers, states, "Ancient Filipino poetry, which was clearly South East Asian in influence, did not have any real literary significance" (p.134). Coben (2009) experienced firsthand the impact of colonial mentality on the literature of the Philippines by Western-educated Philippine scholars like Dimalanta, Riggs, Yabes, and Tupas. Coben's (2009) reaction to the skepticism of these scholars was to publish her work on verbal arts as studied in the context of their communities. However, Coben is not alone in finding skepticism from Philippine and non-Filipino academics, who compared prehistoric literature as incomparable to the arts of Western cultures. This critique comes mainly from those who came to colonize the Philippines (Riggs, 1981; Coben, 2009). It is crucial to be conscious of the perspective and context of these scholars; they experienced what David (2013) states as the "Inferiorizing of Filipino Ethnicity and Culture (p. 25)."

Additionally, these scholars looked at Philippine cultures and practices as barbaric because they were educated in the system created by the colonial powers. Many of these academics were given scholarships to study in institutions that promoted the dominance of Western Culture and emphasized the exoticism, barbarism, and othering of non-Western cultures. The foreigners imposed on the Philippines a lens of looking at native art forms as being less than

theirs, creating a lasting impact of colonial mentality (David, 2013; Kovach, 2009; Nadal, 2011; Strobel, 2015; Smith, 1999).

Our indigenous ways of knowing exemplified our freedom because it existed long before the impact of colonial subjugation through education. Access to indigenous practices connects individuals with their concept of self and identity and enables them to build interests in their culture and assert agency (Strobel, 2015; David, 2013; Nadal, 2020). Freire (1968/2014) states, "Liberation is a praxis: the action and reflection of men and women upon their world in order to transform it (p. 79)" Therefore, the transformation that is needed to assert agency comes with what Freire defines as a problem-posing education (Freire, 1968/2014). The use of dallot becomes an important component in understanding Ilokano ethnic identity and their collective pakasaritaan. Native practitioners and the literature asserted that dallot is an important component of being Ilokano because it carries Ilokano identity through performance. The degree of access to dallot is vital in how people value it. Similarly, various indigenous groups are using similar methods to reclaim their identity and culture, such as the Hawaiian Renaissance and the resurgence of strengthening native practices by Native Hawaiians. While Ilokano is not seen as Indigenous from a political, national, or international standpoint, indigeneity can be asserted by reviving practices that carry Ilokano culture. The dallot was the narrative form and performance technique that allowed the culture to perpetuate generation after generation. It carried family values, mediated relationships among people and families, and engaged community collective participation. Moreover, it carried an Ilokano worldview, a guide and instruction to Ilokano life and possibilities for the future. Within the lyrics of dallot existed our use and understanding of language, the importance of the spoken word, and the embodiment of our pakasaritaan. Connection and exposure to elements of their identity and worldview allow people to transform

and gain the necessary tools to build agency (Gordon, 1995; Jefferson et al., 2018). It promotes a social justice and restorative approach to educating students of Ilokano and other Philippine ancestry (Kana'iaupuni et al., 2010).

Friere (2014) believes that dialogue provides a space for educators and learners to exchange knowledge in liberatory education. Dialogue is important in reinforcing and understanding cultural knowledge and ethnic identity and enables people to interact with both. Native practitioners emphasized the importance of dialogue in sustaining cultural practices in the Ilokano culture. The tradition of dallot comes directly from the people's conversations and dialogue [sarsarita]. Dallot embodies the dialogue of participants in formal rituals among families and informal community gatherings. It also allows for the voices of all participants to be heard and honored. Therefore, the existence of these cultural practices depends on our ability to have meaningful dialogue and contribute through sarita, sarsarita, and pakakasaritaan [shared histories] (Acido, 2016; Agcaoili, 1996; Soria, 2012)

Existing Knowledge and the Experiences of Current & Future Generations

There is a difference between Ilokanos in the home country and the diaspora regarding identity. In the Philippines, Ilokanos live and practice their cultural identity daily as they are exposed to the knowledge of elders and community members and to dallot as part of their community activities. Contrarily, those living in the diaspora navigate multiple identities and have limited interactions with heritage culture through family, friends, and community. Communities outside the Philippines may have minimal access to cultural practices like dallot. As a result, diasporic Philippine groups gravitate to similar cultures. In educational settings, Philippine groups thrive in academic settings that use culture-based educational practices because of cultural affiliation (Kana'iaupuni et al., 2010). Often, students also gain school

motivation and empowerment within educational settings that use culture-based education (Kana'iaupuni et al., 2010). Moreover, Filipino Americans are attracted to different Philippine cultural practices even though the practice might not be from their ethnolinguistic group because of the shared need to reconnect with their home country (Strobel, 2015). They find cultural congruence and compatibility with similar cultures (Mohatt & Erickson, 1981; Jordan, 1985; Vogt et al., 1987)..

Labrador (2003) and Eisen (2011) studied the experiences of Filipinos in Hawaii and their shame regarding their ethnic identity. Eisen (2011) mentioned in his study that Filipinos in Hawaii started to build confidence and reclaim their identity when they were exposed to learning about their culture. This study aims to share the importance of dallot and its potential impact on Ilokano cultural identity. It asserts the educational value of Ilokano native practices like dallot Ilokano identity formation. Dallot, as a traditional practice, was a teaching tool that facilitated intergenerational and intra-family communication and education before Spanish colonization. Spanish and American educational systems disrupted the indigenous learning processes, impacting succeeding generations of Philippine people. Restoring dallot to contemporary consciousness facilitates current generations to access Indigenous ways of thinking, teaching, and learning and reconnects them with their cultural heritage, fostering agency and critical thinking. Friere (2014) emphasized the recognition of knowledge possessed by people through their experiences. Additionally, he argued that this knowledge is important in understanding and transforming people's reality. Using dallot to connect Ilokano learners to their history would support their understanding of their culture and identity. This is relevant to approximately 30% of Hawai'i's school-age population of students of Philippine ancestry and their future trajectory.

Dallot as Pedagogy

Dallot adds to the existing body of Philippine methodologies and practices informing the educational landscape, such as kuwento, balagtasán, barangay pedagogy, kuwento, pakakasariwaan, and nakem. For Ilokano in Hawai‘i, the diaspora, and the Philippines, dallot recenters the attention of pedagogy from the hegemony to one that reflects the teaching and learning of Ilokano people (Jefferson et al., 2018; Freire, 1968/2014).

Dallot can be a liberating pedagogy that teachers can integrate into their content areas and instruction. Through the literature review on dallot and the interviews with the respondents, several pedagogical ideas connected to dallot emerged. The first pedagogical approach using dallot is introducing the art form in a literacy-based curriculum, similar to haikus when poetry is covered in English classes. Dallot text in Ilokano or English translation could be analyzed for themes, ideas, concepts, and cultural nuances in English, Social Science, or Ilokano heritage language courses. Akinyeme and Akinyemi (2015) discuss the importance of teaching the young our values and the role of orature, making their learning experience culturally relevant. Oral literature is the method by which Philippine identity can be strengthened. Akinyeme and Akinyemi (2015) state, "Such educational strategies and materials, meant to inform, influence, and promote positive behaviors, are quite naturally presented in spoken form in communities steeped in oral tradition" (p. 231).

Learning about the art form of dallot and its function in Ilokano culture allows students to connect with their cultural heritage. By valuing and incorporating Ilokano cultural literature in the classroom, students of Ilokano can learn and appreciate dallot and its significance. Below is an excerpt from a dallot by Tupas (1987) that could be analyzed in class:

Dallot iti Pandanggo

Ti la maikankanta
 Ket awan gumurgura
 Ta kababalin daya

 Asi ka pay gayyem
 Gasat mot naidukeng
 Aglaba kantot' lamping
 Duanaig ken pandiling

 Aluadamto nga naimbag
 Ni Charing a nakaspag
 Mapespeskanto nga kas' kupag
 Aglulusiaw ingganat' bigat

 Lagipen tot' agluto
 Iti pinakbet ken kaldo
 Tapno dikanto makusbo
 Iti nalaus a kapuymo

 Uray awan ti agtatalon
 No Bisong nga agnanayon
 Uray awan agbangbangkag

Dallot iti Pandanggo

Whatever we may sing
 Let no one take offense.
 That is always the rule

 During get-togethers.
 What a pity, my friend,
 That it is your fortune
 To wash diapers
 Skirts and wrap-arounds

 You must take great precaution
 For Charing is aggressive;
 You will be like a squeezed copra
 And pallid till the next day.

 Don't forget to cook
 Pinakbet and soup
 So you will not keel over
 From extreme fatigue

No kepkep nga agpatpatnag
(Unknown Author, 1987 p. 106)

But who cares if the farm work is not
done
Kissing is much more fun
Who cares if the fields yield nothing
When all night long there is embracing
and hugging.
(Tupas, 1987 p. 126)

One way to connect the students to their Indigenous culture is through heritage language curriculum, Filipino History and Culture courses, or integration of Filipino history and culture into existing content area curricula. For example, English Classes could incorporate Philippine Literature or performance methods like dallot pedagogy in presentations. If the poetry and novels of Chicano and Black writers are studied in English classes, works by Filipino American writers like Carlos Bulosan or Evelina Galang, which explore the Filipino experience, could also be included. History and civics classes could incorporate Filipino American History by including the contributions of Philippine Labor Union activists like Pablo Manlapit and Larry Itliong, who are often overlooked by mainstream narratives. Additionally, Philippine psychology could be integrated into Psychology classes and other relevant courses. These small but meaningful curriculum integrations into the curriculum would raise awareness and consciousness of Philippine heritage. This approach aims to replicate the cultural renaissance experienced by native Hawaiians in the 1970s, fostering ethnic pride and identity among the Philippine people.

The second pedagogical approach is to allow students to learn dallot through observation. As suggested by the interviews, learners should be allowed to begin with more common and

similar art forms, such as spoken word or hip-hop, to have students connect with the art form at their level. This method of introducing dallot allows students to become curious and ask questions while also scaffolding their learning of dallot, incorporating familiar art forms before challenging students to learn other components of dallot. Allowing students to try the art form will enable them to learn components of culture, language, and skills that they can readily apply to different situations. Skills that students gain from learning dallot are problem-solving, critical thinking, public speaking, mediation, negotiation, and collaboration through call and response. Additionally, students learn about Ilokano culture, form, structure, and performance techniques of dallot through these application activities.

Thirdly, dallot's methodology and practice can also be used to promote positive classroom interactions. Elements that could be incorporated into teaching the dallot methodology include getting to know the students at different levels. Dallot practitioners in the Dallot iti Pangasasawa were representatives of the people and families they performed for. As a result, practitioners were extensions of the family within the community and significant in the performance of rites of passage. Similarly, educators could learn their students' stories and histories through dallot to better engage and connect with them. At the same time, educators are also the voice, the ally, and the advocate for their students, just like the dallot practitioner is for the people or families they are performing the dallot for. Likewise, dallot practitioners were storytellers who connected people to real-world issues, events, and experiences. Practitioners facilitated teaching values, connecting people and the community with topics that would inform their practice because education was part of everyday life. Using dallot would make educators become facilitators who mediate between academia and real-world issues and experiences to make learning relevant.

Lastly, educators and learners need to constantly discuss the content, the values they bring into the classroom, and their growth as educators and students. In the dallot structure, all participants have sustained conversations and negotiations throughout the performance, both in formal and informal forms. Additionally, there are elements of reflection and feedback for both educator and student. While feedback is often focused on student improvement and progress, there should be reciprocal feedback for the educators from the students they teach. In dallot, both parties give each other constant constructive feedback throughout the performance. All interviewees talked about the importance of wit, humor, and the use of words throughout the process of the dallot. These are all culturally relevant ways of interacting with individuals in the culture.

These pedagogical approaches of dallot allow students to extend their understanding of their identity, challenge the current concept, connect them closer to their indigeneity, and build agency. In essence, learning dallot allows students to connect with an aspect of their heritage that embodies culture, language, and a connection with Indigenous roots. Connecting with their indigeneity creates a space for them to connect with their identity (Strobel, 1996; David, 2013; Nadal, 2011; Eisen, 2011).

Recommendations

Based on the findings using narrative inquiry and pakasaritaan to analyze the stories, experiences, and metacognitive processes of dallot native practitioners in the Ilocos and Hawai'i, this study offers recommendations for future applications of dallot; (a) the use of culturally relevant education incorporating Indigenous methods and practices, (b) emphasis on access to mentors and native practitioners, (c) development of sharing the method, practice, and pedagogical components of Philippine folklore and orature through professional development.

Culturally Relevant Education & Indigenous Education

This study confirmed a need to explore culturally relevant and sustaining education practices and methodologies for Ilokano students. Dallot embodies an Ilokano cultural practice that carries with it a framework that will allow the need for revival and bringing cultural traditions and ethnic identity into consciousness. In addition, its revival allows for indigenous epistemologies to have a vital role in education through culturally relevant and sustaining pedagogy. It is a method that can allow Ilokano students to connect with methodologies and practices that support their learning from a cultural standpoint (Paris, 2012; Gay, 2000; Ladson-Billings, 1995). Dallot methodologies and practices allow for more robust connections with students of Ilokano ancestry and provide for studying more Philippine epistemologies for Philippine groups in the diaspora. It will enable the study of native practices in the Philippines to be utilized to support the learning needs of students of Philippine ancestry in their localities. Additionally, it opens opportunities for more research on the educational usage of Philippine indigenous practices. An area that needs further study, research, and application in education is folklore (Jorolan-Quintero, 2018; Coben, 1996).

Additional work is needed in Philippine culturally relevant education, including a focus on indigenous education. While culturally relevant education speaks to groups in schools, it is necessary to examine the Philippine cultural past for insights into how the culture educated the young. These techniques and methods of educating and understanding the youth may provide a window in helping Philippine people leverage education to better fit the needs of students locally, nationally, and in the diaspora.

Utilizing culturally relevant education allows for the assertion of people's identity, and in understanding themselves, their origins, and who they are, they can use this knowledge to move

forward. While there are currently several Philippine-related pedagogical and methodological approaches in education, such as Kuwento, Pinayism, Pedagogy of Solidarity, and Nakem, as well as the Heritage Language Curriculum, there needs to be the incorporation of the study of Philippine indigeneity and a need to continue the research to use our languages, practices, and to identify these methods that are practiced by Philippine cultures (Jocson, 2008; Tintiango-Cubales & Sacramento, 2009; Desai, 2018; Acido, 2014). These methods and practices have been passed down from generation to generation, so using our own words to describe and label them is vital.

This study uses Philippine indigenous methodologies to reach and engage students of Philippine ancestry. This is important because it allows Philippine people to look into our indigeneity for answers in educating our people through our methods. For years, education systems have reflected systems put into place by the colonizers who settled in the Philippines; those who live in the diaspora were often immersed in Eurocentric education systems. This extends culturally relevant and sustaining education because it aims to connect Philippine people with the ways their ancestors have taught their people for hundreds of years.

Importance of Mentors and Cultural Practitioners

Dallot emphasizes the importance of elevating cultural practitioners and mentors and their presence in our communities. The interviewees, my father, and I saw examples of cultural practitioners and mentors in our communities. We were all inspired by elders who piqued our interest in dallot, verbal arts, and poetry. The mentors I looked to when I was younger were my family members because mentors and cultural practitioners were relatively absent in my high school experiences. It was not until college that I started to see more cultural practitioners and mentors of Philippine ancestry.

As a result, there is a need to encourage teachers of Philippine ancestry to go into the teaching profession in areas with large populations of Philippine students. Diasporic Philippine people need access to mentors who can connect with them at a cultural level using cultural methodologies (Ladson-Billings, 1995; Mohatt & Erickson, 1981). If mentors of Philippine ancestry are not available, then culturally similar mentors may also positively impact students and their success in these educational settings (Mohatt & Erickson, 1981). Vogt, Jordan, and Tharpe (1987) studied the implications of culture incompatibility and its impacts on minority student success rates in schools. As a result, if we want more students of Philippine ancestry to find success in schools and matriculate in spaces of higher learning, then there must be an emphasis on promoting the teaching profession to students of Philippine ancestry.

Dallot as a Professional Development Tool for Liberation

There are several recommendations for sharing the method and practice of dallot. The first recommendation is to develop workshops, teaching, and training tools that would apply the principles of dallot into methods and strategies that may be integrated within the classroom and teaching situations. This would allow teachers to potentially strengthen their own ethnic identity and connection with their students through conversations and dialogue, build rapport with the families and communities, and support culture-based learning for Philippine students. Dallot would provide them with tools to manage their classroom, connect with students at a culture and curricular level, and create spaces where their students thrive. Dallot emphasizes the co-creation and negotiation of agreements among individuals and groups and the use of storytelling and language. This would be critical for teachers as it would transform their classroom interactions and dynamics.

While the findings of this study bring to light the work of many Filipino American researchers and community groups who have developed and used curricula, methodologies, practices, and pedagogies that were used to empower, enlighten, and encourage Filipino American students in different parts of the United States through linguistics and social science-based approaches, it would be interesting to see the impact of using methodologies and practices that are rooted in Indigenous practices such as the *dallot*.

A secondary recommendation is that a course or part of a course should be developed at the university level to address and teach Philippine indigenous methodologies for education. If not a whole class, then part or portion of a class is included in courses within multicultural education, Indigenous education, education foundations, and curriculum studies. A couple of years ago, I asked my professor why the Philippine experience was absent in her indigenous and post-colonial education course. I read through the experiences of Native American, Maori, Hawaiian, and other indigenous groups. I saw many similarities in the experiences of my people, yet in that course, we were not present in the literature chosen for the course. The experiences of the people we read and discussed in that course were similar to the experiences of the Philippine people. That course overlooked the Philippine experiences because we are not considered indigenous by international and national standards. Second, we are considered settlers in Hawai'i and an agent of colonization. However, our experiences parallel native Hawaiians and other colonized groups in that course. Still, we were largely ignored and overlooked despite our experience with Western education, the large population of Philippine people in the public school system of Hawaii, our emigration from our homeland, and our marginalized status. Our stories, voices, experiences, methods, and practices must be seen in education courses, especially in places with a diasporic population of Philippine groups, such as Hawai'i.

Implications for Future Research

For future research, more extensive fieldwork must cast a wider net of native practitioners of dallot. It would be important to examine a variety of perspectives on dallot from a larger group of individuals. While this study interviewed native practitioners, it was limited to three participants working in different education aspects. After doing my interviews, I found an interview on YouTube of Adelita Bagcal, a woman still practicing dallot traditionally, by Joel Manuel, a School Principal of Bangui National High School in Ilocos and a GUMIL member (Manuel, 2021). Bagcal has taught dallot practitioners in her region (Manuel, 2021). The global pandemic prompted Manuel to film and post about this individual's experiences on how she learned to dallot later in her life. Her experience with dallot differed from that of other participants in the study who were raised learning dallot as a young child. There are still others like Bagcal who can share this knowledge and teach it. As a result, it would be important to study these individuals as they will further inform the art and practice of dallot. Additionally, obtaining data from other individuals who use dallot with different career backgrounds would bring about different results.

Additionally, there is a need for a comparison study between professional dallot practitioners in the *barrios* or small towns and those who learned through experience. According to the practitioners I interviewed, there is no formal or Western training style for dallot. Still, the training they received was closer to Ilokano Indigenous methods of education, informed by the learning process of dallot. Methods of observation and listening were both essential components of indigenous methodologies.

The scope of this research only focused on the art form of dallot in Ilokano and Tagalog. Moreover, there is a need to examine and complete similar studies that examine other art forms

and native practices in the Ilocos centered around pedagogy, methodology, and practice. Studies that look at other traditional arts such as weaving, cooking practices, and hat-making as starting points to understand applicable and valuable methods in teaching learners of Ilokano ancestry. In addition to these proposed research studies for dallot and Ilokano cultural practices, studies similar to this for other regions of the Philippines on other Philippine native practices could help to extend the use and access of Indigenous epistemologies for educational use.

While this research on dallot emphasizes the importance of Indigenous epistemology in culturally sustaining education for students of Ilokano ancestry in the diaspora, more work is needed in examining Indigenous practices, methods, and source materials to understand how these practices can be used for educational purposes for various Philippine ethnolinguistic groups. Moreover, if expanded, this study has the potential to support mother tongue-based education and localized methodologies and pedagogies for the various ethnolinguistic groups in the Philippines and not just government-acknowledged groups.

While doing this research, liberatory education resulted from the findings with Freire's work being a significant component. Reification has a complex relationship with liberatory education, identity, and Freire's work. Freire alludes to the term reification in *Pedagogy of the Oppressed* as a means for the oppressed to internalize subordination from their oppressor (Freire, 1968/2014). This internalizing can be interpreted as reification, that the oppressed and the oppressors objectively lose their subjectivity, which dehumanizes them resulting in the loss of agency (Freire, 1968/2014). Since Freire (1968/2014) emphasizes liberation based on the dialogue between reflection and action, reification is then overcome by transformative action and intellectual understanding. As a result, the dictionary meaning used in the formulation of the question may have a different meaning than the words historical context.

Therefore, in furthering research on the topic, there is a need to address the questions and terminology used for this study. In succeeding papers and work stemming from this research, the two questions on the role of oral forms on identity will be reworded to use the word, “constructing”, to replace the word, “creation”, and the word, “reconstructing” to replace the word, “reification.”

In conclusion, much work is needed regarding research on dalot, Philippine literature, Philippine orature, Indigenous Philippine pedagogies and methodologies, and its relationship within education and in our communities in the Philippines and the diaspora. This research contributes to liberating our people from colonial oppression and building agency. The journey to empowerment and liberation starts with valuing our ways of education and using it to teach our young to open up their world to our culture and identity.

Chapter 6: Becoming a Dumadallang

<i>A ta daldallot dallidallang</i>	<i>A ta daldallot dallidallang</i>
<i>A ta daldallot duminidallang</i>	<i>A ta daldallot duminidallang</i>
<i>Umuna apo umayak</i>	<i>First of all, Apo, I come here</i>
<i>Ta ditoy nga agyamanak</i>	<i>To thank you all here</i>
<i>Ta maisarita ti pakasaritaan ti dallot dagita</i>	<i>That we are able to tell the history of the</i>
<i>nagkakauna</i>	<i>dallot of the ancestors</i>
<i>ken maibaga iti pakasaritaanda</i>	<i>And their story may be told</i>
<i>Kadagiti sumaruno nga tattaom</i>	<i>To your future generations</i>
<i>A ta daldallot dallidallang</i>	<i>A ta daldallot dallidallang</i>
<i>A ta daldallot dallidallang¹⁷</i>	<i>A ta daldallot dallidallang</i>

Iti Saritak, Iti Dalanko [My Story, My Journey]

Like many children of Ilokano ancestry, I was reminded by my family as a child not to forget where I come from. My Uncle Thomas reminded me of this after we arrived in the United States when I was six. My mom and dad always emphasized the importance of practicing our culture despite being in the diaspora. I heard these words growing up, “*Saan mo liplipatan iti kinailokanom, saan mo liplipatan it kinasiasinom*. [Do not forget being Ilokano; do not forget your identity].” Ilokano language, food, values, and Philippine history were important to my upbringing. Philippine history was part of dinner conversations with my family. When I was in elementary school, my brother read José Rizal’s books, and I would peek at them whenever he was not reading them. In the back, I read Rizal’s poems and was inspired to learn Spanish.

¹⁷ This was one of my first attempts at creating a dallot so it does not necessarily have all the elements of the dallot such as mnemonic devices.

Growing up in Kalihi, I learned Philippine history and culture in our home. Still, like many diasporic Ilokano, I went through a period of distancing myself from my culture in exchange for wanting to assimilate into Hawai‘i’s local culture and not being seen as an immigrant. Being an immigrant was looked down upon by local-born Filipinos in Hawai‘i. This perception made me feel like I was less than those who were born in the United States. I grew up at a time of denying my identity for the sake of wanting to be accepted as “local.” This denial made me practice my culture less, and I experienced the loss of the Ilokano language. By the time I was in middle school, my language and culture loss was evident as I had difficulty connecting with my Ilokano-speaking family and the elders I interacted with in the community. Ilokano culture loss was exacerbated by my parent’s inability to provide me access to my culture and my community because they had to earn a living for our family’s survival.

In the seventh grade, during a Christmas program, two local Filipino classmates performed Frank Delima’s "*Filipino Christmas Song*". The song lyrics are as follows:

Makadandang soyout billy goat dangalagala bout bout (bout bout)

Galagala billygoat tala billy boy sue sala silly toy too

Makadandang soyout billygoat dangalagala bout bout (bout bout)

Galagala billygoat tala billy bot sue sala silly toy too

Balut balut balut ditoy eat calamoonguy yot soy barrrrrang di toy

Bagaong bagaong bagaong di toy eat calamoonguy ottot TAK! Ung dagadangbarrrrrang

dang dang ditoy

Makadandang soyout billy goat dangalagala bout bout (bout bout)

gal gala billygoat tala billy boy sue sala silly toy too.

(Delima, 1988)

The lyrics were gibberish, but they had overwhelmingly derogatory references to Ilokano culture and language. The two boys felt so proud of themselves singing this song while local Filipinos, mostly of Ilokano ancestry, who were in the crowd laughed. I was uneasy, frustrated, and extremely angry, there was no one to share these thoughts and feelings with in school. I could only share my thoughts with my family, especially my brother and father.

In high school, I would reach out and help my newly immigrated classmates and attempt to speak with them in Ilokano, but my language loss was significant. I was annoyed with myself for my inability to speak Ilokano fluently and my disconnection to my Ilokano identity. My journey back to understanding my culture was through language study. I took Spanish in high school because it was the closest language to Ilokano and because I needed to understand Rizal's poetry and the writings of his contemporaries like Apolinario Mabini, the Luna brothers, and other revolutionaries.

In college, I declared Spanish my major because of my continued interest in Spanish. My parents were worried about my employment opportunities beyond college, given that I did not choose a major that trained me for a career. Instead, I chose a major in search of my identity and story. One year before graduating with a Spanish degree, I took Asian Studies courses. In the classes of Dr. Ricardo Trimillos¹⁸, I got answers to my questions about Philippine history and culture. This inspired me to seek more classes about the Philippines in Asian Studies, Indo-Pacific Languages and Literature and learn Tagalog and Ilokano from the Filipino and Ilokano Language Programs. These classes allowed me to obtain the answers to all my questions as a child. I suspended Spanish Language classes to take Asian Studies classes. In these classes, I learned more about the culture I left behind as a child from scholars who allowed me to

¹⁸ Dr. Ricardo Trimillos is a Professor Emeritus of Asian Studies and Ethnomusicology at the University of Hawai'i - Mānoa

understand myself and my journey, and soon after, I declared Asian Studies as a major. Asian Studies opened up a new world of knowledge for me; it provided me with opportunities to learn about the Philippines and Asia. The language classes helped me reconnect with the culture and a community for students like me looking for answers. Philippine Literature courses enabled me to understand the experiences and perspectives of people from the Philippines and diaspora. I read the words of F. Sionil Jose¹⁹, Nick Joaquin²⁰, Carlos Bulosan²¹, Bino Realuyo²², M. Evelina Galang²³ and R. Zamora Linmark.²⁴ Their words impacted me because some were Ilokano, representing Ilokano perspectives in the Philippines and the diaspora. And some of them were from immigrant families trying to understand their experiences and identities. The desire to learn more led me to take the Ilokano Literature courses from Dr. Josie Clausen. These courses would lead me to learn more about Ilokano literature and dallot.

The Story of *Dallot* in My Family

My grandfather, at 93, was part of the last generation that practiced dallot, the traditional way. The art form that piqued my interest at 20 is the final component of this Educational Doctorate journey and the beginning of another journey. This work is the pakasaritaan, the history of my people, the pakasaritaan of my family, and my pakasaritaan.

¹⁹ F. Sionil Jose is a Filipino writer of Ilokano ancestry whose works were written in English. His works focused on Philippine National Sovereignty and Social Justice in this five book epic saga (Order of National Artists, n.d)

²⁰ Nick Joaquin is a Filipino writer of Ilokano ancestry who wrote in English. His works explored the Spanish colonial era in the Philippines and psychological examination of social changes Order of National Artists, n.d)

²¹ Carlos Bulosan is a Filipino writer of Ilokano ancestry known for his book, *American is in the Heart*. His works focused on the socio-economic impacts of Spanish and American occupation in the Philippines University of Washington Libraries (n.d.)

²² Bino Realuyo is a Filipino-American novelist, poet, and activist, who wrote *Umbrella Country* (Realuyo, 2025).

²³ M. Evelina Galang is a Filipino-American writer who is known for such works as " Her Wild American Self, One Tribe, and Lola's House (Galang, 2025).

²⁴ R. Zamora Linmark is a Filipino-American writer known for *Rolling the R's*, which is particularly important to me because it talks about the neighborhood I lived and grew up in (Poetry Foundation, 2025).

Memories of my grandfather are far and few between. In many ways, I barely knew who he was; memories of him are elusive and fleeting. I was 6 years old when we emigrated to Hawai'i. What I remember of him as a young child was the bamboo hats he used to weave for me, the *kuttukong* hat made of *tabungaw* [gourd]hat he made for my brother, his knowledge of the different plants in the *arubayan* [surroundings] of their family farm in Vintar and my dad's stories of him.

Vintar is 4.3 miles North of Laoag. It borders the Kalinga-Apayao mountain range (Woods, 1993). We used to visit there when I was little. My grandparents' house was near the roadway, and they had a canopy of trees in their front yard. Like Hawai'i, Vintar is bordered by mountains and agricultural lands. It bears a slight resemblance to Hawai'i, with its lush green mountain range, waterfalls, and rivers. The people of Vintar there are primarily farmers, herders, and fishermen (Woods, 1993). It was also a place that was known for its Abel Iloco. My father remembers it as a place where dallot was common growing up, and dallot was popular among Northern Ilokano (O. Aquino, personal communication, 2001).

I remember visiting my grandfather with my family when I was little. We lived in Laoag, and he lived with the rest of my dad's side of the family in Vintar. Unlike most of my cousins and brother, I left the Philippines without knowing him. I was too little and young to remember and know him like all my cousins. It was only through this journey and the stories about him that I came to know my grandfather and the countless unnamed storytellers, who, by their linguistic prowess, came to tell the stories of our people. It is now my turn to tell their story, to begin this journey of honoring them and their voices by opening the door to their world. I want this sarita [story] to be their sarita; I want this sarita to tell our pakasaritaan as a people.

My Journey Back

My story of liberation and consciousness is connected to my childhood journey and experiences. I became uncomfortable being who I was because I was far from the Ilocos. My narrative changed because my parents chose to move us away from the Philippines, and since then, I have been searching for something that felt like home, where I belonged as a settler in Hawai‘i.

My journey to consciousness started in my physical home as a child, enjoying the comforts of Ilokano culture, the food, the conversations, and the time spent with family. It was in our physical home where I was allowed to be myself and ask about our history and culture through the guidance of my father, who provided us opportunities to have conversations about being Ilokano. Not all children have a home and experiences that allow them to connect with their identity like I did. My father allowed us to be critically conscious of being Ilokano, how we were treated, and how we were portrayed. I was allowed to be critical of the songs sung by Delima and how Ilokanos were portrayed by mainstream local culture in Hawai‘i; I was allowed to be critical of family members who thought of me as less than because they were in Hawai‘i and raised “local” and spoke better English.

Beyond my family, university education provided me with information and knowledge to help me understand my journey. College coursework not available in high school helps me to clarify my curiosities and questions. Organizations like the Katipunan Club and Timpuyog Club connected me with individuals going through the same processes as me. Community organizations like Sariling Gawa helped me understand that liberatory work in the community was essential for the youth of Philippine ancestry.

In my 20s, as a younger educator, I worked as an Ilokano language translator and instructor with the SHALL and Gear Up projects. It was the first time in Hawai‘i’s education system that the heritage language of people not from this place was introduced in our educational system. It was the first time such languages as Ilokano and Samoan were introduced and studied at the high school level. It was a subversion in the form of an educational course. However, this would not have been possible if the Hawaiian Language was not present in Hawai‘i’s education system with the work of Pūnana Leo and the legislative revision to allow for Hawaiian language and history in Hawai‘i schools. It paved the way for these two languages to be introduced to heritage language speakers. Interestingly, Spanish, Japanese, Chinese, and other world languages were already in the school system; these languages are of different cultures that emigrated to Hawai‘i because of the plantation system. It took well over a hundred years for any Philippine language to enter the sphere of public education in Hawai‘i at the high school level, a public education system in which more than a quarter of its constituents were students of Philippine ancestry.

The experience of teaching Ilokano eventually led me to pursue a degree in teaching high school. My initial job with SHALL and Gear Up and Sariling Gawa inspired the work to directly impact, empower, and strengthen the greater Filipino community in Hawai‘i and allow my people to have a strong voice. The goal to impart knowledge and support the Philippine diaspora is integral to my work as an educational practitioner. Rather than being shelved in libraries and remaining in circles of academia, my developing work as a researcher-practitioner will be readily available to the communities in which I work (Whitehead, 1989; Macedo, 2000; Guajardo & Guajardo, 2008). As a researcher-practitioner, I can see the results of my work as an Ilokano teacher with my students, whether they are Ilokano or not.

The Decision to Become a Dallot Practitioner

Dallot is a part of our indigeneity and our identity as a people. Like Wilcken (2020), when he came into his calling as a *mambabatok* or tattoo native practitioner, he felt uneasy. He mentioned that he thought he had large shoes to fill becoming a practitioner of an art form reserved for those called. I also felt uneasy and humbled by the idea of becoming a native practitioner. I was asked a few years ago to apply to be chosen as a graduate speaker for Filgrad, the University of Hawai‘i graduation program for Philippine students. It was in its fourth year since its inception at our university. I did not feel I should be a speaker; I did not always find myself confident when speaking to large crowds. I was asked through an email, and I thought about it. I have always known that my grandfather and father were often requested to greet graduates with a dallot at the end of their educational journey. I decided to do a dallot to greet the graduates at the culmination of their journey as students of Philippine ancestry. So I decided to write a graduation speech that honored them in the form of a dallot. While the speech is not entirely in dallot format, I have incorporated elements of dallot for graduates as they end their educational journey. Here is the speech below:

A ta daldallot dallidallang,

a ta daldallot duminidallang

Umuna Apo Agyamankami

Ta ditoy agragsakkami

Ta naitedyo a mayat

a gasat dagiti panggepen nga aramiden

ken tungpalen

A ta daldallot dallidallang,

a ta daldallot duminidallang

First of all Apo, we are thankful

That here, we rejoice

That you gave a good

opportunity for the purpose of

doing and what can be done

*A ta daldallot dallidallang, a ta daldallot
duminidallang*

*A ta daldallot dallidallang, a ta
daldallot duminidallang*

I am truly thankful for this opportunity and chance with everyone here who has reached their goals. I greet you today with an art form at the brink of extinction. My grandfather was a native practitioner of Dallot. It was his performances and his passion that inspired me to study this art form and potentially use it for education. Without his example and without his inspiration, I would not be where I am today.

I present a dallot from my heart to you, my fellow graduates. For generations, Philippine people have celebrated with a chant, a song, a poem to thank those that come before us, to share our story, and to give advice to future generations. A poem to celebrate our rites of passage. I celebrate you, the graduates, with a dallot, a celebratory performance from the Ilocos region, in this rite of passage.

Our journeys are not our own but the cumulative journeys of many people that have tread this path before us. They have woven and interwoven threads of their journey into the tapestry of the Filipino and Filipino American experience. Today, we are adding to this tapestry, weaving in our threads and our stories. Every one of us comes with a story of joy, of hope, of struggle, of challenge, and of sacrifice; a story that is uniquely our own, paying homage to the stories and the journey of the ancestors long gone who set sail into vast oceans and who found themselves in the islands they called home, to our forefathers who braved another ocean so we could be here. This is just the beginning of our journey, our journey to push doors open, to break down barriers, to become the next stepping stones so that those that come after us may have the opportunity to add to the

path ahead. This is not the end of our journey but just the first leg. Be brave in your path ahead, there are many waiting for you to open that door, be brave in your path ahead, there are many waiting for you to set the pace, to be the example, to forge ahead in fields that need you, whatever the field or career path maybe, be the innovator, be the difference, be the conduit of change.

<i>A ta daldallot dallidallang, a ta</i>	<i>A ta daldallot dallidallang, a ta</i>
<i>daldallot duminidallang</i>	<i>daldallot duminidallang</i>
<i>Kayat ko man nga ibalikas</i>	I would like to say
<i>Mapan kayo ti masanguanan</i>	As you go forth to the future
<i>Tapno balbaliwan</i>	So the future changes
<i>ti kasasaad dagiti sumarsaruno</i> ²⁵	For the next generation
<i>A ta daldallot dallidallang, a ta</i>	<i>A ta daldallot dallidallang, a ta</i>
<i>daldallot duminidallang</i> (Levine	<i>daldallot duminidallang</i>
Aquino, 2021)	

As I wrote this speech, I remembered everything that I earned in my conversations with the respondents. I remembered and pictured what my ancestors would have done when they celebrated. I wanted to honor their story and the emerging stories of my students as an emerging practitioner.

While my journey has just begun as a practitioner, I realized that as I learned dallot, I enacted its components into my practice. It was present in the conversations, the call and response methods, the negotiations about assignments and work with my students, and the

²⁵ This speech was an attempt to incorporate dallot. It is an early attempt to personally practice using dallot. It is not a perfect piece so certain characteristics such as mnemonic devices were not fully incorporated.

conversations that occurred within the context of my classroom, which were all parts of the dallot methodology. Through these actions, I realized that I had lived dallot methodology unknowingly and by chance. This work is then the deeper analysis and justifications for the work that I already do and the work that must be done in classrooms.

Future and Trajectory

This journey started because I showed an interest in a topic listed on a project guide in Dr. Josie Clausen's Ilokano Literature class.²⁶ After researching and feeling the frustrations of not finding enough information on the art form, I approached her, and she recommended that I speak to my parents about dallot to see if they knew anything about it or knew of anyone I could interview. After getting home from school, I asked my mom and dad at the dinner table if they knew anything about dallot. My father's first words were, "*Nalaing ni Lolom kadayta*. [Your grandfather was good at that.] They even came to record and interview him about the art form²⁷" (O. Aquino, personal communication, 2001). With the few resources I found at Hamilton Library and the interview with my father, I started learning about dallot. The more I learned about it and similar art forms, the more I learned about my grandfather and the Ilokano culture from which I was far removed from having grown up in the diaspora. Its poetic nature, similarities to hip-hop, and close connection to verbalizing our cultural practices piqued my interest the most. It was an art form related to performance poetry, which I practiced and taught.

Dallot has become part of my story, poetry, and pakasaritaan. When I set out on this path in my undergraduate years, I did not know I would be here today writing about an ancient art form that strongly impacted how the Ilokano conceptualized their identity and world. I did not know that I would be here today looking for and trying to uncover information, let alone the

²⁶ Dr. Josie Clausen, was a Ilokano Language and Literature Professor at the University of Hawai'i. I would like to honor her contribution in the initial stages of my research. Dr. Clausen passed in 2021.

²⁷ My grandfather was interviewed by the University of the Philippines about *dallot* in the 1960s

educational benefits of an art form that was, at some point, an integral part of Ilokano life. This part of the journey is just beginning.

From 2011 to 2019, I taught Asian Studies for several years at my former school. The course is no longer available for the students in that school. Because of my background in Asian Studies and Philippine history and culture, I made it a point to teach students a unit on Philippine history and culture in Asian Studies because my class consisted of 80% of students of Philippine ancestry. The school that I used to teach was about 66% of students of Philippine ancestry. Besides the one unit, I taught in Asian Studies in the Philippines, Ilokano language courses were the only exposure to Philippine history and culture the students could have access to. Because of my experiences and my background in Asian Studies, I wanted to provide my students access to knowledge, information, and resources that I did not have growing up in school. I hope that I have allowed my students to become more conscious and aware of Philippine history and culture. I have always believed that the only way to change a system is from within and not from the outside. I was doing this long before Filipino History and Culture became a course in Hawaii public schools.

Filipino students in Hawai'i had more exposure to United States History and Hawaiian History for a long time and had little access to their heritage history. So, while the curriculum in our schools is culturally relevant to the culture the students grow up in, there is some hope. I was interviewed several years ago and asked by a group of young students to help with the Filipino Curriculum Project. I shared with them the approaches, lessons, and content that I taught about the Philippines in the Asian Studies course I taught. Occasionally, I would incorporate lessons about the Philippines in classes like Modern Hawaiian History and World History. I worked with them a few years ago as part of the Filipino Curriculum Project Education Design team. Their

work coincides with similar movements throughout the United States in honoring minority stories and histories of Asian Americans. Additionally, Senator Mazie Hirono has proposed a bill to the legislature on the teaching of Asian American and Pacific History. The movement is timely, given that the state in which we live is where 30% of school-age children are students of Philippine ancestry. However, despite this high percentage of Filipino students, culturally relevant curricula that would engage them and help improve their connection to the curriculum and their learning are largely ignored. As a result, if they do not go to college, these same students will have very little exposure to their heritage histories and connect deeply with their Philippine heritage. Cordova (1983) mentioned previously that Filipinos are largely “forgotten,” but perhaps a time has come for Philippine people to be seen and heard.

My yearning to learn about my history and culture in grade school and college and my cumulative experiences have led me to be the teacher who wanted my students to know about our history, culture, and indigeneity. I created spaces in my classroom when opportunities arose because I felt my students needed that space. I created spaces in clubs I advised and the community organizations I participated in. I chose to create those spaces so that more students would be aware. It was a genuine want to see students of Philippine ancestry in Hawaii grow up knowing their culture and history.

What would it look like to many students whose interests are piqued by learning about their culture and history in our Hawai‘i public schools? Would it change their trajectory and their goals? Would it impact the disengaged masses of Philippine students opting to work rather than continue to higher education?

Dallot inspired me to search for more about my culture and our practices as a people. I wanted to do the same for Ilokano students, like myself and Philippine students, who constantly

search and seek to know. Soria (2012) stated in his dissertation he wanted to “trailblaze” and honor the pakasaritaan of his heritage language students. I wanted to use the same methodology to celebrate the stories and the histories of the native practitioners who participated in this study. In their language and stories, dallot as a pedagogy, a practice, and a methodology will emerge. It was in these conversations with the Ilokano poets and native practitioners that I understood the importance of mentors in our culture. When Soria (2012) used sarita to understand the processes and stories of his students, he realized that he could enter their narrative and see their perspective through their pakasaritaan. Soria (2012) states, “As a pedagogical tool, the discourse of the saritaan facilitates the Ilokano voice” (p. 201). It was in the conversations and interviews with the native practitioners where I listened to the stories of their childhood, their jobs as educators, and their reflections on dallot that I could start to understand and formulate through their shared experiences an understanding of dallot beyond the text. Listening to their stories and reflections, I was engaged and connected with their experiences, relating them to my own. I appreciated their insight and knowledge of the practice of dallot. My job as a researcher was ultimately to listen to their stories and the inflection of their voice, imparting knowledge to me. I heard stories of a time when dallot was more proliferated in the *ili* [town] in Ilocos Norte when people gathered and celebrated; I heard stories about the role of family and community and the hope of continuing this art form and making it relevant to new generations of Ilokano.

Dallot, in practice, was multilayered and socially integrated. Listening to their stories allowed me to relate it to my own. Transcribing and interviews, analyzing the data, and writing the results allowed me to reflect on my journey and practice. I found parallels to their stories, how dallot called them to use their voice, how language and words intrigued them, and how the sound of rhyme engaged them. Like my informants, words, language, and poetry have always

inspired me. My earliest memories of poetry were of my dad introducing us to haiku writing one summer, the summer before third grade. While it is not dallot, it was my earliest introduction to the art of poetry. He spent time with my brother and me, teaching us art and literature, especially poetry. I found in the stories of my interviewees that my story paralleled theirs.

Three years ago, I returned to the school I attended as a high school student, the school that started my journey as an educator, the school that fostered me as a child and rooted me in the field of education. It has been 16 years since I left and ventured into different educational spaces and experiences. When I left, I did not know how dallot would become my practice and inform it as an educator.

In the past three years, I have been working on building a community of learners and extending that community to include their families. Additionally, I have added more components of storytelling, performances, poetry, and literacy in my teaching practice. Creating a space for my students to flourish and for them to become connected to their cultural heritage is something that I have been working towards since I started teaching. This year, I had the opportunity to connect them with their history and culture through the Filipino History and Culture course. How does this sarita fit in with my sarita? The frustration of finding the necessary resources to support my research paper led me to interview my father and the beginning of understanding my grandfather and this native verbal artistic style. This sarita is an homage to the sarita of my people and to native practitioners like my grandfather, who belongs to the last generation who practiced dallot traditionally without being written down. About 20 years later, the art form that intrigued me at 21 is the final component of this Educational Doctorate journey and the beginning of another journey ahead of continued study, research, and perhaps sharing of this art

form. Perhaps it is the voice of my ancestors calling me to this work to share a component of our indigeneity that needs to come to light.

Conclusion

I traveled back to the Philippines 17 years after my last visit. There are many reasons why I do not often go back. I have always felt the need to wander elsewhere, and for the previous 17 years of my life, I have been wandering as far away from my culture as possible. The past couple of years have been a journey back to one of my first loves, the culture that has cradled me in this journey, the culture that has been my sense of purpose, my goal, my dream, and my birth rite. It is all of these things and more. Perhaps it is my wish that more Ilokano like me had the same wish, hope, and this sense of duty: to give back to my culture and its people, to change our trajectory, to honor the stories of our ancestors but also to honor the new stories that emerge from our experiences.

My ancestors embarked on a journey to leave home for a better life and opportunities. It is true for the seafarers who set out to look for new homes hundreds of years before the Spanish arrived. This was true for the traders who decided to travel to different parts of Asia, intermarried with various groups, and then settled in the Ilocos. This is true for the Sakadas, who left the security of Ilocos and embarked on a journey through the ocean to Hawai'i. Perhaps the journey we need to take as Ilokano children in the diaspora is to journey back and truly know our origins, the people, places, and the soul of our culture. Perhaps it is time to journey back to the land that so many Ilokano leave behind for a better life to find the answers to our successes and the gaps within our identity that need further examination and research for the Philippine people to progress in the lands we settle and occupy, our new homes.

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Appendices

Appendix A:

Mother

My beloved Mother
What have they done to you?
They beat you with strong arms
and your beauty slowly dying
the lush forest that coated you became their adornment
and your people, their slaves

Your children lost tongues
Speaking imported words
Using umbrellas to shield their bodies
from the warm embrace of the sun
loving skin as white as snow and
despising the *kayummangi* within

Your children work for the dollar in their pockets
and suffer under the rule of an *amo*
that beats them the way they beat you
they are muted in suffering, silenced
Just like you Mother, just like you.

Mother, I want my brothers and sisters to see
the beauty of your youth before Felipe
stole your purity and gave you to Uncle Sam
When we lived in peace
and the foreigners were our friends.

Nanay

Mahal Kong Nanay
 Ano ang ginawa nila sa iyo
 Binugbog ka ng malakas nilang bisig
 At ang iyong kagandahan ay dahan-dahang namamatay
 Ang iyong mayayabong na kagubatan ay
 naging palamuti nila
 At ang iyong lahi, kanilang alipin
 Ang iyong mga anak ay nawalan ng dila
 Ngayo'y nagpapahayag sila sa banyagang salita

Gumagamit ng payong para pannanga ng katawan
 Sa init na katamtamang yumayakap sa liwanag ng araw
 Minamahal ng balat nga kulay bulak
 At Hinahamak ng kuyamanggi sa loob nito

Alila ng dolyar ng mga anak mo
 Pagdurusa ang inaabot sa kanilang mga amo
 Pag-aalipustang katulad sa pambubog sa iyo
 Mga pipi silang nagtitiis, pinatatahimik
 Katulad mo nanay, katulad mo

Nanay, ibig kong makita ng aking nga kapatid
 Ang kagandahan mo noong iyong kabataan
 Bago nilapastangan ni Senor Felipe and iyong puri
 At sapilitang ipinagkasundo kay Uncle Sam
 Noong tayo'y namumuhay sa kapayapaan
 At ang mga banyaga'y ating kaibigan.

Appendix B: Recruitment

Recruitment Email Script

Kumusta!

You have been recommended by XXXXXX as a potential participant in a research study from the University of Hawai'i because you are a dallot practitioner. We would like to invite you to participate in the study.

The purpose of the project is to explore the learning, preparation, practice and teaching of dallot practitioners.

The study will consist of voluntary participation in an interview that will take place at a location agreed upon.

If you are interested, please contact Michelle Aquino at (808) 351-8822 or aquinom@hawaii.edu

For additional information, click on the consent form at <https://bit.ly/2PvPn8B> in Ilokano and <http://bit.ly/3cg1b8U> in English.

This study is approved by UH IRB #XXXXXXXX.

Thank you for your time!

Appendix C: Consent Form

University of Hawai'i
Consent to Participate in Research Project
 Dr. Patricia Halagao, Principal Investigator
 Michelle Levine Aquino, Student Investigator
Project title: Dallot: Methodology, Pedagogy and Practice.

Kumusta! My name is Michelle Levine Aquino. I am a doctoral student student of Education at the University of Hawai'i – Mānoa. I am asking for your participation in a research study in order to share your knowledge, expertise and experiences with dallot in my dissertation titled *Dallot: Methodology, Pedagogy and Practice*.

What am I being asked to do?

If you participate in this project, you will engage in a Semi-structured private interview. You will meet with me regarding your individual experiences as a Dallot practitioner, your methodology, and how it has impacted your performance, practice, and identity.

Taking part in this study is your choice.

Your participation in this project is completely voluntary. You may stop participating at any time. If you stop being in the study, there will be no penalty or loss to you.

Why is this study being done?

The purpose of this study is to gather responses of people who can contribute to the practice of Dallot in order to understand the artform further study, revival and in the development of pertinent pedagogy that will help support the learning of Filipino students in the diaspora especially Ilokano students.

What will happen if I decide to take part in this study?

The discussion will be guided by about 8-10 open ended questions. It will take about 45-60 minutes. Questions will include questions like: *“What were your experiences as a dallot performer and practitioner? How was the artform help you better understand your identity and your work? How does dallot strengthen your interaction with your community and culture?”*

With your permission, we will conduct one interview face to face or through video conferencing. Both video and audio-record of the discussion will be taken so that we can later transcribe the discussion and analyze the responses.

What are the risks and benefits of taking part in this study?

I believe there is little risk to you for participating in this research project. If you do become stressed or uncomfortable, you can skip the question or take a break. You can also stop the interview, or you can withdraw from the project altogether.

There will be no direct benefit to you for participating in this interview. The results of this project may help improve the understanding and practice of dallot.

Privacy and Confidentiality:

I will keep all study data secure in a locked filing cabinet in a locked office/encrypted on a password protected computer. Only the principal investigator and student investigator of our research team will have access to the information. Other agencies that have legal permission have the right to review research records. The University of Hawai'i Human Studies Program has the right to review research records for this study.

After I write a copy of the discussions, I will erase or destroy the audio-recordings. When I report the results of my research project, I will not use your name unless you agree to be identified in the study. If you wish to remain anonymous, I will not use any personal identifying information that can identify you. I will use pseudonyms (fake names) and report my findings in a way that protects your privacy and confidentiality to the extent allowed by law unless you check the box giving me permission to identify who you are.

Future Research Studies

Even after removing identifiers, the data from this study will not be used or distributed for future research studies.

Questions:

If you have any questions about this study, please call or email the principal investigator, Dr. Patricia Halagao, at 808-956-9295 and phalagao@hawaii.edu. You may contact the UH Human Studies Program at 808.956.5007 or uhirb@hawaii.edu to discuss problems, concerns and questions; obtain information; or offer input with an informed individual who is unaffiliated with the specific research protocol. Please visit <http://go.hawaii.edu/jRd> for more information on your rights as a research participant.

If you agree to participate in this project, please sign and date this signature page. Keep this copy of the informed consent for your records and reference. Please sign the attached copy and give it to the investigators for their records (see attached).

Signature(s) for Consent:

I give permission to join the research project entitled: *Dallot: Methodology, Pedagogy and Practice*. Please initial next to either "Yes" or "No" to the following:

_____ Yes I consent to participate in one semi-structured individual interview face to face or through video conferencing which will be video and audio-recorded. I affirm that I am at least 18 years of age and understand that I am volunteering to be interviewed and that my participation or nonparticipation will not impact my relationship with the University of Hawai'i in any way. I have been informed that this interview will be audio recorded.

_____ Yes I agree to be identified during this study.

_____ Yes I agree to share a photograph of myself as a part of this study.

_____ Yes I agree to share photos, artifacts, and documents related to dallot as a part of this study.

OR

Yes I consent to only participate in an audio-recorded semi-structured individual for this research.

OR

NO I do not consent to participate in an audio-recorded semi-structured individual for this research.

NO I do not agree to be identified during this study.

NO I do not agree to share a photograph of myself as a part of this study.

NO I do not agree to share photos, artifacts, and documents related to dallot as a part of this study.

Name of Participant (Print): _____

Participant's Signature: _____

Signature of Person Obtaining Consent: _____ **Date:**

Please email this signed form to the investigator who is facilitating your interview at aquinom@hawaii.edu .

Signature(s) for Consent:

I give permission to join the research project entitled: *Dallot: Methodology, Pedagogy and Practice*. Please initial next to either "Yes" or "No" to the following:

Yes I consent to participate in one semi-structured individual interviews face to face or through video conferencing which will be video and audio-recording. I affirm that I am at least 18 years of age and understand that I am volunteering to be interviewed and that my participation or nonparticipation will not impact my relationship with the University of Hawai'i in any way. I have been informed that this interview will be recorded.

Yes I agree to be identified during this study

Yes I agree to share a photograph of myself as a part of this study

Yes I agree to share photos, artifacts, and documents related to dallot as a part of this study.

OR

Yes I consent to participate just an audio-recorded semi-structured individual for this research.

OR

NO I do not consent to participate in an audio-recorded semi-structured individual or focus group interview for this research.

- _____ NO I do not agree to be identified during this study
- _____ NO I do not agree to share a photograph of myself as a part of this study
- _____ NO I do not agree to share photos, artifacts, and documents related to dallot as a part of this study.

Name of Participant (Print): _____

Participant's Signature: _____

Signature of Person Obtaining Consent: _____ **Date:**

University of Hawai'i

Consent to Participate in Research Project

Dr. Patricia Halagao, Kangrunaan nga Inbestigador

Michelle Levine Aquino, Inbestigador nga estudiante

Paulo iti Proyecto: Dallot: Dallot: Wagas, Panagisuro, ken Panangipakat.

Kumusta! Siak ni Michelle Levine Aquino. Maysaak dagiti agbasbasa iti kina-doktor ti Edukasyon iti Universidad ti Hawai'i – Mānoa. Dumawdawatak iti tulongyo nga makipartisipar ti panagsukisok ko babaen ti pinangibingayyo iti ammoyo, kinalaing ken kapadasan yo iti dallot nga isu ti ar-aramidek nga libro nga paulo na *Dallot: Wagas (no kasano nga pamay-an), Panagisuro, ken Panangipakat (nga aramiden)*

Ania ti aramiden?

No makipartisipar (wenno makiraman) kadaytoy nga proyekto, makitulag ka iti kasla (semi-structured) pribado nga interbyo. Agam-ammo kayo iti mangad-adal maipuon kadagiti kapadasan yo bilang dallot praktisyoner, dagiti wagas no kasano nga aramiden/ pamay-an; ken no kasano nga maiyablat iti panagtakem, panangipakat ken katatao.

Adda kenka no makipartisipar ka iti daytoy nna panagadal.

Ti partisipasyon yo iti daytoy nga proyekto ket bolontaryo; saan nga inkapilitan. Mabalín nga isardeng mo aniaman mga oras/kanito. Awan met dusam wenno awan met mapukaw kenka.

Apay mga adalen pay daytoy?

Ti panggep daytoy nga panagsukisok ken ummungen dagiti amin nga sungbat dagiti tattao nga mayat a makitinulong iti Dallot tapno lallalo pay nga maawatan, mapabiag manen ken mapasayaat ti panangisuro ket mabalín nga makatulong ti panagadal dagiti estudyante nga Pilipino kangrunaan na dagiti Ilokano.

Ania ngarud no makipartisiparak kadaytoy a panagsukisot?

Adda iti 10-17 nga salusod nga sungbatam. Mabalín nga sungbatam iti 60-75 minutos. Dagiti salusod ket karaman dagiti kas: Ania dagiti kapadasam bilang agdaldallot? Kasano nga makatulong kenka ken ti trabahom bilang maysa nga agdallot? Kasano nga makatulong kenka ti dallot it pinnakilangen mo iti kumunidad ken kultura?

Baeten iti pammalubos mo, mangidaulo kami iti interbyo nga sangon-sangon wenno baeten iti "video". Agpada nga "video" ken diskusyon baeten iti audio-record ket alaen mi tapno isurat iti nalawag ken binsabinsaen dagiti sungbat.

Ania dagiti risyo ken benepisyo no makipaset kadaytoy nga panagsukisot?

Mamatiak nga bassit laeng iti risgo no makipartisipar kayo daytoy nga proyekto. No saan kayo nga komportable, mabalín nga labsan yo iti salusud wenno agsardeng iti apagapaman. Mabalín pay nga iserdeng iti interbyo, wenno agikkat iti proyekto.

Awan met it makuna nga benepisyo yo no makipartisipar kayo daytoy nga panag-interbyo. Dagiti resulta daytoy nga proyekto ket mabalín nga makatulong tapno mapasayaat ti pannakaawat ken panangipakat ti ammo iti panagdallot.

Pribado ken Kompidensyal:

Pagtalinaedek nga nakadulin amin iti nakatulbek nga kabinet/adda pay toy makuna a “password” ti computer. Dagiti laeng maseknan nga inbestigador ken estudyante iti bunggoy it panagsukisok ti addaan karbengan nga makaala iti impormasyon. Dagiti sabsabali pay nga ahensya nga addaan kalintegan ket mabalin da met nga amirisen dagiti rekord ti panagsukimat. Iti University of Hawai‘i Human Studies Program ket addaan da met ti kalintegan mangsukisok ti rekord daytoy nga panagadal.

Kalpasan na nga maisuratko daigit nagsasaritaan tayo, punasek wenno perdiek ton dagiti mairekord nga nagsasaritaan tayo. Intono ireport ko it resulta daytoy panagsukimat/ proyekto ko saan kon to nga usaren iti nagan yo malaksid no ited mo it permiso nga maamuan ti kinasiasinom. Saanko met nga usaren iti aniaman nga personal nga impormasyon a pakailasinan nga kadayo. Agaramatak kaditi saan nga pudpudno nga nagan kadagiti anianman nga maduktalak iti report ko tapno masalakniban ti pribado ken anianman a nalimed; malaksid no ited mo it permiso nga maamuan ti kinasiasinom.

Dagiti masungad nga panagsukimat/ Panagadal

Uray naikkat dagiti pagilasinan ti kinasiasinoyo, dagiti datos daytoy nga pangadal/panagsukimat ket saan to nga maaramat wenno maiwaras kadagiti masungungad nga panagadal/panagsukimat.

No Adda Saludsodenyo:

No adda damagen/saludsoden yo maipuon daytoy nga panagadal/panagsukimat, mabalin nga tawagan wenno ag-email kayo ti kangrunaan nga inbestigador, Dr. Patricia Halagao, iti 808-956-9295 ken halagao@hawaii.edu. Mabalin pay a kontaken ti UH Human Studies Program iti 808.956.5007 wenno uhirb@hawaii.edu tapno mailawlawag dagiti problema, pakaseknan, saludsod, dadduma pay nga impormasyon; wenno mangited ti nayon ti impormasyon. Mabalin nga bisitaen ti <http://go.hawaii.edu/jRd> iti ad-adu pay nga impormasyon bilang kalintegan nga pakipartisipar.

No kumanonong kayo nga makipartisipar iti daytoy nga proyekto, ipirma ti nagan ken petsa iti daytoy nga panid. Idulin yo toy kopya yo a kas pamalubos bilang pakakitaan ken reperensia. Ipirma yo it nagan yo iti kanayonan na a kopya ited yo iti inbestigador para iti rekord na.

Pirma para iti Pammalubos

Mangitedak ti pammalubos nga makikaddua daytoy proyekto ti panagsukisok nga naidauluan: *Dallot: Methodology, Pedagogy and Practice*. Pakisurat ti umuna a letra ti nagan ken apelyido yo sakbay iti “Wen” wenno “Saan” kadagiti sumaganad:

_____ Wen Ipalubos ko ti makapartisipar iti sangon-sangon wenno babaen iti “video conferencing” a mairecord. Pasingkedak nga siak ket agtawen iti 18 wenno mas natataengan pay ken maawatak nga saan nga ikapilitan toy interbyo ken toy pinnagpartisipar ko ket awan pakabiangan iti relasyon ko iti UH. Imbaga da met nga toy interbyo ket mairecord.

_____ Wen Kumanunungak nga maammuan/mabigbigdak kadaytoy nga panagadal

_____ Wen Kumanunungak a maibingay ti retratok a kas parte toy pinagadal.

_____ Wen Kumanunungak a maibingay dagiti retrato, “artifact”, ken dokumentos maibatay ti dallot a kas parte iti panagadal.

WENNO

_____ Wen Ipalubos ko it makipartisipar laeng iti audio-recorded nga panagsukisok.

WENNO

_____ Saan Saanko nga ipalubos ti makipartisipar iti “audio-recorded” a panagsukimat, sangon-sangoman

_____ Saan Saanko nga ipalubos/Saanak nga kumanunung nga maammuan/mabigbigdak kadaytoy nga panagadal.

_____ Saan Saanak nga kumanunong nga maibingay ti retratok a kas parte toy pinagadal.

_____ Saan Saanko nga kumanunong maibingay dagiti retrato, “ artifact”, ken dokumentos maibatay ti dallot a kas parte iti panagadal.

Nagan ti Makipaset (Iprinta): _____

Pirma ti Makipaset: _____

Pirma ti Tao nga Dumawdawat iti Pammalubos:

Petsa: _____

Paki-email toy napirmaan nga forma iti ibestigador no siasinoman ti tumultulong kenni aquinom@hawaii.edu .

Pirma para iti Pammalubos

Mangitedak ti pammalubos nga makikaddua daytoy proyekto ti panagsukisok nga naidaulan: *Dallot: Methodology, Pedagogy and Practice*. Pakisurat ti umuna a letra ti nagan ken apelyido yo sakbay iti “Wen” wenno “Saan” kadagiti sumaganad:

_____ Wen Ipalubos ko ti makapartisipar iti sangon-sangon wenno babaen iti “video conferencing” a mairecord. Pasingkedak nga siak ket agtawen iti 18 wenno mas natataengan pay ken maawatak nga saan nga ikapilitan toy interbyo ken toy pinnagpartisipar ko ket awan pakaibiangan iti relasyon ko iti UH. Imbaga da met nga toy interbyo ket mairecord.

_____ Wen Kumanunungak nga maammuan/mabigbigdak kadaytoy nga panagadal

_____ Wen Kumanunungak a maibingay ti retratok a kas parte toy pinagadal.

_____ Wen Kumanunungak a maibingay dagiti retrato, “ artifact”, ken dokumentos maibatay

ti dallot a kas parte iti panagadal.

WENNO

_____ Wen Ipalubos ko it makipartisipar laeng iti audio-recorded nga panagsukisok.

WENNO

_____ Saan Saanko nga ipalubos ti makipartisipar iti “audio-recorded” a panagsukimat, sangon-sangoman

_____ Saan Saanko nga ipalubos/Saanak nga kumanunong nga maammuan/mabigbigdak kadaytoy nga panagadal.

_____ Saan Saanak nga kumanunong nga maibingay ti retratok a kas parte toy pinagadal.

_____ Saan Saanko nga kumanunong maibingay dagiti retrato, “ artifact”, ken dokumentos maibatay ti dallot a kas parte iti panagadal.

Nagan ti Makipaset (Iprinta): _____

Pirma ti Makipaset: _____

Pirma ti Tao nga Dumawdawat iti Pammalubos:

Petsa: _____

Paki-email toy napirmaan nga forma iti ibestigador no siasinoman ti tumultulong kenni aquinom@hawaii.edu .

Appendix D: Interview Questions

Guidelines Interview Questions for Dallot Practitioners:

LEARNING

1. What is your background and experience with dallot?
Ania ti padasyo no dallot iti pagsarsaritaan?
2. How does a person become a dallot practitioner?
Kasano ti panagbalin yo nga mannallot/dallang?
3. How do dallot practitioners learn the art and process of dallot?
Kasano a nasursuro wenno naadalyo ti panadallot? Iti panagaramid ti dallot?

PREPARING

1. What preparations do you go through before the performance?
Ania iti aramidenyo sakbay agdallotkayo?

PRACTICE

1. How do different settings and audiences influence the performance of dallot?
Kasano ti pakaseknanyo dagiti nadumaduma nga kasasaad wenno dumdungeg iti panagdallot?
2. Explain to me what you believe are the essential components of a dallot performance?
Ipalawagyo man iti ania dagiti kangrunaan a parte/passet iti panagdallot?
3. Can you describe to me your practice of dallot?
Isaritayo man ti panagdallotyo?
4. Can you share a video of performing dallot? If you do not have one available may I take a video of you performing dallot?
Adda video nga agdaldallotkayo? No awan, mabalin nga agvideo kami iti panagdallotyo?
5. Take me through your performance. Can you tell me what you are thinking, feeling, and doing?
Isaritayo man it kapanunutan, marikriknayo no aramidenyo iti dallot?

TEACHING

1. If the younger generation were to learn dallot, what would you recommend for them?
No sursurwen dagiti ubbing iti dallot, ania iti italgedmo kadakuada?
2. Why do you feel the practice of dallot is significant in cultural identity?
Apay nga ti kapanutnotanyo ti panagdallot ket ada kaibagasanna iti kinailukano?
3. If you were to teach dallot, how would you go about teaching dallot?
No isuroyo iti panagdallot, kasanoyo nga isuro?
4. What advice would you give to new practitioners?
Ania iti maibagayo kadagiti agsursuro nga agdallot?
5. How can teachers use dallot in the classroom?
Kasano nga aramaten dagiti mangisursuro iti dallot iti klase?
6. What recommendations would you give to teachers who would like to use dallot in their teaching practice?

Ania iti mabalin nga ibagayo kadagiti mangisursuro nga kayatda nga usaren iti dallot no mangisuroda?

7. How can dallot be used to support Ilokano students' identities? To learning? and commitment to the community?

Kasano nga mausar iti dallot para kadagiti estudyante tapno maamuanda iti kinasiasino? iti pinagadalda? ken iti panagkakadua?

8. Is there anything else you would like to share with me?
Addapay kayatyo nga ibaga?

Appendix E: Interview Script (With Questions)

Introduction:

Hello and welcome. Thank you for joining me today. I appreciate you for sharing your time with me. My name is Michelle Aquino and I am a graduate student from the College of Education at the University of Hawai‘i at Manoa. I am working on my dissertation. My role is to research dallot and to get your input as a dallot practitioner.

Kumusta! Agyamanak iti kaaddayo ditoy. Agyamanak ta adda panawenyo ittata. Siak ni Michelle Aquino, maysa nga estudiante idiy Universidad iti Hawai‘i. Araramidek iti dissertationko ken ittata araramidek iti panagsukisok iti dallot ken kayatko nga interbyuen dagiti agdaldallot.

I gave you a consent form on the way in. May I have your consent form back please? (check for audio consent)

Adda forma idiy ruangan, basaenyo, pirmaan yo, ket isubliyo kaniak sakbay ti interbyo.

Introductions:

Purpose:

First of all, I would like to thank you all for taking time out of your day to come here and discuss your practice. The overall goal is to hear your thoughts and experiences about Dallot.

Sakbay nga agrugi tayo. Agyamanak la unay ta immay kayo ditoy tapno makapagsaritatayo. Kayatko nga dengen iti amin amin nga ammoyo iti dallot.

In particular, I am interested in your views on the learning, preparations, practice, and teaching of dallot.

I am asking you because you are a practitioner and a performer of dallot.

Kayatko nga amuen ken adalen, no kasano iti panangisagana, panangadal, ken panangisuro ken panangisuro iti dallot. Damdamagek dagitoy ngamin adda kapadasanyon nga agdallot.

- You are the expert and I am here to learn from you.

Nalaing kayo nga agdallot ket addaak ditoy tapno agpaisuro kadakayo.

- This is strictly voluntary.

Daytoy nga interbyo ket bolontaryo.

- When I get to the portion of this session where I am asking questions, please answer all the questions as honestly and in as much detail as you can. If at any point today, you become uncomfortable, you can skip the question or take a break. You can also stop participating at any time. Your participation is completely voluntary.

Intuno agsarita tayo. Sungabatanyo dagiti salusod nga completo.

No saan kayo nga komportable, mabalin nga labsan yo iti salusod wenno agsardeng iti agapaman. Mabalin g pay nga iserdeng iti interbyo, wenno agikkat iti proyekto. Daytoy nga interbyo ket boluntaryo.

- I will be taking some notes. I noted from your consent forms that you will be audio and video recorded.

Agisuratak. Naisurat idia forma iti pammalubos nga mairekord kayo iti audio ken video.

Thank you. This will help me so that I don't miss anything important. This is so that I can go back and revisit the information needed to complete this study.

Agyamanak. Daytoy ket mangtulong kaniak iti pinagsukisok ko iti dallot tapno maalak amin nga impormasyon.

- We will keep your data secure and confidential.

Amin nga maala kadaytoy nga interbyo ken maidulin ken kompodensyal.

- At the end of this project all of the records will be destroyed.

Ituno malpas daytoy nga proyekto, maaperdi dagitoy rekords.

Housekeeping:

The total length of time of the interview is expected to be about 60-75 minutes

Daytoy nga interbyo ket 60-75 minutos.

There's no right or wrong answer to the questions that I will ask. I want to hear what you think. Awan iti justo ken awan met ti madi nga sungbat kadagitoy nga salusod. Kayatko nga dengen dagiti kapanunutan yo.

DO YOU HAVE ANY QUESTIONS SO FAR? Again your participation here today is totally voluntary. You may choose to not answer any of the questions or remove yourself from the study at any time. With your consent we will move forward.

Adda pay salusuden yo kaniak? Ibagak manen nga daytoy nga panaginterbyo ket boluntaryo. Mabalinyo yo nga saan a sungbatan dagitoy salusod wenno umikkat kadaytoy nga panagsukimat iti aniaman a oras. Babaen iti pammalubos yo, mangrugi tayon.

QUESTIONS

These questions are a guide for interview. I do not plan nor expect to ask them all. I plan to have the conversations unfold organically.

Dagitoy nga salusod ket mangiturong iti interbyo. Diak ammo no mausartayo amin ngem padasantayo.

Closing:

We have come to the end of our session. I would like to thank you for your honest

insights and opinions – you were tremendously helpful at this very early, but very important stage of our project. Is there anything else that anyone would like to share.

Nalpas iti interbyon. Agyamanak iti amin amin nga imbagayo ittata. Adda pay kayatyo nga ibaga?

Again, thank you very much for your participation today. I really appreciate your help. Agyamanak nga nagpartisiparkayo ittata. Agyamanak la unay.

Appendix G: IRB Approval Letter



UNIVERSITY
of HAWAII®
MĀNOA

Office of Research Compliance
Human Studies Program

DATE: March 30, 2020
TO: Halagao, Patricia, PHD, University of Hawaii at Manoa, Curriculum Studies
 Levine Aquino, Michelle, Ed.D., College of Education, University of Hawaii at Manoa
FROM: Rivera, Victoria, Dir, Ofc of Rsch Compliance, Social&Behav Exempt
PROTOCOL TITLE: Dallot: Methodology, Practice, and Pedagogy
FUNDING SOURCE:
PROTOCOL NUMBER: 2020-00175
APPROVAL DATE: March 30, 2020

NOTICE OF APPROVAL FOR HUMAN RESEARCH

This letter is your record of the Human Studies Program approval of this study as exempt.

On March 30, 2020, the University of Hawaii (UH) Human Studies Program approved this study as exempt from federal regulations pertaining to the protection of human research participants. The authority for the exemption applicable to your study is documented in the Code of Federal Regulations at 45 CFR 46.101(b) 2.

Exempt studies are subject to the ethical principles articulated in The Belmont Report, found at the OHRP Website www.hhs.gov/ohrp/humansubjects/guidance/belmont.html.

Exempt studies do not require regular continuing review by the Human Studies Program. However, if you propose to modify your study, you must receive approval from the Human Studies Program prior to implementing any changes. You can submit your proposed changes via the UH eProtocol application. The Human Studies Program may review the exempt status at that time and request an application for approval as non-exempt research.

In order to protect the confidentiality of research participants, we encourage you to destroy private information which can be linked to the identities of individuals as soon as it is reasonable to do so. Signed consent forms, as applicable to your study, should be maintained for at least the duration of your project.

This approval does not expire. However, please notify the Human Studies Program when your study is complete. Upon notification, we will close our files pertaining to your study.

If you have any questions relating to the protection of human research participants, please contact the Human Studies Program by phone at 956-5007 or email uhirb@hawaii.edu. We wish you success in carrying out your research project.

Notes:

Given concerns with the spread of COVID-19, person-to-person interaction may now pose additional risk, both to study participants and to researchers. Your protocol includes provisions for in-person interviews. Researchers are advised to use alternatives such as video or phone conference calls to conduct this type of research activity, or to delay interactions until after the COVID-19 crisis has abated. Please refer to the HSP website at researchcompliance.hawaii.edu/programs/human-studies/ for additional information.

UH Human Studies Program, Office of Research Compliance
 Office of the Vice President for Research and Innovation, University of Hawai'i, System
 2425 Campus Road, Sinclair 10, Honolulu HI 96822
 Phone: 808.956.5007 • Email: uhirb@hawaii.edu
<https://www.hawaii.edu/researchcompliance/human-studies>
 An Equal Opportunity & Affirmative Action Institution



Appendix F: Transcripts of Interviews and Coding**Interview 1: Sonya Chan**

	Interview Question	Transcript: Sonya Chan	Code	Main Ideas/Themes
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Learning	<p>What is your background and experience with dallot?</p> <p><i>Ania ti padasyo no dallot iti pagsarsaritaan?</i></p>	<p>[00:00:37.17] M: okay ah-Pardon my Ilokano, it's not that great. I am going to try my best to ask you these questions k.</p> <p>Ania ti padasyo no dallot ti pakasarsaritaan?</p> <p>[00:00:52.29] SC: Kas ti panangibagak itattay basangko, haan nga entero nga dallot ti experiensyak, sangkabassit laeng...a ta idi kaububingko pay laeng nga adda dagidi dallot- awandan eh. Haandan nga makitkita, haandan nga-ah,</p> <p>I will I say that they're not being performed like they used to be ngem idi kaububingko pay laeng, agbuybuyaak idin ah. Makabuybuyaak iti dallot agraman dagidiay kunkunada a zarzuela. Ammom no ania daydiay sarsuela? Ti sarsuela ket istoria daydiay a kaslang novela ngem ti dallot ket, uhm like you know, agsinsinnungbat, agsinsinnungbatda!</p> <p>[00:01:38.11] M: Wen Wen (laughter)</p> <p>[00:01:41.01] SC: Addada kumanta, addada met sao nga ikantanda no maminsan; adda pay agsasala, uhm, sabali sabali met ketdi iti panakaiyebkas na daytoy a dallot. Ket kastay kunakon, idi pay laeng kaububingko ta high schoolak sa pay laeng idi. Itattan ket nakaretire akon basangko</p>	<p>Experience Verbal Arts Memory Spent time with the elders Improvisation Imitation Grouping method of dallot Courting method The Pauli, The Panangdare kdek, The Pang-ikame n and The Pammagbag a. Method Negotiation Process Negotiation Process Negotiation Process Performance and Practice Customs and Performance Materials. Components of the dallot Components of the dallot</p>	<p>Proliferation of the artform is not the same throughout the years Different method way of performing the dallot Mainly spoke about the Dallot iti Pangasasawa Sing-song and rhyme ** Basi- look into its place in the ceremony Formal, Ritual and information **The dowry-components of the social contract Dungaw-death ballad/song</p>
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		<p>(laughter). Ngem, ibagak lang no ania dagidiay malagipko aya, so ibagak amin idtoyen. (Pause) ok.</p> <p>So makikua- makisursurotak kada ikitko idi kua ta isu iti agdaldallot nga talaga.</p> <p>Ikuykuyognak no kua isu a mabuyak no ania ken kasano't pamayanda ta rebbengna met laeng nga adda bassit preparasyonna. Actually this is, this is ahmmm -spontaneous eh. Haan a nakasagana nga ania daytoy ngem adda latta met sigud nga aramid idi kuan a tuladtuladenda met lang.</p> <p>Icontributeda met nga inayon daydiay kukuada... diay bukodda a pamayan...inayonda kadagidiay daan nga ammodan.</p> <p>So, ahm, ti mabuybuyak idi kua ah ket</p> <p>dua a grupo: - maysa daytay kunada a kalalakian, maysa met daydiay kunada a babaian.</p> <p>The representation for the guy would be the lalakaian - this would be the family of a guy who is in love or who wants to marry a girl.</p> <p>[00:03:16.25] SC: Ah So. marrying starts somewhere and this is it yup. Pamanhinkan, in Tagalog they would call it ah.</p> <p>Okay now I forgot my notes. uhm There are four parts to the dallot. You know that, right?</p> <p>There are four parts -let me name them fast: The Pauli, The</p>	<p>Components of dallot</p> <p>Method/Practice</p> <p>Literary components of dallot</p>	
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		<p>Panangdarekdek, The Pang-ikamen and The Pammagbaga. The first one is ah when they try to introduce themselves to each other and they are in groups. They get the families, members of the families and friends to witness the interaction between the two groups of the lalakian and the babaian. This I remember watching.</p> <p>Okay, ahm the guy tries to reveal his uhm, his intentions. I like your girl, he says. Apo, palubusandak kadi a mangibaga daytoy nakapenpen ditoy uneg ti pusok kuna-kunana met ah (laughter) and then uhm, no adda kaikarian ti kua no adda ikarian ti panangraem ti numo kunana. No adda pakarian ti numo, no mabalin laeng a dawatek ti ima dayta balasangyo a kasta unay ti pintasna kunana but, of course, this one goes in song and you would be surprised how very spontaneous the Ilocanos are, you know. They get to rhyme their words from out of nowhere and uhm in song, in song pa ha! They do this in rhyme, they do this in poetic lines so the guy, uhm gives his intentions and the one on the side of the girl, of course, pakipot kunti- they try to be unreachable somehow (laugh). and they tell the guy,</p>		
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		<p>we will give the hand of our, of our young lady for as long as you give us some gifts -something to that effect you know. Uhm No laketdi kua, adda met ah daytay.. daytay, how did they say that? a ... nabayag idin.. I am trying to recall anyway its ahm asking for some dowry, they ask for some gifts. And then an answer from the boy, ahm from the lalakian, uhm we are sorry, maladingitan kami ta haan min sa kabalinan, we are sorry, we probably cannot afford to give all that you ask for but this is on the first visit, its jovial - the first two parts. The proposal and whatever the lalakian can afford to give is accepted and the engagement is done. And they are drinking basi -alam mo yong basi?</p> <p>[00:06:14.22] SC: Do you know the basi?</p> <p>[00:06:16.06] M: O o the rice wine?</p> <p>[00:06:17.17] SC: And then, ah, they they drink to the singing and they drink to the talking and then they tell the kids, haan kayo nga umininom, agbuya kayo laeng, you just watch (laughter). They do not, they do not invite the kids to, - they remind them that they are not allowed to drink, so if you want to drink drink water but not basi</p>		
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		<p>[00:06:40.13] M: So those who drink in the, in the dallot is it just the adults and the people participating?</p> <p>[00:06:48.21] SC: You know what, they are actually just adults because there are some performances you know, like the sarsuela, they're performed on stage. Now the dallot, when it is done in real life, they go to the homes actually of the girl and when they are there in the home, they are in their, their talaga clothes na ano - normal wear.</p> <p>[00:07:18.08] M: Prepared. Okay</p> <p>[00:07:19.13] SC: Normal wear. Pero when it is performed on stage the performers are dressed up, naman nakaano Filipino costume the girls and then the men are in barong or in Filipino costume you know. So like I said, it is varied, varied yong manga - the way this is done but it stems from the day life occurrences of a boy trying to court a girl into marriage so like I said there are four, four stages. The first part is the introduction and courtship-okay so I was talking about the babaian uhm asking for something from the lalakian. The second, engagement, followed by the wedding and</p>		
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		<p>then the advice, the forth and last.</p> <p>[00:08:07.12] M: Yeah, yeah.</p> <p>[00:08:07.25] SC: and then well the lalakian will say they can't afford maybe not so much for a dowry and the babaian will make comments but will accept it anyway yeah</p> <p>[00:08:15.21] M: Hmm hmmm</p> <p>[00:08:15.21] SC: It comes to the point where ahm its okay when the dowry is accepted - that, already, is the signal that there is consent for the groom to be.</p> <p>[00:08:29.19] M: Oh okay</p> <p>[00:08:29.19] SC: The terms for that -panangdarekdek, so they are considered uhm, they are considered a couple already.</p> <p>[00:08:40.28] M: Hmm hmmm</p> <p>[00:08:40.28] SC: And then comes the next, the next ano the next stage which should be the wedding mismo-panangikamen- and then the last stage-pammagbaga- will be the advice so you know, they (start singing) no sika nga lalaki intuno daytoy asawam you have to take care - and then sika nga babai you will have to be, you have to (pause) to be obedient you know in the old days the girl was obedient to the husband its not like now where we "you be the one to be obedient to me"" (laughter)</p>		
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		<p>like uhm okay so those four stages I would generally consider them done in rhythmic song. This is the . This is the Dallot for the wedding</p> <p>[00:09:28.10] M: Hmmmmm hmmm</p> <p>[00:09:30.16] SC: But its spontaneous you know, and then there's this answer, question and answer or interaction, conversation between the two groups, which would end up in uhm yeah in so they get the girl-, there are the promises, and the wedding mismo and then the last would be, (voice tone switch) 'okay listen now'- advice- because we were always, -we always listened to advice. I don't know about you ,young people now but in my time, we could not do without advice of people, of our elders, you know, but a nice thing about the dallot is because so its spontaneous. You know, there's another Ilokano thing called 'dung-aw' when somebody dies.</p> <p>[00:10:17.22] M: Yeah, yeah</p> <p>[00:10:19.16] SC: You know, there's this song, -this sing-song thing, your crying (sings) 'ay sikan to met ngamin aya, basulmo napanka natay' kunam man, and then-</p> <p>[00:10:26.10] M: Yeah</p> <p>[00:10:26.10] SC: hu.. huuu huuuu (crying sound) and then</p>		
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		<p>they cry but they're singing and then again there's rhyming in the message for the dead.</p> <p>[00:10:33.14] M: HmMMM</p> <p>[00:10:34.20] SC: The Ilocanos are so very - I had been even in my youth, I had been very impressed - I had high regard for that skill of the Ilocano to be spontaneous yet poetic, rhythmic, you know - the right words to rhyme with each other and in song, in song. In dallot, its there to the conversation, the question and answer,- rhythm and song - and then it could be the real thing or it could be a performance. That's your dallot my dear.</p>		
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	<p>How does a person become a dallot practitioner? <i>Kasano ti panagbalin yo nga mannallot/dallang ?</i></p>	<p>[00:11:25.04] M: Ok so kasano ti panagbalinyo a mannallot wenno dallang? Like have you tried to do a dallot? [00:11:33.29] SC: No. Actually, I was, I was supposed to be practicing, I was supposed to be part of one when I, when I got to be close to adulthood already you know. Ah. They invited me to to be part it, -it was a group. [00:11:52.11] M: Hmm hmmm (agreement) [00:11:52.11] SC: I was supposed to be the best friend of the lady that they were wooing, they were trying to court. Kaya lang, I was with them for some time for the preparation but I had to leave. I don't remember all the details but I had to leave country for family. [00:12:07.14] M: Hmm hmm [00:12:07.14] SC: And uhm, I missed it, I missed it - I almost had a chance so, my dear, you can't get a real (laughter) you can't get a real experience from me, sorry. [00:12:20.13] M: No worries. Ah, kasano nga, so you told me how you learned like [00:12:29.25] SC: Should I have should I have answered in Ilokano? [00:12:29.09] M: It's fine you can answer. I can understand</p>	<p>Started process but was cut short</p>	
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		<p>Tagalog, Ilokano, and English. However you want to answer.</p> <p>[00:12:39.05] SC: Did you need, did you need it to be in Ilokano.</p> <p>[00:12:42.15] M: No, No, it can be in any language. Yeah, ah, well yeah. Ilokano, Tagalog or English is fine ke.</p> <p>[00:12:50.28] SC: Aya, imbagam koma, di sinubatangka koma iti Ilokano tapno diak nalipatan.</p> <p>[00:12:55.07] M: <Smile laugh> Its okay. Uhm I, I know because ay maawatak met, so its, its fine I, I actually like hearing it in iIlokano because I don't know it has different</p> <p>[00:13:08.27] SC: You need to practice</p> <p>[00:13:09.25] M: <smile> Ye, yeah! (laughter)</p> <p>[00:13:13.05] SC: Your language has to be spoken, you know</p> <p>[00:13:14.16] M: yeah</p> <p>[00:13:15.12] SC: No matter how rich you are in vocabulary. In your mind if it is not spoken, it's not language, I mean, its not the same.</p> <p>[00:13:21.25] M: Yeah and there's some things like ahh adda dagitay pagsasao iti Ilokano nga haan mo mai—— maibaga iti English</p> <p>[00:13:28.28] SC: Haan mo maibalikas.</p>		
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		<p>[00:13:31.04] M: Yeah, ah yeah, kasdiay ah</p> <p>[00:13:32.19] SC: Haan, haan mo a maibalikas iti Ilokano.</p> <p>[00:13:35.27] M: Yeah (laughter)</p> <p>[00:13:36.24] SC: (laughter)</p> <p>[00:13:38.10] M: Kay, so prepare</p> <p>[00:13:39.29] SC: Ah, ania pay?</p>		
	<p>How do dallot practitioners learn the art and process of dallot?</p> <p><i>Kasano a nasursuro wenno naadalyo ti panadallot? Iti panagaramid ti dallot?</i></p>			

<p>PREPARING</p>	<p>1. What preparations do you go through before the performance? <i>Ania iti aramidenyo sakbay agdallotkayo?</i></p>	<p>M: Idi ah, napangka idi with your aunty to these dallot performances, uhm, ana iti nakitam a inaramid ti agdaldallot sakbay a nagdallotda? [00:13:54.20] SC: Ket, kastay kunak nga adda bassit kua, ada latta bassit a preparasyon da met ah, uray no daytay kunatayo a spontaneous daydiay pinagiyablat da dagitay panagsasaoda nokuan. [00:14:07.18] M: Hmm hmm [00:14:07.18] SC: Kastoy no kua, no daytoy ti ibagana, kastoy ti sungbat tayo no kuan, kasdiay. [00:14:13.05] M: Hmmm [00:14:13.05] SC: So they really, they really, ahm, uhm, they have idea of what's coming because of the past, the past uhm performances probably that they have already watched so that uhm, uhm kastoy ti pamayan no kua no, no daytay, no daytay ibaga na kastoy, kastoy iti sungbatmo no kuan, no daytay kunana daytoy, ikastam met sungbat mo no kuan. It was all, it was all by word, you know . [00:14:41.13] M: Hmm [00:14:41.13] SC: So that, that's what I was saying about the spontaneity of the Filipino - I mean the Ilokano was so impressive and that was the word that I was looking for. It</p>	<p>Preparation Outlining process and general idea Improvisation Improvisation</p>	
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		<p>was impressive because of the skill. I don't know if other ethnic groups could do this like the Tagalogs or the Visayans but of course I'm Ilokano, I might be biased (laughter), I might be biased but uhm I of course, I grew up watching stuff like this so that okay not withstanding the fact that ah, these are spontaneous, somehow there's a little bit of preparation beforehand.</p> <p>[00:15:20.08] M: Hmm</p>		

<p>PRACTICE</p>	<p>1. How do different settings and audiences influence the performance of dallot?</p> <p><i>Kasano ti pakaseknanyo dagiti nadumaduma nga kasasaad wenno dumdunggeg iti panagdallot?</i></p>	<p>[00:15:23.23] M: So I want to ask you about like the audience, uhm like what you witnessed so uhm, how different, I can't say it in ilokano because its too deep but my aunty helped me. Uhm but I am going to try in ilokano so kasano ti pakaseknanyo dagiti nudumaduma mga kassaad wenno dumdunggeg ti panagdallot. Like when you witnessed the audience, what did you notice about them?</p> <p>[00:15:52.02] SC: Their reaction?</p> <p>[00:15:53.27] M: Yes.</p> <p>[00:15:55.05] SC: What, what their response was?</p> <p>[00:15:55.25] M: Yeah</p> <p>[00:15:56.20] SC: Usually, uhm, for a lot of people this would be a performance, they want to watch it to be entertained.</p> <p>[00:16:06.18] M: Hmm hmmm hmm</p> <p>[00:15:57.17] SC: for a lot of people this would be a performance they want to watch to be entertained.</p> <p>[00:16:06.08] M: hmmm hmm hmm</p> <p>[00:16:06.08] SC: It is supposed to be an entertainment although for those concerned, uhm, its serious, okay. It's something for life.</p> <p>[00:16:15.19] M: yeah</p>	<p>Entertainment Tradition Diversity in reaction Negotiation</p>	
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		<p>[00:16:15.19] SC: They better make it well, they better, the men, - they better make it good, its their life so uhm although, in all reality its like it's a performance. Because its tradition, it has to be done. It has to be done, they could get married without this, you know, we in the north, were very strong in tradition, every little thing had to be followed.</p> <p>[00:16:44.00] M: hmm hmm</p> <p>[00:16:44.00] SC: Because otherwise uhm, something you wouldn't like will happen to you, that's the present thing, - when and if you are there and you are not part of the whole shebang and your are just watching</p> <p>[00:16:59.19] M: Hmm</p> <p>[00:16:59.19] SC: You can have, you can have diverse reactions. Sometimes when you are for the lalakian,</p> <p>[00:17:06.22] M: Hmm hmm hmm hmm</p> <p>[00:17:06.22] SC: and there is something from the babaian which is not comfortable for the lalakian, you would feel like the lalakian, first you would, you would, what's the word for that, sympathetic with him so that would your reaction be and then sometimes in the mind they would say (acts a reaction) "haan a kasdiay ah" "Kastoy kuma ah" but</p>		
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		<p>sometimes you know, there are some, uhm, what do you call them, there are some uhm, witnesses, watchers, how do we call them now -</p> <p>[00:17:41.28] M: audience, audience members, bystanders, qbystanders</p> <p>[00:17:45.26] SC: Bystanders-</p> <p>[00:17:47.26] M: Yeah</p> <p>[00:17:47.26] SC: There were some who would just voice, out what they think like “haan ah madi daydiay ah kastoy kuma ah!” Kunada no kua, they, they say it just where they are and it all depends on the performers themselves to cater to that suggestion, whether they will go with it or they would just ignore, you know!</p> <p>[00:18:09.18] M: Uhm okay</p> <p>[00:18:09.18] SC: So varied naman yung reaction. Some, some- uhm uhm - what’s the word- some, feel with one group and the others are just objective and they just watch for entertainment.</p> <p>[00:18:27.14] M: Hmm, okay.</p> <p>[00:18:27.14] SC: So if somebody in the babaian or in the lalakian is saying something which is nice, you would respond positively, too, right? And conversely, if there is something you don’t like even if maybe you are not saying anything you would see the reaction in their faces like</p>		
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		<p>“Madi daydiay la, haan la, madi, madi” and then, like, I said there are some of them who would voice out what they say, right where they are and well, they are not really part of it. So, so it all depends on the performers, if they they accept or go they go along with it or not, you know.</p> <p>[00:19:08.00] M: Okay.</p> <p>[00:19:08.21] SC: So they’re free, they’re free, to just voice out their reactions.</p> <p>[00:19:12.16] M: So theirs, like a lot of interaction yong mga, audience, atsaka yong mga like performers, there’s interaction.</p> <p>[00:19:20.28] SC: Their supporters, their supporters, although not really, not really to the point of disorienting stuff already. Kunti, kunti lang naman. You know the Ilocanos are still, ahm, how do you call that, they’re ahm, behaved (laughter) if that’s the word (laughter).</p>		
	<p>1. Explain to me what you believe are the essential components of a dallot performance?</p>			

	<p><i>Ipalawagyo man iti ania dagiti kangrunaan a parte/passet iti panagdallot?</i></p>			
	<p>1. Can you describe to me your practice of dallot?</p> <p><i>Isaritayo man ti panagdalloty?</i></p>			
	<p>1. Can you share a video of performing dallot? If you do not have one available may I take a video of you performing dallot?</p> <p><i>Adda video nga agdaldallotkayo? No awan, mabalin nga agvideo kami iti panagdalloty?</i></p>			

	<p>1. <i>Take me through your performance. Can you tell me what you are thinking, feeling, and doing?</i></p> <p><i>Isaritayo man it kapanunutan, marikriknayo no aramidenyo iti dallot?</i></p>			
	<p>1. If the younger generation were to learn dallot, what would you recommend for them?</p> <p><i>No sursurwen dagiti ubbing iti dallot, ania iti italgedmo kadakuada?</i></p>	<p>[00:19:45.20] M: Okay, ahm, let's see, uhm so this is for the younger generations, uhm, so no sursurwen dagiti ubbing ti dallog, ania ti iti italgedmo kadakuada?</p> <p>[00:20:00.22] SC: A la ket, kua no kuan ah, no ubbingda pay met laeng, ah, this is education for culture, you know, so that they have an idea of the culture of the community to which they belong.</p> <p>[00:20:08.11] M: Hmmm mmmm mm</p> <p>[00:20:14.14] SC: That's education, education, and then since the culture of the olden times and ours now, have uhm, you know, distanced a bit.</p> <p>[00:20:26.20] M: Hmm</p>	<p>Ilokao Culture Difference of education Culture belongs to the people</p>	

		<p>[00:20:26.20] SC: Uhm, maybe, (pause) the thing is for our, for our elders to put into their systems the fact that these are uhm, these are human, humanitarian and these are the good things that go along with being a person, a good person.</p> <p>[00:20:55.27] M: Hmmm Hmm</p> <p>[00:20:55.22] SC: Now, what they learn about the culture is something that belongs to them as individuals so,</p> <p>[00:21:02.14] M: hmm</p> <p>[00:21:02.14] SC: so you must know, you must learn, they must be aware, it doesn't matter, if they follow or not, the awareness is what matters, that we try to imbibe to the younger ones because you know you can't stop them from thinking diversely later on.</p> <p>[00:21:20.08] M: Hmm hmmm</p> <p>[00:21:20.08] SC: But the fact is it stays with them.</p> <p>[00:21:22.19] M: Hmmm Okay</p>		
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	<p>1. Why do you feel the practice of dallot is significant in cultural identity?</p> <p><i>Apay nga ti kapanutnotan yo ti panagdallot ket ada kaibagasanna iti kinailukano?</i></p>	<p>[00:21:23.20] SC: And that's what we would like get into their systems.</p> <p>[00:21:28.08] M: Okay, okay, apay nga iti kapanunotanyo panagdallot ket adda kai, I can't say this word</p> <p>[00:21:40.08] SC: ti papanan?</p> <p>[00:21:41.04] M: Kaibagasanna, oh my god, I can't say it, I don't know why, I practiced it earlier, ah ti kinailukano, kinailokanoan so the questions was ah significance in our cultural identity.</p> <p>[00:21:59.26] SC: Ah. (Inaudible Speech)</p> <p>[00:22:02.25] M: Why do you feel the prac, Why the, I'm going to say it in English, sorry Dr. Chan, ahm, why do you feel the practice of dallot is significant in our cultural identity.. I mean... cultural identity?</p> <p>[00:22:15.00] SC: Ah,, that's what I was saying kanina, that is what uhm, that was what I was trying to point out, that uhm, knowledge of this, uhm is to inbibe in them, the cultural realities, their cultural, the cultural realities, which are actually, ah, these are actually aspects that make up (pause) a good person</p> <p>[00:22:49.21] M: Hmm yeah.</p> <p>[00:22:49.21] SC: So cultural, daydiay, kinailokano, they put</p>	<p>Cultural Reality and culture identity Aspects of Ilokano culture</p>	
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		<p>value to the fact that the Ilocanos are known for decent living, for uhm respect , respect for, you know, those little things, respect for the elders, doing good things, trying to do away from being a disappointment, and then trying ah, also bravery and strength in adversity, and you know, all the good things they associate with the Ilokano and it is gleaned in the culture so</p> <p>[00:23:28.10] M: Hmm hmm hmm</p> <p>[00:23:28.10] SC: so more or less that's what maybe,- that's what we might say about our cultural identity -the Ilocano identity- it is associated with almost everything good, you know, like there's nothing bad in the ilokano but of course that's not really completely true, that's not really very correct.</p> <p>[00:23:51.14] M: So, I'm gonna ask you the next question. No isuroyo iti pinagdallot kasanoyo nga isuro. Kasanoyo nga isuro ti panagdallot no kua no, like I know that you're ah, a writer. Ah, ah I saw a few of your books (laughter)</p> <p>[00:24:10.28] SC: You did? (laughter) Ooooh!</p>		
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	<p>1. If you were to teach dallot, how would you go about teaching dallot?</p> <p><i>No isuroyo iti panagdallot, kasanoyo nga isuro?</i></p>	<p>[00:24:13.22] M: So, if you were to ah, use dallot as a medium of instruction or to use it to teach the young, how would you do it? Kas, kasi like your literature are, are, are a way of writing literature is very much in our being, s,o same with ... how would you you use, use the dallot in, to, to teach?</p> <p>[00:24:34.05] SC: How would I? To teach what? Ilokano culture</p> <p>[00:24:44.26] M: To teach literature, Ilokano culture, Ilokano literature, Ilokano poetry</p> <p>[00:24:51.08] SC: (laughter) Uhm. Yeah, haven't actually tried that but now that you it comes form you, I will try, thank you.</p> <p>[00:24:59.26] M: (laughter)</p> <p>[00:24:59.26] SC: (laughter) Uhm. I actually, when I teach language, you know, I' m a linguistics teacher, I handle linguistics subjects, so we cannot disassociate language from culture.</p> <p>[00:25:19.27] M: Hmm hmm hmm</p> <p>[00:25:19.27] SC: Whatever's in the culture of the person, is visualized in the language so that you, you cannot disassociate one from the other and uhm, language comes in four forms, you know, its</p>	<p>Components of Ilokano Culture Language Listen Observe Adding the ilokano into her practice language Relationship with other verbal arts</p>	
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		<p>spoken, its listened to, its written, its, its read. So dallot, the dallot is uhm, is basically sang.</p> <p>[00:25:45.06] M: Hmm</p> <p>[00:25:45.06] SC: It's spoken, its spoken but the nice thing about this is it's singable, you sing it and it's not only that it's sang, it's poetic, my goodness!</p> <p>[00:25:54.11] M: Hmm hmm hmm</p> <p>[00:25:54.11] SC: Those are the main aspects of that and I would reiterate that I'm impressed with this particular literary form, especially of the Ilocanos. Now if I teach, actually one time, you know I've been always with Dr. Agcaoili with the Nakem you know and ah dumadallot (laughter) ti kantana, ammona, isu kuma Basangko ti ininterviewm. I'm sure he is one your idols!</p> <p>[00:26:24.19] M: Yes <laughter></p> <p>[00:26:27.28] SC: And uhm, that moment I heard him with another kanakem sing this dallot, it came to my mind to inject it into some of my classes in language, you know.</p> <p>[00:26:39.02] M: Hmm</p> <p>[00:26:39.02] SC: because when you speak it, you can't learn a language without the sounds aspect of it.</p> <p>[00:26:46.13] M: hmm yeah</p>		
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		<p>[00:26:47.18] SC: Basically, language is spoken but you know, when its spoken and you put it in song, its double the value, the value already is doubled, so that whenever I teach language, you know, I always put in the Ilokano in me, -why not, I say, why can't I? I'm very proud of my Ilokano heritage so I make up stories sometimes comparing the language I teach with the Ilokano language. Kinwentoko na minsan yong dallot telling the class that the song mirrors not only the language but the culture of the speakers of the language and more - just like any language like Spanish, for example and pick a song like La Paloma. And the students say 'Ilokano pala kayo, Ma'am!' and I love it. So how can I use the dallot when I teach? I associate it with the spoken medium of the language I teach because I'm a language professor, you know, and because whenever I teach, I cannot disassociate the language from the culture of the speaker, so the culture of the Ilokano speaker, like any other speaker, will always be visualized somehow in the lauguage.</p> <p>[00:28:10.02] M: hmm hmm</p> <p>[00:28:10.02] SC: So like I said, because I am Ilokano,</p>		
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		<p>whenever I teach another language, I compare it with my language, sometimes through song. You can always identify something by comparing it with another, you get an idea of it more when its compared with another and you cannot escape the Ilokano from vocabulary from the song. This idea in me was strengthened that moment when I heard Dr. Agcaoili sing that dallot in the bus nagdaldallotda nga dua kadaydiay maysa pay a Kanakemmi.</p> <p>[00:28:44.16] M: (laughter) [00:28:44.16] SC: Ay, Ay duminidallot (laughter). Only the first parts lang naman. Not, not the whole thing, only the first parts but there, I associated it the lang, the language learning with uhm, basically its being spoken but more when it is spoken in song and that's where dallot came in.</p> <p>[00:29:06.22] M: Okay. It works. I, I, I do poetry with my students so.</p> <p>[00:29:08.20] SC: You do? [00:29:12.22] M: Yeah, I do. (laughter) [00:29:14.14] SC: Do, do, do you have a book also? [00:29:17.24] M: No, I don't have a book, ah, we do slam poetry. [00:29:20.28] SC: Oh, slam! you should put it together.</p>		
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		<p>[00:29:22.24] M: Yeah actually, I asked them if they want to.</p> <p>[00:29:27.22] SC: Do you have a book?</p> <p>[00:29:27.22] M: Oh no, no, I don't have a book. I ask my students if, my former students, they are now in college, if they wanted to come to the nakem conference, to come and perform (laughter) I asked them so.</p> <p>[00:29:38.05] SC: That would be nice, that would be nice uhm, and then put yours together also why not. Put yours together and make a book.</p> <p>[00:29:48.07] M: Hmm yeah. I'm I'm shy about my poetry, I have it in my books but I rarely perform it, uhm.</p> <p>[00:29:58.04] SC: Why not?</p> <p>[00:29:58.04] M: Maybe, maybe in the future (laughter)</p> <p>[00:30:00.00] SC: Yeah, I will, make sure that I'm, I am there to listen, okay.</p> <p>[00:30:05.08] M: (laughter) okay</p> <p>[00:30:09.03] SC: I wouldn't want to miss it</p> <p>[00:30:10.01] M: So, if you were to meet a new practitioner of dallot like I know that its gone and then a lot of people are not practicing it, if you were to meet, ah if you were to give advice to people that would like to become new</p>		
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		<p>practitioners of dallot, what would you tell them (laughter) [00:30:27.11] SC: Well (laugh) I would advice them, I would encourage them to get them into reality, I mean if ever it is coming. You're telling me that its being revived? [00:30:44.25] M: Yeah, if you were to revive it, what would you and you've witnessed performances [00:30:52.08] SC: (Inaudible Speech)encourage. Oh, I would encourage, I would encourage them to, of course maybe they can start with the, just performance yet no, and then maybe, the others, those of, who are uhm, who are really into marriage will pick it up again as a venue to, or, or, or as a, as a, as an aspect to handle for real purposes, you know . [00:31:17.25] M: Hmm hmm hmm [00:31:19.10] SC: Bring back bring back the old the, old fun, and the reality, and the old skills that we use to to have, diba, I would, I would encourage them [00:31:31.19] M: (Nod nod nod) Hmm okay I actually wanted a dallot at my wedding but my dad was like ...no (laughter) [00:31:31.19] SC: Why not? There's this dallot dance eh, may dance yan eh.</p>		
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		<p>[00:31:44.24] M: Yeah the arikenken, the arikenken.</p> <p>[00:31:47.08] SC: Ooh the arikenken</p> <p>[00:31:49.12] M: (laughter)</p> <p>[00:31:52.23] SC: You didn't get it you wanted it</p> <p>[00:31:57.01] M: Yeah actually I wanted my dad to do it, but he was like whatever (laughter) well because he was the only one really knows how to do it ah, since my grandfather was also a performer</p> <p>[00:32:10.10] SC: You know even the elder, my elders were very much into things like this, na ano sila</p> <p>[00:32:17.28] M: Yeah</p> <p>[00:32:17.28] SC: Dagitay lalakay ken babaket, isuda kaslang they were the ubbing, they were the young ones so to speak</p> <p>[00:32:25.11] M: Hmm hmm hmm</p> <p>[00:32:26.23] SC: They never grew old this elders that I had, they were always young at heart</p> <p>[00:32:30.06] M: Yeah (laughter) yeah, I noticed that about my dad and the way he, cause he's very much like that too. Like very joking and so much energy. Yeah.</p> <p>[00:32:45.02] SC: So true and uh, ganyan sila, you know.</p>		
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		<p>[00:32:49.05] M: Yeah, Its its hard to see that now, I hardly see that these days.</p> <p>[00:32:56.25] SC: They're like that. Times change you know.</p> <p>[00:32:59.14] M: Yeah, times.</p> <p>[00:32:59.14] SC: Kaya, I said. If only some of those can be uhm, revived it would to be so nice to have those old times come back. Those times are now so different these days.</p> <p>[00:33:12.17] M: Yeah. Well, hopefully over time, I mean</p> <p>[00:33:16.16] SC: Over time</p> <p>[00:33:17.28] M: Over time, I mean, the Hawaiians brought back a lot of their culture and</p> <p>[00:33:20.25] SC: Yeah but you know in Hawaii you are more Ilokano sometimes. You guys in Hawaii are more Ilokano than some of the Ilocanos, I know down here back here in the Philippines.</p> <p>[00:33:30.21] M: (laughter)</p> <p>[00:33:32.15] SC: They're the ones who are Americano, the Ilocanos here.</p> <p>[00:33:34.26] M: (laughter)</p> <p>[00:33:39.05] SC: "Brown Americans"! Ay naku, some people, ano ba yon?</p> <p>[00:33:41.19] M: It's, it's the enclave, the en, the cul, the common, the community enclaves that we have here, there's a lot of Ilocanos in one space so they, they, they miss</p>		
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		<p>the back home so they (laughter) [00:33:56.14] SC: You know what, one time, I don't know, I just say this in passing, I was in Hawaii, I was in Honolulu once and then I was riding a bus. Out of nowhere, there was a woman who said, (change voice) dayta sakam, ipasirokmo ta tugawmo adda maitakleb (laughter). Kunana, She was very very - yong pagkailokano nya!. (Laugh) Out of the quiet. I heard that Ilokano speak and very very Ilokano for that matter, and I said, Oh goodness, they are very Ilokano here in Hawaii (laughter) [00:34:30.13] M: Yeah [00:34:32.11] SC: Very unlike in the North, you know. [00:34:34.02] M: Yeah [00:34:37.03] SC: I come from the North, I'm from Laoag. (Redacted) [00:36:47.10] SC: Oh okay.</p>		
	<p>1. What advice would you give to new practitioners?</p> <p><i>Ania iti maibagayo kadagiti agsursuro</i></p>			

	<i>nga agdallot?</i>			
	<p>1. How can teachers use dallot in the classroom?</p> <p><i>Kasano nga aramaten dagiti mangisursuro iti dallot iti klase?</i></p>	<p>00:36:47.10] M: Like if you were to translate yeah. How would they use it in the classroom?</p> <p>[00:36:45.18] SC: How would they use.. for purposes of uhm maybe uhm supplement class uhm</p> <p>[00:37:02.28] M: aha</p> <p>[00:37:04.25] SC: Like uhm when we speak about societal aspects probably this might be one, be one identifying, identifying thing for, for our culture and ahm, sometimes in classrooms, uhm, there would be some class programs right? When you, when you talk about the uhm in the lower years, like in high school</p> <p>[00:37:32.19] M: hmm hmm</p> <p>[00:37:32.19] SC: they could be used as uhm they could be used as performing arts , they could be taught how to watch or even perform it and then, there's always a connection somewhere, connection to language, a connection to culture, a connection to ethics, a connection to family life, there are many ways by which we could</p>	<p>Society Aspects Connection to language and culture</p>	

	<p>1. What recommendations would you give to teachers who would like to use dallot in their teaching practice?</p> <p>Ania iti mabalin nga ibagayo kadagiti mangisursuro nga kayatda nga usaren iti dallot no mangisuroda ?</p>	<p>[00:38:00.14] M: Okay uhm, what recommendations would you give to teacher who would like to use dallot in there teaching practice? Having with this dallot in their teaching practice, I mean with this dallot and tried it in classroom?</p> <p>[00:38:17.17] SC: May I have it again? Again, again, please.</p> <p>[00:38:16.15] M: Oh kay, kay. Ahm. What recommendations would you give to teachers who would like to use dallot in their teaching practice.</p> <p>[00:38:26.15] SC: Use dallot in class?</p> <p>[00:38:28.26] M: Yeah. In teaching, in teaching. I will say it again.</p> <p>[00:38:45.14] SC: No Your, your. your, half of your face is hidden by the screen.</p> <p>[00:38:45.14] M: Oh okay. Oh okay sorry. Okay. So</p> <p>[00:38:48.22] SC: To be used by, to be used by teachers in what?</p> <p>[00:38:51.25] M: There teaching practice.</p> <p>[00:38:54.01] SC: Ah, teaching practice?</p> <p>[00:38:56.08] M: Yeah</p> <p>[00:38:59.11] SC: The use of, How to use dallot teaching practice</p> <p>[00:39:06.01] M: Yeah.</p> <p>[00:39:01.09] SC: Teaching practice.</p> <p>[00:39:05.13] M: A huh.</p>	<p>Connecting to language and literature Writing? Thinking Processes</p>	
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		<p>[00:39:06.01] SC: Well i think it would still boil down to uhm the association with those aspects to which you could connect it unlike the teaching of language.</p> <p>[00:39:18.14] M: Hmm hmm hmm</p> <p>[00:39:18.14] SC: The teaching of relationships, the teaching of family, the teaching of societal, societal, what are the societal characteristics that are associated with family life with the uhm, you know, maybe those, there could be others, it would also be ways of uhm encouraging the students to write.</p> <p>[00:39:53.18] M: Mmm</p> <p>[00:39:53.18] SC: You know the write uhm, think, what they think about the family, their families as associated with the dallot aspect, ah would they, would they, would they do that, would they accept that in their own family activities or would they just think of it as an old tradition that's nothing, that has nothing to do with real life and uhm make them think ideas.</p> <p>[00:40:29.11] M: mmm mm</p> <p>[00:40:29.11] SC: Ask them what are you thoughts about this- are you for it, are you against it. Why? You know. Ahm very nice, very nice nice uhm, thought triggering,</p>		
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		<p>(laughter) trigger the thinking so what might be.</p> <p>[00:40:41.05] M: So like critical thinking, like analysis of dallot.</p> <p>[00:40:45.06] SC: Analysis</p> <p>[00:40:46.06] M: Ah okay</p> <p>[00:40:48.05] SC: There are societal. Ayun, societal analysis, something that would be related to them themselves even so, ano, when it is something that would be associated with that that could happen to them over or so, what did they know.</p> <p>[00:41:00.13] M: Hmmm hmm</p> <p>[00:41:03.05] SC: There would be a stronger response probably to whatever thoughts they have</p> <p>[00:41:08.13] M: Hmm like it, would be interesting to see then compare compare life now and then and see</p> <p>[00:41:16.18] SC: Compare it</p> <p>[00:41:17.16] M: And see how that works out</p> <p>[00:41:19.00] SC: Maybe yeah, right, the past and the present and maybe for the future where they can, they can throw it to the future and find oh will this work over there or maybe not. I don't know maybe not.</p> <p>(laugh)</p> <p>[00:41:35.16] M: (laughter)</p> <p>[00:41:35.16] SC: Just think about it, you know.</p>		
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	<p>1. How can dallot be used to support Ilokano students' identities? To learning? and commitment to the community?</p> <p>Kasano nga mausar iti dallot para kadagiti estudyante tapno maamuanda iti kinasiasino? iti pinagadalda? ken iti panagkakadua?</p>	<p>[00:41:40.00] M: Okay. So one more question. Ahm, how can dallot be used to support Ilokano student identities, their learning, how can dallot be used to support Ilokano student identities, their learning, and their commitment to the community? So—</p> <p>[00:42:06.26] SC: It would go back to personal identity.</p> <p>[00:42:14.14] M: Hmm</p> <p>[00:42:16.06] SC: Uhm. When you think of yourself, you,- your thoughts always move out from yourself, you know, because you, the thing that arrests your, your thoughts are what you see outside your environment .</p> <p>[00:42:31.11] M: Hm hmm yes.</p> <p>[00:42:31.11] SC: Sometimes, its nice to put it back to you, put all of those items, those thoughts, those, ahm, uhm, back to you and then find out how, such a thing like you call dallot. Knowing what dallot is, you know,</p> <p>[00:42:52.18] M: Hmm hmm hmm</p> <p>[00:42:52.18] SC: How might it be connected to whatever part of you, your physicality your mentality, your spirituality, and then, they can go into the other aspects of being alive, (laughter) like, uhm, your feelings, diba no?, I</p>	<p>Negotiation Cultural Identity Community Community Community Community Identity Identity</p>	
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		<p>don't know, if this make sense to you but</p> <p>[00:43:16.15] M: No. It makes sense. (laughter) It makes sense.</p> <p>[00:43:20.16] SC: You know. When your talking about dallot, dallot is a lot of things eh. You know, its relationships, its song, its language, its, uhm, interaction, it could be controversy, its not always uh, its not always, ano, because maybe even if the guy likes the girl, the girl doesn't or if it is the family who doesn't like the girl, you cannot do anything, you know, the old Filipino custom, ah, you have to marry what your fa, whom, whom your father likes for you.</p> <p>(laughter)</p> <p>[00:43:34.03] M: Hmm (laughter) that is very, true that is very true. (laughter)</p> <p>[00:43:55.21] SC: You know and then, dallot ,ahm everything, this, this thing dallot encapsulates, a lot of societal realities you know, so that uhm, if you think of it in association with your identity there are lot of things to talk about</p> <p>[00:44:13.24] M: Hmm hmm hmm</p> <p>[00:44:14.28] SC: Those, those, those various things.</p> <p>[00:44:19.06] M: How about in learning? You , I mean, you've</p>		
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		<p>mentioned it in learning so I am going to go to community. How, how would ah, a student, how would it support students and their connection to their community?</p> <p>[00:44:31.09] SC: Community</p> <p>[00:44:32.07] M: Yeah</p> <p>[00:44:32.07] SC: Ah, Very much, it would be very much, ahm associated with their community as well because here, ah its not only its not only the, it's not only the lalakian and the babaian.</p> <p>[00:44:46.05] M: Hmm</p> <p>[00:44:46.17] SC: It's ah, open to whoever wants to uh, witness</p> <p>[00:44:52.02] M: Hmmm</p> <p>[00:44:52.02] SC: Its not only the other relatives but ahm, if they want if they want to invite, you know some, sometimes, even if you are not invited, you know in that in the north uray no dika maivitaran, no adda, padaya mapanka latta (laughter)</p> <p>[00:45:09.23] M: (laughter)</p> <p>[00:45:09.23] M: (laughter)</p> <p>[00:45:10.11] SC: You will be surprised. How its not only that they go makipangan agiyawida pay. (laughter)</p> <p>[00:45:15.16] M: (laughter).</p> <p>[00:45:20.09] SC: So uhm, community very strong, is a very strong aspect of dallot so that when it is associated, when you associate it or when you</p>		
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		<p>take it, when you take it and put it into the concerns of the individual in terms of uhm, his awareness of community. Malakas yan. He will, he will have an association with community so uh, if this is done this way it, it, it, shows reflection of also of the closeness or the interactions of community. Kasi, it starts with the, the nucleus of family in the, in terms of the family right.</p> <p>[00:46:00.03] M: Yeah</p> <p>[00:46:00.29] SC: Lalakian and this babaian there's starting a family, there the nucleus thing then it branches out to the different aspects, we call community we, which we put together community. I think that's how it would</p> <p>[00:46:15.13] M: Okay</p> <p>[00:46:16.17] SC: Makes sense?</p> <p>[00:46:16.17] M: Yes, makes sense. (laughter)</p> <p>[00:46:20.27] SC: You know, I'm always, I like to talk, I like to talk, but you have, you have to, to you know, ano arisitem daydiay mayat, you just have to identify those that are sensible (laughter)</p> <p>[00:46:33.17] M: (laughter)</p> <p>Ahm is there anything else you would like to share? Ah.</p> <p>[00:46:41.16] SC: You know, my, my impressions, my own</p>		
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		<p>impressions of this dallot thing is ah, its very nice that you picked it up, as a a germ of study for you. Ah, this is your doctoral thing, right?</p> <p>[00:46:55.17] M: Hmm. Yeah it is.</p> <p>[00:46:57.07] SC: Good luck. All the luck good. Good luck. Naimbag a gasat!</p> <p>[00:46:59.19] M: Thank you. (laughter)</p> <p>[00:47:01.25] SC: My own personal impression of the thing is uhm, very very high, you know, it's a simple thing, it's not even made, it's not even - its spontaneous altho it is got to have some kind of preparation but in the performance, spontaneous na yan and uhm, that's why I, I think it mirrors the intellectual prowess of the Ilokano.</p> <p>[00:47:32.19] M: hmm</p> <p>[00:47:32.19] SC: In terms of, you know, intelligence not only in reading, in writing and you know, the book thing. There is more impressiveness in spontaneity.</p> <p>[00:47:45.21] M: Hmmmmm yeah</p> <p>[00:47:49.23] SC: You would think there be more. So yeah, those are my personal things, it's an encapsulation of a lot. It's a simple thing but it branches out to so many items to identify it with - so many</p>		
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		<p>things you cannot disassociate it with. A small thing which is actually a big one, its aura its encompassing.</p> <p>[00:48:16.13] M: So a microcosm of the bigger picture. So dallot is like a microcosm the larger iIokano society. Hmm okay. (laughter) I got it</p> <p>[00:48:29.16] SC: Thank You</p> <p>[00:48:30.14] M: Thank you very much. Ah agyamanak unay ta, ta you joined me in this interview. I learned a lot actually.</p> <p>[00:48:38.13] SC: Aglalo kuma no nagIlokano ta from beginning to end. Ilokano, latta pinagsaota ken narigatmet aya.</p> <p>[00:48:45.19] M: (laughter)</p> <p>[00:48:51.22] SC: Ngem no Ilokano laeng no ilokano amin dayta nagmayat, mayat. Are you going to write your paper in English.</p> <p>[00:48:57.05] M: Yes but I have portions of it in Ilokano. I have, I have portions of the dissertation in ilokano. It's, I think. it's the first time someone in my university has done something like that (laughter) So it's a little bit of what I've, I'm, I'm a slam poetry artist, I guess you could say, I put a lot of my slam poetry in Ilokano. I translated in Ilokano and then, I put it, it's a creative dissertation. I guess you could say that. (laughter)</p> <p>[00:49:41.04] SC: That's the Ilokano in you, that's the Ilokano in you coming out.</p> <p>[00:49:41.27] M: Yeah (laughter)</p>		
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		<p>[00:49:48.13] SC: Welcome, welcome to the club (laughter)</p> <p>[00:49:49.09] M: (laughter)</p> <p>[00:49:51.27] SC: But I wish you all the luck, I wish you all the best.</p> <p>[00:49:54.20] M: Thank you very much.</p> <p>[00:49:56.10] SC: This will be a great thing. Congratulations.</p> <p>[00:49:58.21] M: Thank you so much for helping me with this interview. I really</p> <p>[00:50:01.15] SC: I hope, I hope I did help a bit (laughter)</p> <p>[00:50:05.14] M: Yeah you did. I was able to hear and like write notes down that, where I points that I think are very much will, will capture what I am trying to write, so thank you very much Dr. Chan. You have a good rest of the day.</p> <p>[00:50:26.11] SC: You too. You too.</p> <p>[00:50:26.11] M: Bye. Bye.</p> <p>[00:50:27.26] SC: So good luck and thank you for having me as well.</p> <p>[00:50:31.05] M: Okay</p> <p>[00:50:32.21] SC: I'm so privilege actually.</p> <p>[00:50:35.20] M: Bye. Bye.</p> <p>[00:50:35.20] SC: Bye (laughter)</p> <p>[00:50:38.07] M: Bye (laughter)</p> <p>[00:50:38.07] SC: Bye I'll call somebody. Ading nalpasakon.</p>		
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Interview 2: Gloria Tuzon

+	Interview Question	Transcript: Gloria Tuzon	Code	Main Ideas/Themes
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Learnin g	<p>What is your background and experience with dallot?</p> <p><i>Ania ti padasyo no dallot iti pagsarsaritaan?</i></p>	<p>[00:10:55.02] M: Manang agrugitayon.</p> <p>[00:11:00.24] M: Daytoy umuna ket: Ania ti padasyo no dallot iti pinagsarsaritan?</p> <p>[00:11:08.28] GT: Ay. (laughter) Ubbingak pay di iddi makangegak iti dallot. Actually, uhm ti ammok ket uggayam, uggayam ngamin ¼ ti ti darak ket Igorot, ading Michelle. Tinguian ti Abra ti lolangko, lolangko basta addat mayanak, buniag, agbirthday adda matay, adda daytay naikanta nga araramidenda uggayum kunami uggayam, oh oh, isunga uhm daydiay iti nakasursuruak nga aguggayam.</p> <p>[00:11:55.06] GT: Ngem idi mga 198- 1980's ah napan kami nagifield ti practice teachers idiy Ilocos Norte Agricultural College. Adda programa da atta cultural presentasyon idiyko nga nangeg nga dallot kunada daydiay ti naikalitik nga kasdiay ah (chicken crowing) nga about courtship nga talaga met daydiay temana daydiay dua nga agsinungbat, oh oh, isuna iti kunak, siguro</p>	<p>Childhood</p> <p>Listen</p> <p>Verbal Arts</p> <p>Events</p> <p>Practice</p> <p>Social</p> <p>Learn</p> <p>Verbal Arts</p> <p>Events</p> <p>Events</p> <p>Performance</p> <p>Practice</p> <p>Practice</p> <p>Tune</p> <p>Use In</p> <p>Teaching</p> <p>Childhood</p>	<p>Exposure as a child.</p> <p>Spent time with elders.</p> <p>Similar Verbal Artform</p> <p>Related to dallot because its similarity ot Uggayam</p>
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		<p>uggayam no no no.... idiay dagidiay igorot, dallot a ngata metten no ilokano kunakman. Isunga a napintas met it ayogna dia dallot isu ngano a tay makalagipak ikankantak met amin dagiti kayatko ay a tay usarek a panagisuro, oh oh, panagisuro kayatkunto nga isample kenka diay maysa nga sharing of of ah dagitay dagiti pagsasao iti ilokano nga magustoak a ikankantada. Damaso kasgiay nga ubbinakpay agugugayam, oh oh.</p>		
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	<p>How does a person become a dallot practitioner? <i>Kasano ti panagbalin yo nga mannallot/dallang?</i></p>	<p>[00:13:14.05] M: Ah...Kasano ti panagbalin yo nga mannallot wenno dallang? [00:13:22.25] GT: Ah. Actually adu adda daydiay (laughter) iti nakaayayat iti inubbingko dayta agkasta adda pay sarsuela kunatayo oh no mono mono.. no maysaka nga agsarsarsuela idi ubbingak ubbingak pay marememberko addu dagitay ummay nga peddlers nga ummay idiy lugarmi from ah Ilocos Sur. Taga-Abraak oh oh dagidiay Ilocos Sur ummayda aglalako idiy ayanmi ti goods ket no tapno ikandak iti sangasoput daydiay tinapay, pagkantaendak tay sarsuela kunami nga daydiay sample ko kumma ket <sings> no siak ti agayat ta dagita nga pintas mo <stop singing>— kasta a aksyon Kasdiay iti araramidek so ah napag (inaudible) kasto makisosocialize tattao hmm kasdiay [00:14:22.10] M: So idi ubbing kayo, manang ammoyo iti tunonan daydiay dalloten wenno ah</p>	<p>Childhood Practice Verbal Arts Verabl Arts Childhood Social Verbal Arts/Performance Practice Example Social Tune Example Verbal Arts Experience</p>	<p>“Coming into the art?” Connection to Verbal Arts Training does not seem like training (Observation first) Exposure and connection with Verbals Arts at a young age provided ground work for Dallot practitioner A quired the tune of dallot later in later experiences Speaks about songs where a call and response method is present. Panangisnungbat=call and response</p>
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		<p>[00:14:30.11] GT: Haan pay haan pay diak pay naammun iti tuno na iti dallot ngem daydiay daydiay idi laeng, kasdiay idi laeng manga early 90's nga na amuak dayta ta <sings> A ta dallot dumidinallang dumididallang at ta dallot dalli dallang</p> <p>Day diay laeng iti later on in life nga naammuak on daydiay kunak ngarud ay ti ammok uggayam uggayam iti ammok.</p> <p>Dagitay kanta nga pananagsinungbat.</p>		
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	<p>How do dallot practitioners learn the art and process of dallot?</p> <p><i>Kasano a nasursuro wenno naadalyo ti panadallot? Iti panagaramid ti dallot?</i></p>	<p>[00:15:02.17] M: uhm Iti maikatlo nga saludsodko, Manang. Kasano a nasursuro wenno naadalyo ...Ibagam daytoyen gayyam. Idi pay laeng...</p> <p>[00:15:14.24] GT: Mabalin, mabalinko nga nayunan. Isu nga nasusurok ta talaga nga sumorsurot ah haanak nga nakabarkada ti ubbing ah sumursurotak kadagiti lalakay ken babbaket idi ubbingak. Oh oh. Babbaket kumabaga kumbaga ti kadmakuak nga ti barkadak nga dimmakel ngamin ket babbaket ken lallakay ta naggian idi grade 6-ak ket nagianak kenni lolangko, lolangko nga saang asawa nga babbaket nga awan iti anakda. Isunga diay during my teen life isu daydiay ket no adda adda ummong nga papananda kasdiay masapul nga ada latta recitasyonda ket (Inaudible Speech) sak ti uggayyam ngarud agsisinumbatda nga kaslala kuma dagitay kablaao da laeng <sings> agyamankam dikadayo daydiay.kasdiay laeng sungbatan met (Inaudible Speech) diay.</p>	<p>Childhood Followed Elders Friends With Elders Followed Elders Grew up with Elders Lived with Elders Lived with Elders Social/Events Practice Verbal Arts Example Learn Practice/Exposure Usage (in the Home) Elders/Example Practice Verbal Arts Elders Verbal Arts</p>	<p>She spent an extensive amount of time with the elders. Uses the term Recitation rather than Oration. ** Need to look into the terms more.</p>
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		<p>[00:16:05.16] M: (Inaudible Speech) recitation, Manang, ikantada daydiay ibagada no kua.</p> <p>[00:16:12.01] GT: Wen, kasdiay oh oh.</p> <p>[00:16:15.29] M: Ni, ni lolam, ah, manang ah ag ag agkankanta agriricite met isuna idi kua?</p> <p>[00:16:25.06] GT: Ay wen, wen. Isuda ti, isuda ti mangtrantraining kaniak ti kasdiayen uggayam ta uray daydiay unneg ti balay mi no kua no ada ipalagipda isupay iti aramidendan.</p> <p><sings> Ay, ibagak kenka Gloria<stop singing> kakasdiay iti style day <sings>ta no di ka papati ti abasa awan ti masakbayam nga nakasagana <stop singing></p> <p>daydiay kakasdiay ti istil istyleda so they it was the practise</p> <p>[00:16:59.17] GT: Dagidiay nagigianak nga lulangko ken lulongko nga nala (Inaudible Speech)</p> <p>[00:17:03.13] M: Nala(Inaudible Speech) daydiay ibagada ngamin ket inkantada kenka. Daydiay imbaga da.</p>		
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		[00:17:09.04] GT: Wen [00:17:10.16] M: oh [00:17:10.16] GT: Kasdiay. Ikankantada latta.		
PREPARING	1. What preparations do you go through before the performance? <i>Ania iti aramideno sakbay agdallotkayo?</i>	[00:17:14.19] M: Okay, Manang, daytoy ket ah saludsod ti preparing. Ah ah, Ania ti aramideno sakbay agdallotkayo? Ana iti aramidem sakbay nga agdallotka no kua? [00:17:26.19] GT: Ay ket ta, panunoten adda met la tay recitasyon oh tay panunotem no ania ti kaya mo ummuna ket ania ti tema nga mabalin mo nga pangi focusam daydiay, diay dallot mo ket ah kangrunaan ket daydiay ah maituptup ka daydiay okasyon hmm hmmm. Ah, ti naudi nga nagdallotak ta napilitanak (laugh) naguggayam daytay kabagianmi ti Abra adda 50th anniversary idi uppat nga tawen lang twenty nineteen ag-golden anniversary digiti dagidiay kakabagiak dita Ilocos Sur. Addu ti, ti ipis nga immay sangailik ket ah agkantamet aminen uggayam met kada kua so diay kunak ay malagipko	Thought Process Mental Outlining Thematic Approach Improvisation Example Event Remembered Example Thought Process Improvisation	Used dallot to participate in Performance at an anniversary

		<p>ti agdallot kunak met ten isu nga (starts to sing) A ta dallot daldal(stop singing) kunak metten ah (laugh while talking) Ana it foc— ania metten so ah maayatan ka met panunutem laeng no ania ti kua and it comes (hand motion) no appay nga ta met nga agpayso mabirukam met ti unong nga balikas nga mai, maisilpo ti kayat mo nga irhyme kuma urnosem mm mmm (dog barking) [00:18:54.19] M: (Inaudible Speech) ti dallot (Inaudible Speech) [00:18:54.19] GT: Agruayka ta haan ko mangeg, Michelle, Ipigpigsamman? [00:18:59.23] M: Mangegdak Manang? [00:18:55.28] GT: Okay, okay, it's better now.</p>		

PRACTICE	<p>1. How do different settings and audiences influence the performance of dallot?</p> <p><i>Kasano ti pakaseknanyo dagiti nadumaduma nga kasasaad wenno dumdungeg iti panagdallot?</i></p>	<p>[00:19:38.06] M: Kasanot. How do different settings and audience, audiences influence the performance of dallot?</p> <p>[00:19:42.28] GT: Ah, oh oh, adda adda adda panakanaigan dagidiay dumdungeg, iti ah, kumbaga pintas diay performance mo agdallot no no dagidiay no ammom ah dagidiay dumdungeg kenka ket appreciative ah daytay maappreciate daydiay dallotmo, the more you are inspired kasdiay wen mainspirarka ngem no isunga no dadduma agpilika diay crowd met ah agpili diay crowd met no agdallotka wenno saan no kastay kunak nabayag a panawenen nga diak agkanta met ti greetings kada-ispeech ispeechesko nga idildiliverko, uh, kasdiay gupo ta wen dagidiay ay no adda ka iti ti barbarangay, ah saan mag— magustuanda no kua no adda ag— agiburay ka ti kakasdiay nga kultura. Ngem no a ditoy centro, aglalo no ti audience mo ket youth nga kuan nagra— kasla agkatkatawa laeng pero</p>	<p>Auditory/Social Inspiration/Motivation Confidence/Crowd Choose Audience Verbal Arts Share/Transmission of Culture Share/Transmission of Culture Youth Elders Elders Appreciate Youth Youth Unaware Youth Verbal Arts Sharing/Transmission of Culture Watch/Witness Transmission of Culture Cultural Vacuum/Lack of Cultural Strengthening Appreciat</p>	<p>*Mentions students who are in their 20's being interested in culture. Is it possible to find a way to get younger students to be interested in Ilokano culture?</p>
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		<p>kaniak kasla inaalak met nga misyonko no dadduma daytay mangitransfer kultura, isuna uray no <change in voice > hmm ania dayta <change in voice> kuna dagiti agtutubo a ket. (different tone of voice)</p> <p>Ay, ikastoy, ipilpilitko ket dikay mo amo dagitoy dagitoy ti kasirbian ti lalakay no kua kasla pangisuro kanta kukunak met ah (laugh)</p> <p>[00:21:27.07] M: Manang (pause) do you notice the difference between digitay ah nataengan ken digitay daytay ubbingpay ti pinag kastada ti dallot like how do perceive it?</p> <p>[00:21:42.08] GT: Wen. Actually, wen dagiti nataengan ket talaga nga appreciativeda da maka—— especially those nga who have heard a dagidiay kasdiay before ngem dagitoy ubbbing ittata haanda ammo.</p> <p>Adda met digitay curiousen actually isunga ngarud nga kunak nga I was asking your age kasi oh oh ngem ah at to-twenty-five uray dagiti ages twenty-five dagiti estudiantemi nga adda ti colegio ah makitak nga a</p>		
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		<p>they are kasla adda interest dan ti kultura. hmm hmm Isunga, wen, adda addan ti uhm ah dagidiay ipakpakammumi dagitay ipalpalagipmi dagitay bukanegan ken dallot, unggayam, kada sarsuela ah <change in voice> sigue, man, ma'am, kayak mi man a buyaen kasdiay ti kua tatta, Siguro in between dagiti kua kunkunnak dagiti generation (Inaudible Speech) dagiti ubbing tatta ta adda vacuum idta ta awan awan siguro ti napasasamak nga strengthening ti kultura. Haanda unnay nga maappreciate ti culture idiay kas daydiay ti panagkunak ti feeling, hmm hmm.</p>		
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	<p>1. Explain to me what you believe are the essential components of a dallot performance?</p> <p><i>Ipalawagyo man iti ania dagiti kangrunaan a parte/passet iti panagdallot?</i></p>	<p>[00:23:01.12] M: That's interesting. Ah, Ipalawagyo man iti mania dagiti kangrunaan nga parte, passet ti panagdallot?</p> <p>[00:23:13.20] GT: Ah, oh oh, haanko nga ammo daydiay daydiay official kasi haan nga, kumbaga, haanak nga literary expert. <laughter> Awan ti nabasbasak ti dallot. I have not read any literature about dallot. Wen. Ngem ti ana pagawawatak no kasdiay ah ti dengdengeg ti nangnagegko dallot it usually starts daydiay kablaao, ah panagyaman, aniat no apay no apay nga addada, kasdiay, mangipakammo sadya. Maikadua andanto met historyna ah no no daddu— mangrugidamet ti ikanda depende no kasla kuma kasar ah dagidiay nalalakian ah istoriaendan iti panagdakkel diay anakda a baro kenno kasano ti adda nga kallag kasla pinaka-amammoda. Hmm. And then maikatlo, ituno malpas daydiayen ibaga danto diay patnunotda ken ah panangguyugoyda no kasanoti at— ken dagiti</p>	<p>Not Literary Expert Based on observations Practice Dallot Parts Kablaao Panagyaman Pakakasaritaan Patnunot Pamagbaga Based on observations History Advice Advice Advice/Thoughts Sharing/Transmission of Culture Tune Word Play/Humour/Wit Transmission of Culture Identity Word Play/Humour/Wit Personal History Humour/Wit Word Play/Humour/Wit Humour/Wit Boasting/Confidence</p>	<p>Mentions that she is not a literary expert and speaks from knowledge that she gained through practice Note: Kablaao-Greeting Panagyaman-Thanking Historia-Pakakasaritaan PatnunotPamagbaga **Building Identity but also to add flow **Literary Value *Maibato. Throw. Choosing the right words Light Hearted/Not Serious</p>
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		<p>naawagas balikas nga mangguyugoy tapno ti kasta ket ah magunoddanda daydiay ah a maibaga (Inaudible Speech)baga dial kasdiay recitation kasdiay ah ti ammok oh oh and based on what I heard nga daldallot [00:24:45.13] M: Uhm So daytoy okay so imbagam manang nga agyamanda and then ibagada ti kaslala iti historiada and then daytay kaslala sa daydiay sady— sady— advice [00:24:56.13] GT: Wen [00:24:56.13] M: advice iti ibagada (hand motion) [00:24:59.09] GT: Wen adda pay wen kas— no no wen daytay no tay kasaren no agdadallotda ti kasar kaaduan nga parte na daiy mauudito ket dagitay pammagbaga, wen pammagbaga panpanunot tapno ti kasta ket ta ma--- dagitay teachings nga kayatda nga i itransfer kadagigiay oh oh agasawa [00:25:21.03] M: Manang ibagibagada nga historia daytay personal nga history da no kua? Day diay</p>	<p>Humour/Wit Audience Participation Word Play/Humour/ Wit Audience Attention Performer Approach Audience Participation</p>	
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		<p>[00:25:24.25] GT: Wen ah! dagitay oh oh no dadduma pay medyo kunkunak kasla naliday dayiay melodyna diay kanta ngem no denggem adapay dagiti balbalikasda nga dagitay lalaling nga agdadallot adda pay ti balbalikasda nga nakatkatawa, oh oh, siguro. Dayday pana, wen dagitay met ah, kumbaga, haan a actually, haan laeng nga to build up diay kinatao kuma diay tao, adda ikabil dammet dagitay flows na a no kua nga pang panglaglangan, kumbaga, diay wen addamet dagitay</p> <p>[00:26:00.03] M: Manang (Inaudible Speech)</p> <p>[00:26:00.03] GT: ah ah nalaing nalaing na mangan ta ania dagitay wen dagitay pakankangegak, nalaing to nga manugang ta sala aglinget no mangan wen (laugher) kukuna da oh oh adda pagkakatawa na met hm hm</p> <p>[00:26:22.12] M: So okay kaslala kantiaw like kasala agkantiakantiawda no kua? Kasdiay</p> <p>[00:26:28.27] GT: Wen~adda met pakantiawda hmm hmm</p>		
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		<p>[00:26:33.16] M: Okay [00:26:33.16] GT: Adda met pa katiawda lalo no dagitay dumadumanon kuna tay padanon kunami uh...adda met aglilinastogda kaslanto met daydiay nababaiyan ah ket adu met ti palastogda no kua katiawanda kayatmom ah wen ay kayatmonto nga aramidden ay pagserbian kunkunada a sing agin aramidem to amin (Inaudible Speech) dan dagidiay kakasdiay adduti kuada ti pangpakpakatawada ilaokdamet kagidiay kua da da dallot da</p> <p>[00:27:13.00] M: Dayta pinag katiawda, Manang is that related to the audience like is it a way for the audience to start to listen?</p> <p>[00:27:21.16] GT: Ay wen. A siguro kasdiay kasla pang kua da met laeng no adda participation audience da (laughing) wen oh oh. Aah ken a at ti pakukuak idi amok ket idi di ammok ti makasdiay ket haan sa met uso kunkunam ngem ket dagidiay nalaing a agdallot ket ammoda nga maibato kasdiay oh oh dat</p>		
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		<p>daydiay ngarud ti purposeda siguro tapno, tapno nakafocus latta diay attention kadakuadamet ta no agpayso met seriouso la unnay iti iti ikikismo awan ti dumngeg kenka, seriouso samantalang no baetem ti makapatatwa daydiay interestda met ket (change voice) mania daydiay kana met no dumngeg ka (change voice) ania kano daydiay (laughter)</p> <p>[00:28:10.03] M: Ana iti imbagada? Kasdiay.</p> <p>[00:28:12.01] GT: hmmm Wen Kasdiay.</p>		
	<p>1. Can you describe to me your practice of dallot?</p> <p><i>Isaritayo man ti panagdallotyo?</i></p>			<p>** See other questions for answers.</p>

	<p>1. Can you share a video of performing dallot? If you do not have one available may I take a video of you performing dallot?</p> <p><i>Adda video nga agdaldallotkayo? No awan, mabalin nga agvideo kami iti panagdallotyoy?</i></p>	<p>[00:28:16.16] M: Okay, okay, that was interesting. Ah ah Isaritayoman ti panag oh ibaga yo daytan insaritayo iti pinagdallot already so that was my next question. Number four. Adda vidyo nga agdaldallotkayo? No awan, mabalin nga agvideo kami iti panagdallotyoy?</p> <p>[00:28:36.23] GT: Oh (laughter) Awan ti vidyo nga agdaldallotak a adda ah didiay ti kua siguro dagidiay files ti files ti—e—events dagitay events nga kua ngen i do not keep awan ti vidyo nga agdaldallot awan pay ti vidyok a agsarsarsuela</p> <p>[00:29:00.06] M: Ket do you mind ag agdallot, mabalin kayo nga ag ag ag agdallot tay sample kaslala sample laeng ti dallot</p> <p>[00:29:08.19] GT: Ay, kaslala sample laeng ti dallot, tapno kasano panagdallotko.</p> <p>[00:29:14.19] M: Wen.. (smile)</p> <p>[00:29:12.24] GT: Padasek man ti agdallot ngarud no ammok , pay laeng , nabayag met nga haan ko nga araramidenen ti dallot ngaminen</p>	<p>Dallot Performance Thankful Participate Share Transmission of Culture New Generation Ilokano Culture Shame of the Young of their culture Richness of Culture Past Dallot Choosing the right words Knowledge of weaving words</p>	<p>*Not video of her performances.</p>
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		<p>[00:29:25.09] M: (smiling) [00:29:26.19] GT: <Laughing> Oh (Inaudible Speech) daytoy, Talaga ah ni Sir, ni Sir kuma iti agdallot ipaspasuboknak. <laughter> Nangegnak ngamin nagdallot kayatko (Inaudible Speech) ala padasek mannen ti agdallot aya. Ah, ahh nakarecord ka ngia addanto ti video nga agdallot <laughter> <takes a deep breath> hhmmmm anian ti dallotko oh oh <starts singing> A ta daldallot dallidallan,g A ta daldallot duminidallang, ummuna unnay nak agyamanak kenka, Ading Michelle iti pinakayraman, daytoy sukisokmo nga naisangsangayan mangisubli ti dallot ah ti kultura tayon maawawan. A ta daldallot duminidallang. A ta daldallot dallidallang, Kayatko man nga ibalikas linaon pusok a ragragsak, ta adda lagiiti kas kenka iti baro a generasyon a kuna, Nga maibiag iti Ilokano a kultura, Ta</p>		
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		<p>daldallot duminidallang, A ta daldallot dumidallang, A ta daldallot dallidallang, Ta no saanak agkamali addun dagiti maibain ti puli, Saana kas kenka adi sitatangsit a manangtagtagibi, tapno laeng kinabaknang ken sudi, mataginayon it Ilokano a puli, A ta daldallot duminidallang, A ta daldallot damarallilang <end singing> <laughter> Kasgiay lattan ah hmmm daldallot (Inaudible Speech) [00:32:01.24] M: oh ai [00:32:04.24] GT: Kasgiay ti daldallot mi. Napinpintas daydiay kua, napinpintas dagidiay ummununa ta ah, maanosanda nga ipolipoligos diay (starts singing> A ta dallot dallilang a yo <end singing> ngem ah, kaniakon ket ishortcut kon ta kaykayatko nga adda adu ti impormasyon nga (Inaudible Speech) isko hmm hmm [00:32:29.03] M: Okay manang daytoy sumurono nga saludsod ket [00:32:34.18] GT: Adda nakapasa met laeng nga ta</p>		
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		<p>daydiay dallot ko (laughter) [00:32:39.18] M: Napintas daydiay a dallotmo, Manang (excited) Nakapinpintas I'm so ah...I'm so lucky to have witness this its [00:32:49.16] GT: (Laughter) [00:32:50.23] M: I'm so inspired. It's so inspiring. [00:32:56.18] GT: Dallot, dallot.</p>		
	<p>1. <i>Take me through your performance. Can you tell me what you are thinking, feeling, and doing?</i></p> <p><i>Isaritayo man it kapanunutan, marikriknayo no aramidenyo iti dallot?</i></p>	<p>[00:32:54.22] M: Ah okay. Daytoy sumaruno, manang, kunana, kay, kay, ah, Take me through your performance. Ah, Can you tell me what you, what you were thinking, feeling, and doing? So da— daytay im, tay, nagdallot kay itattay, eh, ibagamman ti kapanunutam, ah, marikriknam, ah marikriknayo, no, no, aramidenyo ti dallot? Like, Ana ti feelingyo no kua?</p> <p>[00:33:20.21] GT: Ah naragsakak, oh oh, mapadpatengasakak(?), ahm, mapanpanunot ko ag, agdaydayawak kenka daydiay respectok adda kenka maappreciate ka</p>	<p>Metacognitive Reaction Happy Thankful and Respectful that someone is giving value to the culture. Happy/Proud to be Ilokano Hope that this will result in the continuance of culture.</p>	<p>Strong connection to the words she uses. ** It's not just performing but a deeper connection to the words used in the performance. Metacognition of her thoughts and emotions in her dallot. ** As a listening I teared up listening of her short dallot. The words resonated with me</p>

		<p>unnay ngamin, ah, you are giving value to this culture kasdiay, ah I value you I respect you daydiay, and then narahsakanak unnay, I am very proud that I am an Ilokano kasdiayman, ti marikriknak ken ah wen pan, ti panagkunak, ahm, daydiay araramidek ket I, I have, I to maiexpress, maiexpressko daydiay appreciation ko tapno ti kasta ket barbareng ah addunto ti maaw—, maguyyugoyyo nga maitultuloy dagitoy a kultura ta tayo ti Ilokano.</p> <p>[00:34:06.17] M: Hopefully iti generationko, Manang ken dagiti sumaruno addanto ah</p> <p>[00:34:14.28] GT: Agdadallotda.</p> <p>[00:34:14.28] M: Addanto agdaldallot wenno</p> <p>[00:34:18.10] GT: (laughter)</p> <p>[00:34:18.10] M: dallot (laughter)</p>		

<p>TEACHING</p>	<p>1. If the younger generation were to learn dallot, what would you recommend for them?</p> <p><i>No sursurwen dagiti ubbing iti dallot, ania iti italgedmo kadakuada?</i></p>	<p>[00:34:21.12] M: Ah teaching dallot, Manang, ah, ah, no sursurwen dagiti ubbing ti dallot ania ti italgedmo mo, mo kadakuada?</p> <p>[00:34:32.15] GT: Uhm nm. Ta ti kunnak ket saan marigatan dagiti ubbing ag, ga, dallot number one lalaling daytay, ammun daytay spoken poetry, naglaingda no kua, oh, oh, so instead of just speaking their poetry, ah ikamlada ti melodyna, so iti panangisuro lang kadakuada ket ah isurot mo melody or ikkamda ti free, ti freestyle nga of melody basta just meeting the requirements ti dallot, oh, oh, encourage them, daydiay ti kunnak. Number one, they should they should have someone to listen to, isuna nga dapat no kayat tayo nga surwan dagiti, dagiti ububbing, dapat makitada tayo, nga agagdallotta yo met ah tapno ti kasta ket ahm, masursurwanda. Hmm daydiay ti, ti ammok. Yan.</p> <p>[00:35:29.15] M: Yeah</p> <p>[00:35:31.17] GT: The best methodology to teach dallot ti anakunak is to live the dallot itself, tapno</p>	<p>ModernConnect</p> <p>Not difficult For the Youth Similar to Sam Poetry</p> <p>Spoken Poetry with Melody Freestyle Dallot General Structure Adults be the Exemplars</p> <p>ModernConnect</p> <p>Adults be the Exemplars</p> <p>Adults be the Exemplars Dallot as Methodology Dallot as form of speaking Connect student with interest</p>	<p>Compares it to Spoken Word/ Slam Poetry</p> <p>Suggests: Connecting Dallot to more modern forms of Poetry but with the introduction of the melody</p> <p>If “we” do it then the students can also do the dallot.</p> <p>** Exemplars Manang Gloria mentions the ease of the young to connect with music.</p>
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		<p>iti kasta ket makitada kenka wen ibag—, ibiag mo ah daydiay dallot ken na napintas unnay no dagidiay, dagidiay essence ti idaldallotmo ket makitada met idiy, diay kinataom, kasdiay laeng ngamin ti kan—, it principal ko nga kaslaeng maestra ken ti maibagak dagiti ubbing apre, ah naganan wen ah ayatenda ti kultura .</p> <p>Nangnangruna dagitoy dallot ta napaneknekan dagitoyen nga effective nga pangisuro wen actually, no surwan tayo diay dallot ken ti pangisarsarita, ahm, naglaka ngamin nga, nga kumbaga, i, ikabil diay isip diay panunot tayo no, no naikanta diba? Dagita agtutubo tatta na nalaklakada maigrasping, no naikanta from the songs that they are listening, nalaingda nga aggrasp, ngem no ibagbagam laeng, Ah ulitem, ulitem nga ipalaglagip kadakuada daydiay lessons nga kayamo nga ipalagip kakuada kasla narigrigat Hm hm. Nasaokun.</p> <p><laughter></p>		
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		<p>[00:36:52.28] M: It's okay, Manang, keep going. Keep going. Uhm, Appay nga—, Appa nga ti kapanunutan yo, iti panagdallot ket adda kai, oh okay, let me say this one more time, Wha. What. I am going to say it in English ngamin media marigatanak, Manang ahm</p> <p>[00:37:18.00] GT: Ok, Ok.</p> <p>[00:37:19.23] M: okay I'm gonna say it Apay nga iti kapanunutan ti panagdallot ket adda kaibasag ugh. I'll just say it in English. Ah (laugh)</p> <p>[00:37:38.10] GT: Yes, Oh, Oh.</p>		
	<p>1. Why do you feel the practice of dallot is significant in cultural identity?</p> <p><i>Apay nga ti kapanutnonyo ti panagdallot ket ada kaibagasann</i></p>	<p>[00:37:38.10] M: Why do you feel dallot is significant in for, in cultural identity? Why do you feel the practice of dallot is significant in cultural identity?</p> <p>[00:37:49.01] GT: Yeah, adda ah pate, wen iti kina kinailukano tayo wen kas kunnak ittatay, uhm, datdatay laeng iti agdaldallot, isu ti dallot adda ammom lattan nga Ilokano dayta, oh oh, ket no, uggayam, no kunami,</p>	<p>Unique to culture Part of Ilokano Identity Sustaining and production of culture Sharing/Transmission of Culture</p>	

	<p><i>a iti kinailukano?</i></p>	<p>ket ay ammom daytan nga Tinguian wenno kua. Hmm, so adda iti kaipapanna iti ah, kinat, kultura tayo. Kasi daydiay kinunatayo ngaruden. (cough) It helps diay identity tayo para day kinailokano tayo. Hmmm.</p>		
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	<p>1. If you were to teach dallot, how would you go about teaching dallot?</p> <p><i>No isuroyo iti panagdallot, kasanoyo nga isuro?</i></p>	<p>[00:38:40.24] M: Ah——, No isuroyo iti panagdallot kasano yo nga isuro, like no if you were to teach it? How would you teach it? (smile)</p> <p>[00:38:51.12] GT: Practical lattan, Practice, oh oh, haan awan ah, no siak ti agisuro ti dallot, uh oh, daytay, uh, ag consider ko diay prior learning na diay ubbingen, no ummuna agrecite ti kasla kunak tattay, no, no nalaing nga ag uh spoken poetry ummaykan ta agdallotta. Kasano ikantam dayta daniw. Ngem nalaka. Practical approach ti kayakko nga panangisuuro daydiay kunnak tattay awan ti backgroundko ti formal nga literary study on the dallot. So siak ti agisuro ti dallot, ah ket, Oh, kayatmo ti agsursuro ti dallot?, oh, kas ti padasenta ti agdallot, ah, agaramidak ti versesko, sungbatam, you sing your daniw, nga ususarem spoken poetry, okay, no addanto, kasparagigan, adda daydiay interesado met agsursuro ti dallot ta awan nga pulos ti nakitampay ti skill na ti</p>	<p>Practical Background knowledge Use similar artforms (Verbal Arts) Practical Learn by doing Attempt, Try, Practice Meet students at their level +Organization +Writing +Practice Attempt, Try, Practice Observe, attempt, individual learning I do, we do, you do Observe, attempt, individual learning Praticum. Pratical approach</p>	<p>Start with what the students know and go from there**</p>
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		<p>poetry, wen siguro, surwam lang nga magorganize, start with the organizing, siguro ta, ti verses na metten, hmm hmm, ikkam time na nga surat ti mangarrange, ti piezna den sakayto agdallot nga dua wen pammatiak nga ti dallot ket ti masursuro ti practice lang, practical approach of learning. [00:40:16.21] M: Kaslala tay ah, i, ahm, aramidem like, ai, ah, aramidem arramidek arramiden daytay ubbing wenno daytay agsursuro kasdiay manang? Daytay i do it and then the , the child will— [00:40:37.05] GT: Wen, wen, kasdiay masapul nga sam, sam, sampleak at ta surutenak sa kamito, dua kami, oh diba? This is the sam— kastoy dallot toy ko nga dallot sikamangmet practice, o, o, gannon na lang and then no ammunan, maappreciate nanto, kasla kaniak ngarud, diak—, oh, that's how I learn eh, ah girl's scout way kunnakman, nga nangeg ko lang, ah, internalizeko, di napintas gayyam, oh dito—, diak ditoyak nga</p>		
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		agsikat kunak met. Ta agpayso ah, kakasdiay, no ag, no agdallotak idi ket magustuanak nga kuwan isunga no. Ay addatta, ni meastra agdallot kayo no na da metten <laughter> hmm Yeah. Ay.		
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	<p>1. What advice would you give to new practitioners?</p> <p><i>Ania iti maibagayo kadagiti agsursuro nga agdallot?</i></p>	<p>[00:41:33.02] M: Ah, Ania ti maibagayo kadagiti arsusuro nga agdallot? Like what would say to somebody who is learning how to [00:41:45.26] GT: Yeah, Just like you, go go go, oh, oh, dallot will make you feel closer to the, to the, uhm, Ilocano people, oh oh, the pe—, the people that we are very proud of masapul nga ipagda—, ipagpanakkel tayo it kailukano and be proud that you are an Ilokano. Ta no ammo na iti agdallot <laughter> [00:42:15.03] M: So, Manang, like daydiay tuno, daydiay the beginning part it dallot, daydiay ah, ibagbagada nga, Ai ta dallot dallidallang, ah, is it, can a person make the tune themselves or does it have to be same each time? [00:42:34.24] GT: Ah ti kunna ni Apo, ni Apo Aurelio di damdammok nga ishare ti kua ti dallotko. Ah dinamagko ngarud kasi haanko maperfect dagidiay word diba , the note ikam ti note na ngamin daydiay original nga, nga dallot, ay nag—, dagidiay</p>	<p>Attempt, Try, Practice Ilokano Identity Tune Modification Modification and change No access to original Dallot Adaptation Elders Variation modification (Revival with Minimal)</p>	<p>Need to show/embody being Ilokano She spoke to another Dallot practitioner who felt that modification and change is allowed She mentions here the dallot of the olden days are not familiar and there is no access **might be informed by Indonesian Story telling here</p>
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		<p>estressna nga ngumato (hand motions) dagidiay kasdiay na ket it doesn't matter madam kunanamet, isunga, ahm, mabalin siguro nga ideviate latta basta daydiay amena a ta daldallot du (hums tune) Ah, ah wen . [00:43:16.28] M: Daydiay tone ah, ket it can be modified the the per the performer? [00:43:23.18] GT: Hmm Wen, wen metten diba, ah, original songs topay, ahm, dagidiay revivals da ket mabalin na metten, ah, that's my own, wen, mabalin nga ag, ag, ag aglalo, ta, ta ket, saantayomet man awanmetten ti mange tayo nga dagidiay original, oh oh, malaksid no adda nga kua, kuma, ta napintas met nokua taga (hand motions) i kua tayo, oh oh, i adaptaren tayo, ngem kadagitoy, dagitoy babbaket dalloten ket ipadlaw mo latten nga adda met ti variasyonan atta diay kunnak, they were, their voices nga idi napigsada kaununa nga tattao, ket maawanan kamet ti anges (sings a tune) kaslamet la nga</p>		
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		mapurso diay tenged mo no, ag ah ket keyyet mo dadallot nga dallilang. So kasgiay naniak ti kunak ah, we could revive it with uhm, minimum modifications, day tuno na.		
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	<p>1. How can teachers use dallot in the classroom?</p> <p><i>Kasano nga aramaten dagiti mangisursuro iti klase?</i></p>	<p>[00:44:34.00] M: Ok. Interesting. I am very curious about that, ah ah. Kasano nga arrametem dagiti magisursuro iti dallot iti ti klase? No mangaramidda kasi kasano nga arramatten no kua dagiti mangisursuro? [00:44:54.21] GT: Ania ti tem— Ania ah ti, Ana ti (Inaudible Speech) question, is the question... ania (Inaudible Speech) kuma or can they use dallot an a medium of instruction? [00:45:06.17] M: Yes. [00:45:06.17] GT: Parang gannon. Yeah, ma— napintas ah kunnak idiay. Actually I am using dallot to teach my children. Dagidiay kaslakuma dagidiay (Inaudible Speech) of. Dagidiay kaslamet lang iti inararamid ti lelang ko kaniak, (Starts singing) Ay a tadaldallot daldallidallang, sika uyang dika amampang, apawan panbanbanagam, no dummakelka a pirang (ends sings) Oh diba? It's, It's a good method of psychology of teaching values, oh oh, values especially ta</p>	<p>Usage in Teaching Medium of Instruction Teach the Young Elders Example Teaching Psychology As a teaching strategy Expression with feeling As Teaching Strategy Example Song with advice Smooth interpersonal Relations Approach Maintaining Dallot (Smooth Interpersonal Relations) Better way to approaching conflict/Giving Advice/Teaching</p>	
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		<p>napintas ken ah, wen uray pay ket, ah literal, ah, ag, mabalin. It's a strategy, dallot as a teaching strategy will be outstanding for me, para kaniak.</p> <p>[00:46:03.29] M: Like kua, like ngamin kankantaem no kua ket ma, mangegda daydiay kanta and then...</p> <p>[00:46:09.29] GT: Hmm, (Inaudible Speech), your processing the mind ken oh, ken ikkammetten ti feeling na, ikkam pay la ai, uhm, napinpntas ti expression diba?</p> <p>[00:46:22.08] M: It's smoother, haan nga nakabutbuteng ngamin iti no kua ket mabuteng da kadaydiay mangisursuro ngamin estricto. Ngem no agdaldallot no kua iti koneksyon ti teacher ken estudyante. Napintas ngamin ket mangeg mo no kua daydiay kanta. Yeah.</p> <p>[00:46:39.04] GT: Correct! Kasla kuma wenna mangisuroka ti ka (Inaudible Speech) oh, oh. (starts singing) A ta daldallot, dallidallang, dallot dallidallang, iti tao nga samsampitao,</p>		
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		<p>agpapattam adda langaw babitao, uguli na unnay tay umasideg a sumagpao, kayatnala agpabuaka, ayatka ad dadallot dalli (stop singing) oh diba? (Inaudible Speech) No ikantam nga kasdiay, ta imbes nga ai apo, agungunget, agungunget, ka ti ubbing, sampitao ka, nga sampitao, nasayat ti pag—— ay no, they will appreciate you better ah, agbitao (Inaudible Speech) So kasgiay, kasgiay iti pangususarak (Inaudible Speech). I teach it when I'm, when I'm with my, dagitay estud—, urray digitay mamaestrak no dadduma kankantaak ida (laugh) ah (laughter)</p> <p>[00:47:56.03] M: Much more.</p> <p>[00:47:56.03] GT: Daytay panagmanmantener ko ket ti dallot.</p> <p>[00:47:58.25] M: Much more happier way of of ah advice</p> <p>[00:48:02.20] GT: Oh, oh, parang its a cooler way of expressing your anger kuma wenno kuma no kayatmo nga isuro kadakuada as... as... cool way to do this and to do that</p>		
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	<p>1. What recommendations would you give to teachers who would like to use dallot in their teaching practice?</p> <p>Ania iti mabalin nga ibagayo kadagiti mangisursuro nga kayatda nga usaren iti dallot no mangisuroda ?</p>	<p>[00:48:20.27] M: Ah, Ania ti mabalin nga inbagayo kadagiti mangisursuro nga ti adda nga usaren iti dallot no mangisuro da? Imbagam manang.</p> <p>[00:48:35.01] GT: Padasenyo padasenyo it pin ti pintasna nangisuro kasla wen kas try it and you will find the benefits oh oh kas tay awan i've tried it i've proven it hmmm hmm ah napintas ah it its its easy way haan nnga narigat nga ibigas no agisuroka wen naka nakarayao (laughter) nakarayao ka pay</p>	<p>Try, Attempt, Do Easy to apply</p>	
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	<p>1. How can dallot be used to support Ilokano students' identities? To learning? and commitment to the community?</p> <p>Kasano nga mausar iti dallot para kadagiti estudyante tapno maamuanda iti kinasiasino? iti pinagadalda? ken iti panagkakaduada?</p>	<p>[00:49:15.13] M: Okay Man number 7 pay ah kasano nga mausar iti dallot kadagiti kadagiti estudyante tapno maamuanda iti kinaasinoda?</p> <p>[00:49:32.10] GT: Kasano (Inaudible Speech)</p> <p>[00:49:36.18] M: Pinagadadalda ken iti panagkakaduada, so daytoy English,- manang sorry, daytoy, para, haan ko maibalikas daytay Ilokano no kua, uhm, How can dallot be used to support Ilokano students and their identities, uh in their learning, and also their connection or commitment to the community?</p> <p>[00:50:01.21] GT: Ai yah, hmm hmm, as, as I said, ah, it could be (pause) a way of sharing, of sharing, what they have in mind, what they have in their (Inaudible Speech). Yah, its it ah, it is a smoother way of ah, ai, a way of maintaining smoother relations, if say example, daydiay kunkunnak ittatay nga imbes kumma no maappreciate da iti usar ti dallot in their feelings, ah,</p>	<p>(Smooth Interpersonal Relations) Appreciation Emotional Connection (Smooth Interpersonal Relations) Related to spoken word poetry Spoken Word Hip Hop Connection to Dallot Relate to modern forms of poetry. Verbal Arts/ Spoken word Speech with song Expression of emotion Use of informal dallot Popularized/Modernize Dallot Formal Vs. Informal Formal Vs. Informal Formal Vs. Informal Popularize/Modern Variation</p>	<p>Strengthening and /maintain relationships Strengthening/maintain relationships She mentions the similiarity of dallot to spoken word and Hip Hop and that this could be an avenue to bring Dallot practice to the present. Another mention to making dallot more palatable to new generations. She mentions emotion connect of the yourh to dallot. A possible connection to engagement and or the connection to identity at the emotional level *Her description made me think of lyrical cyphers- extemporaneous</p>
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		<p>imbes nga, hoy sika haanda sao a sao wenno sika nakatangtansitka, okay ket no ammoda ti dallot, imbes nga kasdiay iti ibagada, ay gayyem, agdallotda lattan bakit (Inaudible Speech) wen adda dagitay kua, adda dagitay ah, groups tatta nga maobobserbarko nga no dadduma, yong nga, ania daytay spoken word poetry daytay riprap kunnadan sa. Ah, agiginsaoda, agiginsaoda, nga its a challenge, ay, wen basta dagidiay iti kunkunak, if they can could do dallot, just like they do that one, ah ket napintasanmet, hmm hmm, that is parang, they are attacking each other nga wen nga kasla kasdiay spoken poetry laeng, ag riprap kunna dansa, very particular but those are doing that hmm hmmm. So kunkunakmet, a ket dagitay kummamet agdaldallot (Inaudible Speech) dallot metten ta tapno ti kasta, oh agiinatakeda intuno at the end laeng ket aggagayyemda met laeng, so napintas, daydiayman ti kunnak nga mabalinda nga arramiden met hmmm</p>	<p>Continue/Sustain Culture Informal dallot used in classroom Popularized/Make Modern/ Formal Vs. Informal Continues/Sustain Culture Different Approach</p>	<p>s, witty statements</p>
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		<p>hmmm. Dagiti agtutubo tayo, flip nga ania gayyam ti nagan na daydiayyen basta, basta napaus sino nangpauso ania daydiayen yah crowdda nga kasta met dua, adda met dua nga ag agba(Inaudible Speech) parang ano din, bukanegandin, ah kaniyada ngarud spoken poetry so, no aramiddenda ti kasdiay nga agdallot nga tapno maiabkas da met through songs napinpintaspay, ah, kasi music is expression of the soul. [00:52:44.03] M: (Nods) [00:52:44.03] GT: Ah. Napinpintas ti panag ruar mas sigurado dagidiay emotions nga no kayakda nga iruar, mas (Inaudible Speech) stronger closer(Inaudible Speech) [00:52:57.16] M: Okay. Ai sabali ti naganna idtoy dayta, anian daydiay ibagbagadan, kunadadaytay term ubbing ditoy ket cyfer, daytay dua nga tao ket ag ag, agsungbasungbatda [00:53:13.10] GT: Wen, wen, agsinubatda. [00:53:15.05] M: Sabali iti nagan na idtoy, istot Hawaii.</p>		
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		<p>[00:53:17.17] GT: How do you call it?</p> <p>[00:53:20.14] M: We call it Cyf... Cyfer, daytay you say something and then, the person and then, then, the other person says something back and then.</p> <p>[00:53:27.07] GT: Wen, kasdiay, oh oh.</p> <p>[00:53:30.11] M: Sungbatda manen and then.</p> <p>[00:53:31.24] GT: Kasdiay, oh oh, di kasdiay ti dal— usarenda gannon naman ang dallot diba? Hmm hmm Its a panagsinungbat, oh oh kasi tapno ti kasta ket ahm ma popularized diay dallot iti kasar, haanla ti dagiti formal a cere... ceremonies, they could make use of it in iti kakasdiay expressions, tay kantiawan, oh oh, kada iso amin. Oh, oh, I suggest napintas nga (Inaudible Speech)</p> <p>[00:54:07.28] M: Daydiay, yeah, It would be like a more informal, kasi like dallot, seems there's the formal and informal type of dallot. Yeah?</p> <p>[00:54:15.07] GT: Hmm hmm panag wen tapno.</p>		
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		<p>[00:54:18.23] M: Ceremonies dagitay dallot ti no adda kad diay balayyo dagidiay gayyemyo no kua.</p> <p>[00:54:24.29] GT: Wen (laughter)</p> <p>[00:54:28.12] M: Kasdiay talaga, Manang, awan iti one type, kaslala dua ti types nga dallot, ceremony ken more informal, yeah, Manang.</p> <p>[00:54:36.05] GT: Wen. Although well wen dallot a talaga, ket nga naiuso nga para kadaytay formal nga ceremonies nga kasdiay. We could ah, popularized it by creating a medium, uhm, minimum variations to the original, na importante ah ket, the real diay ,daydiay nga kultura ket tuloy, oh, oh, kasdiay, ah addamet depende kas kuna ummonuna agdepende ngamin daydiay appreciationda diay generation, oh oh, so oh dallot could be appreciated by a specific, in a, in a specific way by a specific generation so no haanda kayat iti naformal nga naladingit nga tempona daydiay dallot, ah no, if ah youth would like to learn, vibrat</p>		
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		<p>kadakua daydiay melody na then, lets allow them to do so bassat importante bay bay sariling lahi na mayroong tayong dallot nga napintas nga expression. Hmm hmm.</p> <p>[00:55:54.07] M: Kayatko nga padasen ti dallot, ah, I am trying ngem I'm not there yet, I am not good enough yet (laughter)</p> <p>[00:56:05.01] GT: Wen. Oh oh.</p> <p>[00:56:08.01] M: I would like to try someday manang. Ah, Manang. Hopefully, hopefully someday I can, ah, I can learn it completely, ahm Manang adda pay kayatyo nga ibaga sakbay malpas tayo? Malpastan?</p> <p>[00:56:29.25] GT: Ana ket ulitek nga, I congratulate you, yeah, I appreciate for your efforts of helping us preserve our Ilokano culture, yeah, agkikita tayto manen intuno Nakkem barbarengno no awanto ti Covid.</p> <p>[00:56:48.03] M: Wen ngarud. Wen ngarud</p> <p>[00:56:50.02] GT: Managaalas daytoy nga Covid, ta inaatipana tay met nga agurnong ittatay Mayo.</p>		
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		<p>[00:56:57.03] M: Baka, ituno twenty twenty one, Manang, baka makaummayakto manen tapnon makita kayo.</p> <p>[00:57:03.12] GT: Aye Wen. Okay, wen la.</p> <p>[00:57:06.20] M: Manang, nalpas iti interbyun. Ah, Agyamanak la unnay nga ah, amin amin nga imbagam ittata. Uhm, I appreciate ti pinagdallot mo ittata, like ah I ... I like I, I really felt it. Uhm, Addapay nga agyamanak la unnay nga nagpartisipar kayo ittata so Manang, thank you so much I appreciate.</p> <p>[00:57:33.10] GT: A le wen sapay ta nakatulong dagidiay pampanunotko, sharing I wish ket ah, I wish you congratulations in your graduation Dr. Michelle Aquino. (laugh)</p> <p>[00:57:54.05] M: Hopefully, we can, we can talk again. I will ah, keep you updated for sure. (laugh)</p> <p>[00:58:02.26] GT: A la wen la. Agvideo akto man ti, mang videoak to ti husto nga dallotko. Tapno—daytay nakakondisyon diay karabuobko nga agdallot</p>		
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		(laughter). Okay wen la, thank you, thank you. Hmm hmm. Wen la keep safe yeah. Oo Oooo. Wen. Aye. Bye, bye. [00:58:22.27] M: Manang, thank you. Keep safe. Bye manang!		
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Interview 3: Aurelio Agcaoili

	Interview Question	Transcript: Aurelio Agcaoili	Code	Main Ideas/Themes
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<p>Learnin g</p>	<p>What is your background and experience with dallot? <i>Ania ti padasyo no dallot iti pagsarsaritaan?</i></p>	<p>[00:00:30.27] M: Ti, ah, Iti umana nga saludsod ket. Ania iti padas yo no dallot iti panagsarsaritaan? [00:00:40.27] AA: (clears throat) Adu't padasko, Michelle, uhm, dimmakkelak idiyay Ilocos ket tad dagiti nasaksiak attattao, ababbaket, nataengan, alallakay nga agdaldallot nakabatay iti sabatsabali nga ocasyon. Daytoy ngamin dallot ket maysa nga panapasat nga oratora, ayat nga saoen. Inglesko no maawatam. [00:01:09.29] M: (Inaudible Speech) [00:01:09.29] AA: A general form of Ilokano orator. The oral tradition of the literature. Oratura ti awag iti Ilokano daydiay. Ana iti kayak na nga saoen, depende daydiay ocasyon isu met mangidiktar daydiay clase ti dallot a mapasamak. Kasla kumano adda mangasasawa, mangasasawa ket daydiay, ah, lalakian, ada agnobyo kaspagarigan. Lalakian is the party of the nobyo. Mapan da umululi kadaydiay babaian. [00:01:45.26] M: Hmm Hmm hmm. (in agreement) [00:01:45.26] AA: Agdadallot da no kua.</p>	<p>Witness Different Performers Events Verbal Art Verbal Art Event Event Social Event Social Elders Performance Taught Literature Tradition Ilokano Identity Listen/Experience Use in teaching Tune Childhood Historical Event Usage listen Usage Usage (Event) Broadcast Experience Elders Podcasts Elders Events Broadcast Experience</p>	<p>Uses the word Oratory here. Oral Tradition Occasion dictates type of dallot used. Right of passage** Dallot iti Pangasasa wa Piesta **dallot used in non-traditional setting Cultural component that is **Ilokano in nature</p>
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		<p>Nasaksiak amin dagitoy, uray iti piesta idia y Ilocos idi kankanayon iti agdaldallot ken ay, iti malen kaspagirigan, no sumangpet dagitay nga agapu iti taltallon kaspagarigan makainum da bassit iti basin. Babbaket ket lallakay pay dagitoy no nabanbanugda met idia y pag-iinaan da no kua adda mangirugi a dalloten, agsisingnungbatda ti dalloten.</p> <p>[00:02:23.14] M: Hmm hmm hmm.</p> <p>[00:02:23.14] AA: Kasgiay. Sa idikuan, ah, nangisusuruak met iti literatura iti Pilipinas. Sabatsabalit nga clase iti literatura iti insursuruk ket, ah, siempre madakamat dagitoy dallot a kas parte iti kuna tayo tadyon(?) dagiiti sabatsaballi a tao idia y Pilipinas particular iti Ilocos isungarud iti pangipangpangrunaak daga y pinagadalko daytoy iti banag a maypagan iti Ilocos. Kayakko nga saoen, ammok iti agdallot saan na gapu iti agdaldallot ak a tagala di ket nangnangegko ken pinadpadasko met siempre no isurok kaspagarigan ti dallot ikantakmet. Di ngamin? Oh,</p>		
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		<p>kastoy ah ti tuno dayta kasdiay (pause) kasta. Sa addapay maysa, ah dakkel nga padasko day ubbingak pay idi nagmarshall law dayday lay marshall kukanna diay Pilipinas. Ubbingak pay idi ammon iti namayan da idia y Ilocos daydiay istoria ni Lam-ang a maysa kadagiti, ah, maisistoria a iti aramat ket dallot maysa a porma dagiti panangistoria et dallot. Dayto istoria ni Lam-ang ket nagbalin a dallot iti a radyo ta ngamin idi a panawen ket uray no ubbingak ti adda kadakami ket haan nga text kada internet. Awan iti internet idi.</p> <p>[00:03:49.25] M: mm hmm hmm.</p> <p>[00:03:49.25] AA: Ti talaga nga numero a uno ah medium tappo iti kasta ket a maipalnaad ti sabatsabali nga impormasyon iti radyo, so idi ubbingak a talaga panawen iti marshall law, nagdadallot dagiti tattao ket nadengekak iti radyo idi, saan a siak addu iti tattao nga iti radyo sabatsabali ah nga tao agdaldallot. So daydiay istoria ni Lam-ang nagbalin met nga istorya iti marshall law. Ok. So Nai, naisek—, naikan iti</p>		
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		<p>contexto daydiay istorya ni Lam-ang iti istoria iti marshall law. Ok. So idikuan nakapanak ditoy Hawaii adda, nagbalinak nga dadaulo iti samamano nga organisasyon dagiti lalakay nga ammo da talaga iti agdallot.</p> <p>[00:04:50.09] M: Ah.</p> <p>[00:04:50.09] AA: Sa idikuan, nagbalinak pay nga host ken producer iti maysa nga public television program dita Olelo, ah ti panagkunak kasla innem agengana iti pitu a tawen nag, nagproduceak ken host-ak dita Olelo eh.</p> <p>[00:05:07.01] M: Hmm hmm hmm</p> <p>[00:05:07.01] AA: Sumagmamanu kagiti ah, episodesko daytoy dallot so kayak ko a saoen digiti Lalakay ken dagiti babaket, nga inalallak nga agdaldallot. kasta! Sa adda dagiti publiko nga programa ditoy Hawaii ah no masapul da dagitay tradisyonal a forma dagiti publiko a programa ditoy Hawaii ah no masapul da dagitay tradisyonal a forma dagiti arte, dallot kaspagarigan ma——, dagitoy poeta adda maysa yanti ah, daydiay ah, book launch ta aggayem tay</p>		
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		<p>dita School of Hawaiian Knowledge dita Manoa. [00:05:41.08] M: Hmmm hmm [00:05:41.08] AA: Ah, su magmamanu pay nga episode ditoy yen Filcom Cen—Adda daytoy programma iti ilokano dita nga in (pause). Siak ti nagbirihed(?) Toy Ramramak series adda daldallot pay dita. Diak lang ammono dagiti DVD ditan. Adda DVD na digita ngem diak met masarakannen. So kayat ko a saoen medyo, no pay saanak pay a dumadallot daytoy professional nga dumadallot. Ammok iti naararamidko daydoy a dallot. Daydiay ti itedko a padas kenka insurok, nangegko, ammok no kasano, ti itsurana, ammok itii historyana. Ok [00:06:23.02] M: Ok. [00:06:24.07] AA: Alright</p>		
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	<p>How does a person become a dallot practitioner? <i>Kasano ti panagbalin yo nga mannallot/dallang?</i></p>	<p>[00:06:25.01] M: Ok, So ah. May, Maysa. Sumaruno ah— saludsod. Kasano ti pinagbalinyo nga mannallot? [00:06:35.07] AA: Ah Well, nagbalinak a mannallot, ah, ibagak ta haanak nga professional nga mannallot ah. Okay. Awan iti nga inawawatko nga bayad. Ok. [00:06:43.13] M: (laughter) [00:06:43.13] AA: Agdaldallotak atta nangnangegko. Ok. Ken isursurok. Ken dua a banag siguro iti mabalinko nga ibaga. Saksiak. Being a witness to that tradition really put in for example, kind of a sensibility that really, I understood in that I was able to. Ah Annako nagpukow ka metten. Nagpukow ka. Okay, no no, wait a second agpukowpukowka, okay. Dayta signal mo, madi okay wait, wait okay, tattan sa ah, sumusukisokak pay, mean research iti kayatko a saoen sumusu—, sumusukisok ken ah, anna itay kunakun ah, (pause) insursurokpay kasgiay, so I did research, I did, sang, I did it and then, I do it and and then I, I preach it. Ok. kasgiay. Ok</p>	<p>Learning/Listen Use in Teaching Witness Use in teaching Research Try, Attempt, Do</p>	<p>States that he is not a “professional” in dallot**</p>
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<p>How do dallot practitioners learn the art and process of dallot?</p> <p><i>Kasano a nasursuro wenno naadalyo ti panadallot? Iti panagaramid ti dallot?</i></p>	<p>[00:07:44.23] M: Kasano nga nasursuro wenno naadalyo iti panagdallot? No like kunnam a nasaksim ti panagdallot so pinadasam, adda tao nga uhm, nag, daydiay nagispire kenka nga mag—, agdallot? Manong.</p> <p>[00:08:08.03] AA: Ni tattangko ken kua eh oral poet ni tatangko, ah haan na nga ammon iti agdaniw a nakasurat ngem ammo na ti nagdaniw nga daydiay ibagbagana laeng.</p> <p>[00:08:18.27] M: Hmmm (in agreement)</p> <p>[00:08:18.27] AA: Oral Poetry daytoy.</p> <p>Nakabakbaknang ti oral poetry division iti ilokano dagiti lalakay, no maka inom da bassit ti basi'n ala nakasamsamit met ti diladan Dayta iti padas ni tatangko ket gapu ta ubbingak idi sumurotsurotak no adda ti papananda. Sa idi kuan adda maysa a banag a napasamak iti kasaritaan mi ta dagiti kakasinsinko, no ammon iti usouso idiyay Norte idi kua ket no adda kursonada dagitoy kakasinsinmi a lallaki, itaray da latta iti nobya dan mapanda isangpet ta balbalaydan. Kadagiti a panawen. Hmm.</p> <p>[00:08:57.18] (laughter)</p>	<p>Elders</p> <p>Verbal Arts</p> <p>Childhood</p> <p>Experience</p> <p>Event</p> <p>Tradition</p> <p>Event</p> <p>Example</p> <p>Event</p> <p>Witness</p> <p>Positive Interaction</p> <p>Childhood</p> <p>Thoughts/ Wonderings</p> <p>Method and Practice</p> <p>Method and Practice</p> <p>Childhood</p> <p>Elders/Experience</p> <p>Method and experience</p> <p>Occasion/Event</p> <p>Verbal Arts</p> <p>Occasion/Event</p> <p>Childhood</p> <p>Method</p> <p>Experience</p> <p>Experience</p> <p>Listen/Observation</p> <p>Went with Elders (Dad)</p> <p>Observation</p> <p>Elders</p> <p>Alcohol</p> <p>Betel Nut</p>	<p>Father was a poet whose medium was Spoken Word rather than written poetry.</p> <p>Courtship Method</p> <p>Smooth Interpersonal Relations</p> <p>**Where are they get it if they aren't reading it. Go where the elders went</p>
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		<p>[00:08:57.29] AA: No daddumma ngamin ket dagitimet babaian dagiti partido ti babai, dagiti babai, isunada met iti agpili kadagiti maasawa dagiti ananakdan, no dadduma haanmet nga amin, ta no dadduma haan met amin kasta kasdiay, ah diak anna a paraok(?), praktis kunatay dayta, aaramid idi diay Ilocos, adda kasta a padas, so</p> <p>[00:09:15.14] M: Hmm hmmm (in agreement)</p> <p>[00:09:17.08] AA: So daytoy met a tattang gapu nga ammo na basset ti dumallot, isu iti alaenda diay mannallot ti dallot iti panangasasawa.</p> <p>[00:09:27.24] M: Hmmm hmmm (in agreement)</p> <p>[00:09:27.24] AA: Ana iti kayak na a saoen daydiay maysa iti forma iti dallot ket daydiay ip—, ipapanmo iti balay iti babaian, agkumpableka, ibagam (starts to sing) A ta dallot dumidallang, o apo umaykamiman (stops singing) so its actually your intent the purpose is sung .</p> <p>[00:09:48.02] M: M: hmm hmm (in agreement)</p> <p>[00:09:49.13] AA: Sungbatan met daydiay babaian no kua. It is</p>	Practice and method	
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		<p>possible that haan a nasayaat iti panangsungbatda, posible ngem awan iti nasaksiak a saan a posible, mabalin a positivo amin nga iti indaldallot ni tatangko.</p> <p>[00:10:03.26] M: Hmm (in agreement)</p> <p>[00:10:03.26] AA: Kasdiay i was a young boy. Idi dayta a panawen, I probably was prac— five or six ngem kadayta a panawenen, panpanunotek iti balikas nga araramatenda.</p> <p>Pangalalaanda ngata ket awan met it basbasaenda kunkunak.</p> <p>[00:10:25.09] M: Hmmm hmm (Nod in agreement)</p> <p>[00:10:25.09] AA: Tilaadamet nga rumrumuar ti dilada nga nagpipintas.</p> <p>[[00:10:31.20] M: Hmmm ok</p> <p>[00:10:31.20] AA: Isu ti siguro lima't tawenko, ta surotsurot ammom idiy Norte ngamin surotsurotem ni tatangmo no kua wenno ni nanangmo depende di ngamin? No adda papanana sumurotka nga talaga.</p> <p>[00:10:44.18] M: Yeah</p> <p>[00:10:44.18] AA: No dadduma bauten ka... uray bautendak sumurotak latta okay. Anyways, ta kasla daydiay, I was really</p>		
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		<p>curious ngem ti maysa a padas kaniak ket daydiay kasano nga abelenda dagidiay balikas nga agapo mismo kadagiti ngiwatda kadagitia bibigda, awanmet pangalalaanda, pambarak nga imemoria da ket sabasabali met iti ocasyon Sabatsabali met ti okasyon, Sabasabali met iti padas. Iti kayakko nga saoen pangalalaan dagitdiay a balbalikas nga ibagbagada, so makitam daydiay kunatayo nga natural daydiay a balikas a kidkidawen daydiay ocasyon. Diay ngamin. So kadayta nga panagubbingkoket kanak ket kasano? So daydiay iti panunotko idi, so indakdakkell ko data agenga a nagbalin, nga napanak elementary, kasdiay dimmakdakkellak, ah nga naisumeten iti nakasursuruak nga agdaniw ngem it kabaalak daydiay, no agdaniwak isuratko. Kasdiay.</p> <p>[00:11:57.25] M: Hmm hmm hmm (in agreement)</p> <p>[00:11:57.25] AA: So kayak ko a saoen uray idi ubbingak kasla, kasla adda ammok iti panagdaniw, ngem daydiay dallot ket panagdaniw nga imbaga,</p>		
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		<p>nga insarita, iti personal haan nga insurat daytoy. So adda dagiti piesta idi nga siak ti pagdaniwen daydiay piesta ta kasdiay ket kabaalak met ti agdaniw ngem namemoriaak (laughter)</p> <p>[00:12:27.02] M: Hmmm (in agreement)</p> <p>[00:12:27.27] AA: Ok ngem ubbingakpay idi ngem iti panagimemoria ngamin ket panagpatadem iti panunot nga nagapu met laeng kadagiti nangnangegko iti daldallot duminidallang idi ubbingak kasdiay. So uhm ania iti nanginspirar kaniak daydiay extraordinary, daydiay, ah, kunatayo nga naisangsangayan a padas, at nakitak mismo. Accidental ni tatangko ti umuna a sinursurotko ngem nakaaddu dagiti nakitkitak a sabalipay naglalaing babaketman kadda lalakay, nalalaingda aminda amin , lalalono makainumda bassiten dagiti basi wenno arak apo, naglalaingda appo nagsisinungbat, Apo diyos.</p> <p>[00:13:21.29] M: Adda daydiay bua?</p> <p>[00:13:23.12] AA: (Inaudible Speech)</p> <p>[00:13:23.12] M: Ususarenda diay bua idi kua, manong? Daydiay</p>		
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		<p>[00:13:25.29] AA: Wen [00:13:25.29] M: Nabasak ta.</p> <p>[00:13:27.08] AA: Tay bua wen gawed bua. Ggamin daydiay gawed ken bua daydiay—, a ken daydiay apo(?) kua dayta ah, ammom no mabisinka kanemdayta, pedpeden na dayta bisinmo. No ad, no agtratrabahoka idi bengbengan, nakapudpudot nakadagdagsen nga trabajo,nanat pamayan? Di mag—, agbisin kadi ngamin.</p> <p>[00:13:53.05] M: Hmm (in agreement)</p> <p>[00:13:53.20] AA: So isu ti mapedped da iti bisin, pamedped iti bisin dayta. So usaren adda, pay maysa daydiay pinadis, daydiay tabacco nga isudat agaramid pinadis kunada daydiay, rolled cigar ngem agapu met laeng kadagiti mulmulada, isuda ti nag—, nagpa ana tay kunakon, isuda iti nagibilag, ikkanda iti sabali a chemical, isuda laeng, kuada ipadisa, irollda nga kasdiay, sa haanda, no kaspagarigan, iso agkadua ah, daydiay bua ken gawed a mama kuna daydiay mama daydiay.</p>		
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		<p>[00:14:31.10] M: Hmm hmm (in agreement)</p> <p>[00:14:31.10] AA: Mamaen kunada daydiay. Daydiay kaparehana daydiay pinadis, diay tabacco.</p> <p>[00:14:38.22] M: Hmm</p> <p>[00:14:38.22] AA: Agpada ngamin nga daydiay pangpedped iti bisin dayta, mabisinka adayo daya balaymo addaka ta katatalonan di agngatgnatka ti bua kasta, ta kunada tatta ket anti cancer kanomet ket mayat. Oh.</p> <p>[00:14:57.20] M: Addapay sabali nga a purposes na manong medicinal purposes nga ibagbagada no kua. Adda nabasak.</p> <p>[00:15:03.16] AA: Addu. Addu. Addu okay. Saanta nga pagsaritaan daytan baka tilaadda iti papapananta. Okay.</p> <p>[00:15:09.03] M: (laughter)</p> <p>[00:15:09.03] AA: (laughter)</p>		

PREPARING	<p>1. What preparations do you go through before the performance?</p> <p><i>Ania iti aramidenyo sakbay agdallotkayo?</i></p>	<p>[00:15:09.27] M: Ah Okay. Ania iti aramidenyo sakbay agdallot kayo? (pause) Agdallotka manong?</p> <p>[00:15:17.08] AA: Awan</p> <p>[00:15:17.12] M: Araramiden</p> <p>[00:15:18.14] M: Awan. Awan preparasyon addingko eh, ah dagiti natural nga nakikitak nasaksiak, awan preparasyon, it's, it's the event that dictates what's gonna be said.</p> <p>[00:15:29.25] M: Hmm hmm Okay (agreement)</p> <p>[00:15:31.01] AA: So can you prepare the event maybe, yes, maybe no, ngem kunada laeng ayabanda tatangko idi kua ket "hoi, ah, kaka" Duro ti tattingko, Naganna Theodoro, kaka Duro adda ululien tayo, ululien is that ritual of getting into the house</p> <p>[00:15:49.25] M: Hmm</p> <p>[00:15:49.25] AA: Of the bride to be, ululi is to get up the stairs, but its a metaphor, its a trope, kunada .. ah mapahtayman ululien ni kastoy, kastoy kunada. Ta intaray ni kastoy, kastoy ni kunada. Ok. Haanmet amin nga intaray ngem kadduanda nakikitak ket kasinsinko</p>	<p>No preparation</p> <p>Event dictates the topic and the performance</p> <p>Elder</p> <p>Practice and Method</p> <p>Tradition</p> <p>Improvisation</p> <p>Verbal Arts (Diff. forms)</p> <p>Verbal Arts</p> <p>Experience and observation</p> <p>Unplanned</p> <p>organic</p> <p>Community is the producer</p>	
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		<p>ngamin agitarayda kadagitay, tayabda nobya nga siguro met dayti ah— katugangan da ket medyo nga natangsit da met siguro ah, lallalo dagiti babbaket mapandamet kamatenda ah.</p> <p>[00:16:26.03] M: (laughter)</p> <p>[00:16:27.05] AA: Ti ah—</p> <p>[00:16:28.03] M: Buneng. (laughter)</p> <p>[00:16:28.01] AA: Kasdiay, Ok. So ana iti kayatko a saoen, ah, awan, awan ti particular a preparasyon, addingko. Daydiay situasyon iti mangidikta, so kayatna a saoen adda daydiay kunatayo daydiay impromptu, kunatay daydiay di ngamin, everything is improvised, improve teatro and it really impromptu, its the situation dictating, what's gonna be said.</p> <p>[00:17:04.17] M: That makes sense.</p> <p>[00:17:04.17] AA: Okay. (laughter)</p> <p>[[00:17:06.28] M: I mean , I mean dagitay dadduma nga ibagbagada ket daydi no, ti malem nga agsarita dagiti lalakay nga agdaldallotda ket daytamet ket haan mo ma, haan mo, ma a maplano dayta, yeah, manong no ada ti tao.</p>		
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		<p>[00:17:22.26] M: Haan mo ma plano — Wen sa no kaspagarigan agdidinallotda iti malemmen, ah dayta a panawen daydiay agininanada bassiten adda mangirugin. Dallot is only one of the forms of ah, Michelle ,I lost you I don't know what is happening here. Addaka pay laeng dita. OK. No haanmo ngamin aggargaraw ket agpatay. Okay, anyway, ah ana tay kunakun, ah maysa laeng iti porma iti oratora dagitia Ilokano ada pay sabsabali. Kaspagarigan daydiay ah daniw ti paparaangan kunada paraangan is sangu iti balay, a mangiliko(?) ti balaymo. Adda mangirugi ti daniw, agdidinaniwdan so kayatko nga saoen, haanla ti dallot idiyay no di ket daytay ah, dinaniwan pay, den daniw ti parparaang. Adda pay bang (?) kunada, nonangegmo daytay banig, the love song, addu dagiti kansyon tayo.</p> <p>[00:18:22.25] M: Hmmm hmmm. Yeah</p> <p>[00:18:23.24] AA: Rugi(?) akikinantaanda, ah daytan, hmmm naspak ti raya rayan, ah santo dala agsisina no dagiti asawada, kaspagarigan wenno dagiti kabalayda ket ibagada nga</p>		
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		<p>mapanda manganen, isut panagsisnada no kua iti rabii, daydiay pangrabii idiay Ilocos ket depende daydiay season, daydiay panawen.</p> <p>[00:18:47.27] M: Hmm hmm (in agreement)</p> <p>[00:18:47.27] AA: No kaspagarigan kalgaw, kalgaw ket alas siete ada pay lang init ngem no— agtutudo ah ket baka alas singko wenno ala sais, kasdiay na awanen kasdiay. So depende daydiay, daydiay panawen kasdiay, so uray daydiay panagsisinada natural daydiay, awawagan diay panawen nga magan ti familiadan iti rabii kasdiay. So natural daytoy a awit, natural nga aramid, awan mangplanplano, awan ti producer, awan pay iti kapitalista.</p> <p>[00:19:22.17] M: Hmm</p> <p>[00:19:22.17] AA: Okay</p> <p>[00:19:22.17] M: Yeah</p> <p>[00:19:23.27] AA: Awan kapitalista (laughter)</p> <p>[00:19:28.03] M: (laughter) Okay, manong.</p> <p>[00:19:28.03] AA: Hmm the community is the producer, the capitalist if at all is the community, okay,</p> <p>00:19:35.09] M: Hmm</p>		
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		[00:19:35.09] A: That's not even the kapitalista, the only capitalist is the, the, the mental resource, the intellectual resource, the resource on memory, siguro right . Yeah, Yeah.		

<p>PRACTICE</p>	<p>1. How do different settings and audiences influence the performance of dallot?</p> <p><i>Kasano ti pakaseknanyo dagiti nadumaduma nga kasasaad wenno dumdumngeg iti panagdallot?</i></p>	<p>[00:19:49.06] M: Okay man, ah okay Manong, daytoy, kasano ti pakaseknanyo dagiti nadumaduma nga kasasaad wenno dumdumngeg panagdallot?</p> <p>[00:19:49.06] AA: Ah di, idiay wen, ditoy Hawaii, áddadatay nostalgic appreciation.</p> <p>[00:20:16.04] M: HmMMM</p> <p>[00:20:16.04] AA:</p> <p>[00:20:16.04] AA: Dagitoy komunidad tayo ditoy. No ipakitak dita Filcom idi, apo makaayayatda dagiti tattao, kanada ket apay itatta laeng ah nangegmi man kastan, kunada so adda daytay nostalgia daydiay kasla makalagipda.</p> <p>[00:20:33.26] M: Hmm</p> <p>[00:20:33.26] AA: Idiay met ngamin Pilipinas, medyo natural nga mapukpukaowen, uray dagitoy ubbing haan, kalsa haanda ammon. Ngem dagitoy lallakay ah ket part pay laeng ti kabibiagda ammoda pay laeng adda daytay connection kunatayo.</p> <p>[00:20:54.18] M: Hmm hmm hmm (agreement)</p> <p>[00:20:54.18] AA: Ngem dagitoy ubbing ket bakanabasbasada laeng baka dida pay ammo ti tuno</p>	<p>Nostalgic Appreciation Experience and memory Childred not know Elders and connection Youth only read in books Interl Structure Community Community Components Formal/Informal Explanation of the components here. Conclusion of the formal meeting Agpakada Example Celebration** Dallot become informal and less structured Money Dance as parte of the ceremony</p>	<p>General Outline The audience also guides the performance Community connection He asks who is part of the audience Two part of this form of dallot, a formal contractual components that exists between families and the informal component wherein the audience is involved Responses are sung Response is done in a certain manner Celebratory act After the formalities</p>
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		<p>daydiay panadallot kasdiay. Ta sabatsabali met a versyon ngamin dayta ngem daydiay internal nga istrukturana ket agpapada met laeng, okay. So ah, sungbat dayta saludsudmo ket depende daydiay audience, balasangko eh, daydiay tallaong kunatay diay audience.</p> <p>[00:21:23.23] M: Hmm hmm</p> <p>[00:21:23.23] AA: Daydiay gimong nga agdengdeng, so, so, yo— you really have to distinguish that, so who, who is part of the audience right.</p> <p>[00:21:37.06] M: Ana ti kasla da no kua manong, like ah, daytay ana ti, daydiay reaksjon no kua dagitay daytay, no adda inner ken outer circle adda daytay, no agdallot or example, ejempl, for example daytay, daytay dallot iti panagasa, panagasasawa adda daytay inner circle yeah, daytay lalakian ken baba, babaian adda pay daytay tao nga ag—agobservar idiy laolaoda, ana ti reac, adda diperensya iti pinagreaskyon no kua dagitay tattao?</p> <p>[00:22:19.07] AA: Daydiay, daydiay I mean,</p>	<p>are completed</p>
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		<p>dua ngamin nga actually there are two parts the panagululi right. Daydiay formal daydiay uuli lalakian kadadiay bababian [00:22:32.09] M: Hmmm hmm hmm (in agreement) [00:22:32.09] AA: Daydiay formal daydiay la nadotukan agdallot ken sumiungbat isuda ti agdallot no kua. Its a formal agreement. Its a formal conversation. Ngem intonu malpas it sarsaritaan daydiay to dallot nga amin a parte ti napan mabalinda nga agdalloten. So daydiay, so daydiay ummuna a formal acharacterna daydiay panakisao panagululi ngamin ket makisao ka a dawaten ti mapalubos diay babaian no mabalin o (song) Ay mabalin ka aya a dawaten mi iti ima“ kunana “ni Michelle para kay daytoy ah nobyo” (stop signing) Kunadanton. [00:23:14.28] M: Hmmm hmm hmm (in agreement) [00:23:15.03] AA: Isublimet nga sumungbat daydiay lalak— babaian, Haan a mabalin kunada, ikantadan to met lang daydiay. [00:23:22.03] M: Hmm</p>		
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		<p>[00:23:22.03] AA: Wenno mabalin ikantada latta so daydiay nadutokan laeng ti agsasao ta siempre maddin a no tilaada. Correct.</p> <p>[00:23:33.29] M: Hmmm</p> <p>[00:23:33.29] AA: Ta formality no kua daydiay ngem no malpas ti saritaan normal daydiay mappas ti saritaan no kuan ibagadan. No agpakadan all is sung kunadan di na mabalin no kastoyto intono domingo nga ti makaidua a domingo it mayo ta agkasar. Mano kadi nga isagana ag—, agsaludsodanto no mano ti sab-ong kunada daydiay (ahem clears throat) ah iced daydiay lalakian tapno pangrugian daytoy baro nga agasawa</p> <p>[00:24:05.23] M: Hmm hmm (in agreement)</p> <p>[00:24:05.23] AA: Adu nga klase dayta.</p> <p>[00:24:08.00] M: Hmm hmm.</p> <p>[00:24:08.00] AA: No kaspagarigan ta a ag a kayatda mai, maibaga no kua no kasano, kaano pangkalaysa, alright. Daydiay kalaysa if you don't mind okay.</p> <p>[00:24:23.11] M: Its okay, Manong.</p>		
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		<p>[00:24:23.11] AA: (clears throat) Daydiay kalaysadan daydiay adda met diay pa, diay aldaw a mismo ti kalaysa daydiay formal nga parte daydiay ceremonia.</p> <p>[00:24:33.07] M: Hmm hmm.</p> <p>[00:24:33.07] AA: Ituno malpas iti ceremonia daydiay panag kasamiento kunada addantu padayan, no malpas it padaya, ay ah tilaadatan addu nga agdaldallot, tilaada agdallot, agpanpandangoda ti la adda amin nen.</p> <p>[00:24:48.25] M: (laugh)</p> <p>[00:24:48.25] AA: No (clears throat) makagipko daydiay samsampit dapay ti kuarkuarta ta badbadu dagita lalakian ken babaian.</p> <p>[00:24:56.09] M: Kaslala daydiay money dance</p> <p>[00:24:57.28] AA:Ibagadapay (cough)</p> <p>[00:24:57.28] M: Kaslala dayday money diay, manong, ta kaslala diay money dance.</p> <p>[00:25:00.08] AA: Wen, Wen, kasdiay. Wen, wen, aIsu ngem dayta ket parte daydiay ah ceremonia iti panangasasawa ka dayta.</p>		
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	<p>1. Explain to me what you believe are the essential components of a dallot performance?</p> <p><i>Ipalawagyo man iti ania dagiti kangrunaan a parte/passet iti panagdallot?</i></p>	<p>[00:25:12.19] M: Okay, Manong, daytoy ti sumaruno. Ipalawag yo man iti ania dagiti kangrunaan nga pas—,parte, passet iti panagadallot, no analysem digiti parte na? Ana, ana [00:25:27.14] AA: Okay, okay.</p> <p>[00:25:29.03] M: Ipalawag yo man.</p> <p>[00:25:26.15] AA: Ah. Okay, ti dallot nga ibagbagam, amin at least adda dua ti klase ti dallot aya, ti dallot maipapan iti epic ni Lam-ang hmm. Structured daytoy.</p> <p>[00:25:37.13] M: Hmm</p> <p>[00:25:37.13] AA: Iti ummona nga partena ket agdawatka kenni apo diyos iti, iti laoag panunot tapno iti kastaket kabaelan nga istoryaen iti kabibiag ni Lam-ang. Ni Lam-ang ket it epiko dagiti Ilokano.</p> <p>[00:25:52.27] M: Hmm hmm hmm (in agreement)</p> <p>[00:25:52.27] AA: So ada daytoy ummonana “Oh Apo Dinos nailagita (?) , ra ra ra ra ra ran tai dada panunotmi “ so umuna daydiay amin agdawat ka ken apo. Ah idi sumangpet dagiti Kastilya daydiay apo nagbalin met nga apo diyosen daytoy ngamin balikas a diyos ket bale</p>	<p>Different Forms</p> <p>Asking for clarity</p> <p>Culture Change</p> <p>Culture Change</p> <p>Structure</p> <p>Lam-ang</p> <p>Structure</p> <p>Chorus</p> <p>Example</p> <p>Structure</p> <p>Methods</p> <p>Changes with the community</p> <p>Slight differences in the forms</p> <p>Example</p> <p>Structure</p> <p>Improvisation</p> <p>Improvisation</p> <p>Improvisation</p> <p>Wit</p> <p>Improvisation</p> <p>Community/Communal</p> <p>Interaction</p> <p>Community/Communal</p> <p>Community/Communal</p> <p>Word Choice and Verbage</p> <p>Word Choice and Verbage</p> <p>Word Choice and Verbage</p> <p>Word Choice and Verbage</p> <p>Word Choice and Verbage</p> <p>Word Choice and Verbage</p>	<p>Mentions there is more than one form of dallot</p> <p>States the reason for the rhyming structure</p> <p>Memonic Device</p> <p>Used</p> <p>No asking for support here.</p> <p>Why?</p> <p>Stopped here*</p> <p>The same internal structure</p> <p>Variation in the tune of the song component of the dallot.</p> <p>Similar cadence</p> <p>Used as a reaction to political figures</p>
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		<p>inayon digiti kastilya daytoy.</p> <p>[00:26:19.00] M: Hmmm hmm (in agreement)</p> <p>[00:26:19.00] AA: Kadaytoy adi Apo laeng ti tawag tayo Apo a namarsua, Apo a manakabalinan amin, ada ada pangawag tayo. Okay ngem ah daytoy no makitam daydiay dagiti historical text nga adda diyosnan, kayat na nga saoen adda colonial intrusion na data no kuan.</p> <p>[00:26:36.26] M: Hmm hmm. Yeah.</p> <p>[00:26:36.26] AA: Okay, okay, so uhm daydiay ti maysa, sa daydiay no malpas daydiay adda rhyming structure na diay, ah daydiay ngamin rhyme structure ket kua eh makatudo tapno ti kasta ket malagipmo daydiay panagsasaruno daydiay ah napasamak kenni Lam-ang. Okay adda awag iti English data, mnemonic kunana di ngamin uhm device dayta tapno ti kasta ket haan mo a malipatan to sumaruno.</p> <p>[00:27:05.21] M: Hmm hmm hmm.</p> <p>[00:27:05.21] AA: Daydiay historia ngamin ni Lam-ang structured dayta eh. Idi, it tatang na ket kastoy ka di kuan kastoy, idi kuan ket</p>		
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		<p>nayanak idi kuan ket imbagana met nga kastoy ti nagan na naububingan ket haandak a nagnaganan siak ti mangnagan iti bagbagik kunkunanametten. So dagidiay ket masapul nga ammon istruc, panagsasagana di ngamin.</p> <p>[00:27:27.07] M: Hmm yeah</p> <p>[00:27:27.07] AA: Kasdiay, Ngem, ngem ada sabatsabali nga parte daydiay kuna tayo nga parafo wenno paragraph wenno stanza no danniw man dayta.</p> <p>[00:27:37.06] M: Hmm hmm</p> <p>[00:27:37.06] AA: Adda daytay continuity forma daytoy, daydiay ma— kasla kuma daydiay a, a preceding ken succeeding madagulit dayta. (starts singing)” A ta dallot dumididallang, a ta daldallot duminidallang” and then, no sumaruno man a paragraphed irugiman daytan because that actually</p> <p>[00:27:58.15] M: Kaslala</p> <p>[00:27:59.21] AA: provide you with some kind of acceleration and how to proceed with the next part, okay, Mnemonic device dayta, okay, kasdiay isu nga ti tendencia nga dagitoy ta no kua lalo daydiay</p>		
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		<p>narrative ah ni Llam-ang, nakaatatidug ta siempre dagiti continuity techniques dagitoy, mnemonic devices daydiay. Isunga and then, siempre, epiko, ading, ti kuna dagiti folklorist science, haan nga masapul a maymaysa dayta masapul nga dagikuakuaen ti comunidad. What does that mean in English? The communities is must own the story so that it becomes authentic.</p> <p>So the more versions you have, the better. What does it mean? If you change the ecology kaspagarigan balbaliw dagiti detalyena.</p> <p>[00:28:59.14] M: Hmm</p> <p>[00:28:59.14] AA: Oh kaspagarigan adda kastoy nga la mes idiay ili nga kastoy ket awan met kastoy ket awan met kastoy a la mes diay ili nga kasta ket kukua da met dayta nga epiko, mananayonan, so umandaddu, okay, so kasta iti istructurana, okay daydiay kenni lam-ang okay.</p> <p>[00:29:17.25] M Hmm</p> <p>Hmm</p> <p>[00:29:18.27] AA: Daytay panapasat, panapasat means general, adda daydiay general form ti dallot right. Kasla kuma dallot it panagululi, dallot iti panagassawa, dallot iti</p>		
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		<p>piesta, kasdiay. Ah adda met lang ti structure daytoy ngem awan haanka agpakpakada kenni apo a namarsua. Irugida lattan kasdiay, So kasla kuma daydiay ah fiesta daydiay ket iselebraran da ket daytay pasken maipapan santo kaspagarigan lang ha, kaspagarigan.</p> <p>[00:29:55.13] M: Hmm hmmm.</p> <p>[00:29:55.13] AA: So mabalinda kamatan daytoy a santo (start singing) “A ta dallot dallidallang, kadagitoy panagsasango, sapay kuma Oh Apo ah datayo ket awanan lindo, A ta dalalalal</p> <p>[00:29:28.13] M: hm</p> <p>[00:30:08.12] AA: Kunadanton so.</p> <p>[00:30:11.21] M: Hmm hmm hmm</p> <p>[00:30:11.21] AA: And then they go straight ngem daydiay structure nga internal isu met la nga isu, ah, siguro it mabalin mo nga saludsuden ket agbaliwbaliw kadi iti tuno. Eh Yeah. Ngem daydiay structuring principle daydiay tono eh. Mabalin mo nga higher octave. I don’t know whatever, depending on your sobriety test right.</p>		
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		<p>[00:30:34.09] M: (laughter) [00:30:34.09] AA: (laughter) Ngem ah, adda daydiay cadence na dandanni agpapada, haanka mapupukaw no ammon, okay.</p> <p>[00:30:44.16] M: A huh [00:30:45.05] AA: Okay, so adda daytay internal control mechanism ngem adda met leeway dagitoy dumadallot so they can do improv, improvisation theatre, alright.</p> <p>[00:31:01.10] M: Yeah [00:31:01.13] AA: Okay, ngem haan ka unay umadadayo kadaydiay dati daytay traditional nga pormana. So adda mechanism for how do you call this one, for improvising improvisation but you can only improvise so much okay daydiay improvisation but you can only improvise so much, okay. Daydiay improvisation ngamin the community will come in daytay saludsodmo tattay when will the community come in. Agkakatawatun ah, dagitay met makipagkakatawa, makidaldallot dantu menten.</p> <p>[00:31:33.26] M: Hmm (in agreement)</p>		
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		<p>[00:31:33.26] AA: So the improvisation provide some kind of mechanism by which you are in fact entertaining the possibility that other people can gather into the dallot because in a communal dallot, anybody can start it, awan ti mangi kua normally basta dan mangrugidan adda sumunbaten hmm agdidinallotdan.</p> <p>[00:31:57.04] M: Hm</p> <p>[00:31:57.04] AA: Kasdiay, it's so natural. Nobody's directing, it's the community producing and then of course, the community reacts to this, the members of the community will react to what what's gonna be happening. Its a community affair. So that's your curriculum, it's the community involvement.</p> <p>[00:32:25.04] M: Hmm hmm (in agreement) true, true.</p> <p>[00:32:25.29] AA: So that is your hidden curriculum, that's your hidden curriculum down there right.</p> <p>[00:32:32.29] M: Yeah</p> <p>[00:32:33.28] AA: So well you might want to ask, Ana iti ibagbagada? They can talk about what is</p>		
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		<p>happening in their community in the dallot, in the commentary. Yeah.</p> <p>[00:32:48.21] M: And it can be subversive right? Cause</p> <p>[00:32:52.00] AA: Oh my Lord, yes, of course.</p> <p>[00:32:54.15] M: I mean daydiay imbagam inusarda ti Lam-ang para daytay commentary ti kasasaad ti Pilipinas idi martial law ket kaslala tay subversive, ah kaslala porma subversion dayta no kua, Manong.</p> <p>[00:33:08.21] AA: There is another form true, true, but there is another form.</p> <p>Dagidiay dagitay kunatayo nga dagidiay idi ngamin panawen ti martial law balasangko, addingko, controlado ni Marcus daytoy media eh.</p> <p>[00:33:23.06] M: Hmm</p> <p>[00:33:23.06] AA: Controladona so anat mapasamak kadagiti dallot yianti radradyo. Haanka a mabalin ti agdallot a directaan a ibagam a dimukayat ni Marcos ken ti martial law</p> <p>[00:33:38.01] M: Hmm hmm hmm... okay</p> <p>[00:33:38.01] AA: Ngem adda dagiti puzpuzzle nga ibagbagada a makarawa iti bukol, so kayatna a saoen, that's where the art come in</p>		
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		<p>the tropes, the metaphors, how you somehow in a way infuse intentionally a hidden meaning.</p> <p>[00:33:57.10] M: Hmm (in agreement)</p> <p>[00:33:59.08] AA: Kasta kuma diay Bannawag a adda dagiti tao nga nagsursurat ti Bannawag idi maicontra kenni Marcus. Adda maysaak a kadakuada, ngem imimbagak kadaydiay dandaniwko a haanko kayat ni Marcos. Haan, nangararamidak ti style ah.</p> <p>[00:34:19.01] M: Kasla daytay floral nga panagsasao yah, manong, nauneg a Ilokano naka yeah.</p> <p>[00:34:24.10] AA: Yeah figurative ha— well.</p> <p>[00:34:29.08] M: Day— figurative.</p> <p>[00:34:29.08] AA: Yeah, flowery, figurative, trope kunnada ti discursive annak since you are putting it in a trope, a, a, figure of speech, a, a metaphor tapno urayno nasakit ni nakemmo, kayatmo ti agcommentaryo, criticize, ma— mawatanda haanda, haanda maakusaran sabalimet iti ibagbagam, di ngamin.</p> <p>[00:34:54.17] M: Hmm hmm, yeah.</p>		
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		<p>[00:34:57.12] AA: Kasdiay, so its a, its a mechanism by which a, a, a certain dallot or maybe a poet, artist can embue, ik— ikan nalaokanna.</p> <p>[00:35:09.17] M: Hmm hmm mm</p> <p>[00:35:09.17] AA: Daytay maysa nga tipical nga (Inaudible Speech) ibagbagana ngem saan a derechaan. Indirect very subtle. Yeah</p> <p>[00:35:20.13] M: Yeah. Okay, Manong, Sumaruno.</p> <p>[00:35:24.00] AA: You can do a lot with it. That's what I am saying.</p>		
	<p>1. Can you describe to me your practice of dallot?</p> <p><i>Isaritayo man ti panagdalloty?</i></p>			

	<p>1. Can you share a video of performing dallot? If you do not have one available may I take a video of you performing dallot?</p> <p><i>Adda video nga agdaldallotkayo?</i> <i>No awan, mabalin nga agvideo kami iti panagdallotyoy?</i></p>	<p>[00:35:25.06] M: Sumaruno daytoy manong, ah, Adda video nga agdaldallotka? [00:35:32.15] AA: Daytay inpatul—, impabuyak kenka ket addaak idiay agdaldallot, di munsa nabuya? [00:35:38.25] M: Oh, I saw parts of it. [00:35:40.14] AA: There are several. [00:35:39.17] M: I saw parts of it, okay, I will look. [00:35:43.01] AA: There's several. I do not know where they are, kay (laughter) [00:35:46.11] M: Manong, Manong (laughter) [00:35:46.11] AA: Okay (laughter), I tend to laugh. Okay go ahead. [00:35:47.07] M: No ah mabalin kayo nga agdallot itatta? Sample Laeng. Kaslala sample no kua. [00:35:52.24] AA: Okay.. (starts the dallot) A ta dallot duminidallang, a ta kasarsaridak ni Michelle, kasarsaridak ni Michelle ta kayakna nga agbalin a doktora, ta kayak na agbalin nga doktora, tapno iti kasta ket kakaduak, a ta dallot, duminidallang, a ta daldallot duminidallang, (stop signing) that gonna be the first salva.</p>	Example	Review the video.
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	<p>1. <i>Take me through your performance. Can you tell me what you are thinking, feeling, and doing?</i></p> <p><i>Isaritayo man it kapanunutan, marikriknayo no aramidenyo iti dallot?</i></p>	<p>[00:36:27.13] M: Okay, Manong, Isaritaman, isaritayoman ti kapanunotan, kapanunotan, ah marikriknayo no aramidenyo iti dallot? Ah, eh, no ag agdaldallot kayo ania ti feeling yo? No kua.</p> <p>[00:36:30.06] AA: Ana?</p> <p>[00:36:37.10] AA: Ket ay, ay, ay, ah, let me say it in English because you might not get what I am saying in Ilokano. I, I, I feel connected to the ancestors, I mean, I mean, I am always amazed to the wisdom of our people and my problem, I don't know who these are, who these people are. Like, I'm, I am really doing a lot of studies on the language alone, I tell you everyday is a learning moment for me. How did these people, how did they come up with a language so beautiful. Now, dallot is an expression of the language itself, its, its a second level of meaning and use and practice of the language.</p> <p>[00:37:33.08] M: Hmm hmm</p> <p>[00:37:33.08] AA: So it's an elevated form so if I am already amazed by the power of the Ilokano language what kind of amazement do I teach about</p>	<p>Ancestral Connection Continuity of Culture Amazement Linguistic Power of language Example</p>	
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		<p>your dallot when its part of what you call performance. [00:37:50.11] M: Hmm [00:37:50.11] AA: Right. [00:37:50.26] M: Yeah [00:37:50.26] AA: Performance which is of language, action, right, the body, the voice so there. [00:38:07.14] M: Uh sorry. Manong, adda dawdawaten tay asawak. [00:38:13.25] AA: Oh okay, no problem, pagdallotem ketdin ah. [00:38:13.00] M: (laughter) [00:38:18.04] AA: Agdallot ka kunam. [00:38:19.09] M: Adda (laugh) adda saludsuddena kaniak nga atta. [00:38:22.15] AA: Okay, no problem. [00:38:25.07] M: Okay, itedko ti teleponok, Manong, adda diay telephonok. Okay. [00:38:27.14] AA: Okay [00:38:29.12] M: Ah, Manong, no, no sursuroem dagiti, no sursuroen dagiti ubbing iti dallot, ania iti italgedmo kadakuada? [00:38:36.26] AA: I, ittata kuma, I will talk about the Covid. [00:38:41.07] M: (laugh) [00:38:44.12] AA: (Starts singing a dallot) A ta daytoy a Covid, maysa a</p>		
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		pandemiko nangburibur kadatayo amin, nangburibur iti ulo tayo (stop) right.		
TEACHING	<p>1. If the younger generation were to learn dallot, what would you recommend for them?</p> <p><i>No sursurwen dagiti ubbing iti dallot, ania iti italgedmo kadakuada?</i></p>	<p>[00:38:55.02] M: I mean, I mean, dagiti ubbing no interesant—, no interested da dayta adda no dallot ket ti kas— they have a feeling to be interested in dallot. Anna iti ibagam kadakuada no kua? No if they are interested.</p> <p>[00:39:11.22] AA: I will tell them, I I— they would talk about what is happening around them and to make commentary on what’s happening, what is to them significant to them at this time. Ah kayatko a saoen, dallot, the, the, the, the other part of dallot which is the general dallot not the dallot for Lam-ang is really meant to somehow make the community unified, to hear, to talk about themselves about their community, about other people , about issues concerning them. So the challenge is, ana ti panagkunayo nga importante iti kabibiag yo a personal wenno collective, a mabalin yo a dalloten. Ana iti kayo na a saoen, it shouldn’t be away from</p>	<p>Relate student to current events Involvement of community Identity, Consciousness</p>	

		the curricular intention, the curricular purpose, so which is essentially, a kind of self awareness, social awareness and eventually, commitment to what they learn from this kind of awareness that they come into, right.		
	<p>1. Why do you feel the practice of dallot is significant in cultural identity?</p> <p><i>Apay nga ti kapanutnota nyo ti panagdallot ket ada kaibagasanna iti kinailukano?</i></p>	<p>[00:40:20.18] M: Hmm okay yeah, yeah, that leads us to ah, daytoy, daytoy sumaruno, Manong its related to that, adda relasyon na daytoy a saludsod dayta. Apay a ti kapanunotan yo ti panagdallot ket adda ah kaibas— kaibagasanna iti kinailokanoan?</p> <p>[00:40:45.22] AA: Ah day, daytoy ngamin, awan ti dallot nga amok iti daytoy a forma.</p> <p>[00:40:53.29] M: Hmm</p> <p>[00:40:53.29] AA: Iti entero a Pilipinas.</p> <p>[00:40:57.18] M: Hmm (in agreement)</p> <p>[00:40:57.18] AA: Daytoy porma iti oratora ket kukua dagiti Ilokano</p> <p>[00:41:02.12] M: Hmm hmm (in agreement)</p> <p>[00:41:02.12] AA: Adda dagiti forma ti oratora kadagiti sabali a ethnolinguistic a grupo ngem sabali.</p> <p>[00:41:10.15] M: Hmm</p>	<p>Unique to the Ilokano Culture Cannot be translated into English or other Philippine Cultures Unique to Ilokano Culture</p>	

		<p>[00:41:10.15] AA: Talaga nga naibingas daytoy panagdallot kadagiti Ilokano</p> <p>[00:41:15.09] M: Hmm</p> <p>[00:41:14.06] AA: Kukuada daytoy nga forma. Kayak na a saoen awan ti, awan pay iti translation iti dallot iti Ingles eh.</p> <p>[00:41:23.07] M: Hmm</p> <p>[00:41:23.07] AA: We have to say dallot is dallot. Please okay adda kadi translation iti dallot iti Tagalog awan. Gapo ta awan a kukuada.</p> <p>[00:41:33.00] M: Yeah</p> <p>[00:41:33.00] MM: So, ah no dayta a banag ket isu iti maibaga iti katattao iti maysa a tao. Ana ngarud iti panagkunam, that make them unique, and that how they would be identified right.</p> <p>[00:41:43.02] M: Hmm hmm, yeah (laughter)</p> <p>[00:41:43.25] AA: It's like the dallot, is like your powwow they call it powwow among our indigenous First Nations Americans. Its called powwow.</p> <p>[00:41:57.12] M: Powwow, digitay, gathering daytay Native American.</p> <p>[00:42:01.05] AA: Isuda. Yeah so they have that right.</p> <p>[00:42:05.26] M: Hmm</p>		
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		<p>[00:42:05.26] AA: It's there.</p> <p>[00:42:07.08] M: Datayo ket dallot daytay pinagdallot it. Dallot ti tao.</p> <p>[00:42:10.16] AA: And many other things.</p> <p>[00:42:11.10] M: Hmm hmm</p> <p>[00:42:11.10] AA: And many others, okay.</p>		
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	<p>1. If you were to teach dallot, how would you go about teaching dallot?</p> <p><i>No isuroyo iti panagdallot, kasanoyo nga isuro?</i></p>	<p>[00:42:14.26] M: Okay, alright, so no isurom iti pinagdallot, kasano, kasanoyo ah isuro.</p> <p>[00:42:21.20] AA: Ay ket patakderrek ida. Then you want it. Okay, ah, this is how I will do it to make it relevant.</p> <p>[00:42:31.26] M: Hmm hmm</p> <p>[00:42:31.26] AA: Ah, adda brainstorming, okay, daytoy daytay, issue number one, okay narigat ti agbasa ittata gaputa covid, madi ti face to face, masapul daydiay online no mabalin ada interpret yo kasta.</p> <p>[00:42:47.16] M: Hmm</p> <p>[00:42:47.16] AA: No idia'y Filipinas ket addu problema, awan internet da di mapanto iti daldallot daytan, so iti kayakko a saoen, what is it that concerns them, that's gonna be relevant.</p> <p>[00:43:03.00] M: Hmm</p> <p>[00:43:03.00] AA: So kayakko a saoen, I, I, I won't invent any issue, the issue should come from them and then number two, and then I will teach the technical on how to do the dallot . Okay, daytoy ti technique ah, daytoy iti istructurana, and since I don't sing well, you can</p>	<p>Brainstorming Social Issues Social Issues should be chosen by the student Technical Components of Dallot Teach Structure Modeling- Teacher should know how to do it inorder to be ablet o teach it. Student, Teacher and community connection Topic that the student connects with</p>	
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		<p>sing it better that is how actually, its done when you are drunk and at this time, I am drunk okay. Aguraka, okay, kastoy, okay and then this is how you are going to the continuity by ending up with the same line, starting it with the same line, and so on and so one daytoy internal dynamics isurok. Ngem, I tell them. Kastat pamayak a kayak na a saoen no maisursuro ka ngamin masapul ammom nga aramiden, kasano no amuanda no di mo ammo a aramiden di ngamin, so, so meaning to say performance is the one who is teaching must know how to do it so that the one who is gonna be educated can do it better than you do right.</p> <p>[00:43:45.15] M: Hmmm</p> <p>[00:43:56.01] AA: Right</p> <p>[00:44:00.02] M: Yeah</p> <p>[00:44:00.02] AA: And if they can do it better than you do that is good right, that's your greatness as a teacher right.</p> <p>[00:44:05.16] M: Hmm hmm.</p> <p>[00:44:05.16] AA: Kasdiy so but for me what is important is what's the issue of today that concerns the student, the educative, the learner, the community</p>		
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		<p>members, kayak na a saoen, ania iti mamagkaysakaysa daydiay komunidadmo daydiay banag a pakaseknanda eh, di ngamin?</p> <p>[00:44:28.22] M: Yeah</p> <p>[00:44:28.22] AA: Isu, isu iti kankantaenda, ana iti bibiang da daydiay haan da a maseknan ket isu ti kua, isu ti mangidurong kadakuada a mangi text a met daydiay kananakemda wenno adda dayta barukongda, iti panunotda, kasdiay.</p> <p>[00:44:47.08] M: Hmm</p> <p>[00:44:47.08] AA: And so it becomes so natural in your manner of expression, of expressing the thing about a particular thing or many things for that manner.</p>		
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	<p>1. What advice would you give to new practitioners?</p> <p><i>Ania iti maibagayo kadagiti agsursuro nga agdallot?</i></p>	<p>00:44:59.06] M: Hmm hmm Okay. Ania ti maibagayo kadagiti agsursuro nga agdallot?</p> <p>[00:45:06.19] M: no</p> <p>[00:45:09.12] AA: ah</p> <p>[00:45:10.22] M: No, agsursuro dagiti ubbingen, ania iti ibagam kada kua kadakaua?</p> <p>[00:45:14.28] M: Daytoy ngamin dallot balasangko ket theatrical daytoy eh, performance art daytoy eh.</p> <p>[00:45:20.02] M: Yeah</p> <p>[00:45:20.02] AA: Iti ibagak ket siempre awareness of the issues they maybe want to talk about.</p> <p>[00:45:26.06] M: Hmm hmm</p> <p>[00:45:26.06] AA: And then you have to let, teach them how to loosen up like loosen their body righ, haanda mabain, oh padaendak awan babainko kunak kadakuada di ngamin insurok. Impo— daytoy ngamin ket theatrical daytoy performance art daytoy eh, so masapul kadaydiay mangisuro ket adda theatrical ability, na awan babain na kasla kaniyak awan babainko, kasdiay, nabengbeng iti ruppam okay. (laughter)</p> <p>[00:45:33.07] M: Hmm hmm —— (laughter)</p>		
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		<p>[00:45:53.00] AA: The point is al, al, dallot is a performance art.o You have to perform, so teach them on how to perform .</p> <p>[00:46:04.17] M: Hmm hmm hmm hmm</p> <p>[00:46:04.17] AA: Precisely right and, and to be happy about the performance right.</p> <p>[00:46:11.21] M: Hmm hmmm</p> <p>[00:46:11.21] AA: The performance is, you can have to keep on doing it, because the skill that you work on, you will not have it the first time around, I mean, there is a lot to take in, on the stage, so you have to imagine the stage even if the stage is not really there in dallot. The stage can be the, your community, so aw— awan in tabla daydiay dallot balasangko eh, that's the artificial dallot.</p> <p>[00:46:41.24] M: Hm</p> <p>[00:46:41.24] AA: The the real dallot is on the community ground right.</p> <p>[00:46:47.08] M: Daytay kaslala adda connection iti comunidad pay no, no</p> <p>[00:46:50.15] AA: The comuni—rr, yeah.</p> <p>[00:46:53.12] M: Okay, alright.</p>		
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		<p>[00:46:54.07] AA: And normally it, normally its, a central thing you know what I mean as I was growing up, its always circular, what not exactly circular do you would imagine a circle in, in arithmetic but it's, there is that kind of a natural circular quality.</p> <p>[00:47:13.05] M: Hm hmm hmm</p> <p>[00:47:13.05] AA: Because of the most important part of Ilokano traditions is the fire, the fire is always in the middle (pause)</p> <p>[00:47:22.01] M: Ok</p> <p>[00:47:22.01] AA: Yeah and so you go around the fire.</p> <p>[00:47:31.09] M: Hmm that makes sense. Fire in the middle. The performance is in the middle okay ah kasano.</p> <p>[00:47:37.21] AA: Fire is circular</p>		
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	<p>1. How can teachers use dallot in the classroom?</p> <p><i>Kasano nga aramaten dagiti mangisursuro iti dallot iti klase?</i></p>	<p>[00:47:39.27] M: So manong daytoy sumaronron, ania ti, kasano a aramaten dagiti mangisursuro iti dallot iti klase?</p> <p>[00:47:51.04] AA: Ket naglaka. Isu iti aramatem nga instrumento tapno iti kasta ket dagiti ubbing, mailaolaowag da iti bagida ken dagiti kakaklase da, dagiti issue a masapul a maawatanda di kadi.</p> <p>[00:48:08.27] M: Yeah</p> <p>[00:48:08.27] AA: No saan a nalaolaoag kas kuma no haan nga nalaoagan dagiti ubbing, ah, sumrek diay meastran ah, (starts to sing) A ta dallot dallidallang ay sabali met kaka tay ibagbagam, gapu ta kastoy iti talaga a napasamak saan nga daytoy akinunam</p> <p>[00:48:25.29] M: Hmm hmm</p> <p>[00:48:25.29] AA: Right, Right.</p> <p>[00:48:26.26] M: Yeah, Yeah, Yeah</p> <p>[00:48:26.26] AA: So to have a way of correcting and making clearer, what the issues are because, because it, it's a communal thing, it's actually what you would call a this, this symmetry in the conversation, in the</p>		
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		<p>communication, no one is holding the power to make the dallot in the community dallot, everybody can do the dallot to respond, right. So you call that the open communication, open conversation, a symmetrical conversation within the context of the community. So the power to talk, the power to use the word is not resting on one individual, two individuals but is, resting on all possible members of the community, witnessing the dallot . I could not do that when I was young because I was five, I was six.</p> <p>[00:49:28.14] M: Hmm hmm</p> <p>[00:49:28.14] AA: Ay hahahah (laugh)</p> <p>[00:49:28.14] M: Yeah, ok, ok, that makes me think of ah, ah, other stuff but I have to</p> <p>[00:49:37.20] AA: Alright</p>		
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	<p>1. What recommendations would you give to teachers who would like to use dallot in their teaching practice?</p> <p>Ania iti mabalin nga ibagayo kadagiti mangisursuro nga kayatda nga usaren iti dallot no mangisuroda?</p>	<p>[00:49:38.11] M: Ania iti mabalin nga ibagoyo kadagiti mangisursura nga kayatda, no kayatda nga usaren iti dallot iti panagisuroda?</p> <p>[00:49:49.18] AA: number one they have to be aware of the issues concerning the community that's, that's, that's what you would call a conditio sine qua non (?) without awareness of the issues, it is useless, right.</p> <p>[00:50:03.03] M: Hmm hmm</p> <p>[00:50:03.03] AA: Number two, you should know how to do it, right.</p> <p>[00:50:06.25] M: In order to—</p> <p>[00:50:08.06] AA: Yeah, to perform it, okay, yeah. You do not know how to perform it. Two things know the issues and know how to do it.</p> <p>[00:50:18.09] M: Know the issues, Know how to do it.</p> <p>[00:50:19.24] AA: Right, okay.</p> <p>[00:50:23.04] M: Okay, cause you can't be fake right. Haanka—</p> <p>[00:50:26.17] AA: No, you can't, you have to practice ah, before your mirror maybe before ah, ah, ah, until you are comfortable doing it.</p>	<p>Community Awareness Do dallot right Practice Confidence Becomes second nature Teacher as performer Bring in performance art Connection/Engagement Confidence and comfort</p>	
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		<p>[00:50:36.14] M: Hmm hmm hmm</p> <p>[00:50:36.14] AA: You, ha—have to, have to that kind of a level of comfort and maybe confidence. I don't know if that is the right term.</p> <p>[00:50:45.03] M: Baka, baka daytay confidence.</p> <p>[00:50:48.10] AA: Yeah, masapul nga adda comfiansan iti bukod mo a bagi ah, no agdaldalotka, hmm, haanka agpanpanunot ah uray— madi sumrek lang kasdiay so ah masapul nga ibuildupmo day confidence, otherwise ana ububrana daytoy nalalaingak pay kenni si—, issuna kunadanto dagiit ubbingmon,</p> <p>[00:51:03.26] M: Hmm. (laugh)</p> <p>[00:51:03.26] AA: Awanen ah, madi. So you have to know how to do it, right.</p> <p>[00:51:09.06] M: Okay, yup.</p> <p>[00:51:12.03] AA: Otherwise, what's the point this is performance meaning to say, ah, my thing is as teacher, generally speaking, you are a performer in the class.</p> <p>[00:51:25.12] M: Hmm</p> <p>[00:51:25.12] AA: Whether you are making dallot or</p>		
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		<p>not, you are in fact performing, you are a performance artist, right.</p> <p>[00:51:32.22] M: Hmm hmm</p> <p>[00:51:32.22] AA: The more when you are bringing in a perf—,performance art. There is more requirements there.</p> <p>[00:51:42.28] M: Okay</p> <p>[00:51:42.28] AA: Perform better.</p> <p>[00:51:45.04] M: That's connected</p> <p>[00:51:46.04] AA: A teacher is not performing in the class is not teaching very well.</p> <p>[00:51:48.02] M: Yeah, yeah. okay.</p> <p>[00:51:50.29] AA: Right. That's what ti do in my class you know. I perform in my class.I do. (laugh) They call me ah, sir yes and yes, because I said yes or yes (laugh). That's, that's. that's how they call me, Professor yes or yes.</p> <p>[00:52:12.23] M: I mean it makes sense, manong, ngamin ket no haan ka nga performer, awan iti connection mo kadayta estudiantem.</p> <p>[00:52:17.26] AA: Awan ah, ma— masapul, in short, Can I be vulgar?</p>		
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		<p>[00:52:22.15] M: (hand motion to go ahead)</p> <p>[00:52:22.15] AA: Daydiay maisursuro iti klase ti dallot and then using dallot as a mechanism by which things really are taught must be bagtit, bala.</p> <p>[00:52:37.21] M: Hmm</p> <p>[00:52:37.21] AA: You are even really loosen up and become the crazy teacher, in front of your students, and with your students. Wen— no, no, haanka bagtit, awan ah, haanmo a garaw iti bagbagim di met, you stiffen right, your muscles, tumangkenda ah daytay isem mo pilpilit, awan ah, di ngamin.</p> <p>[00:53:03.19] M: Makasta no kua dagita estudiante no dayta ti personalidad ti tao.</p> <p>[00:53:08.02] AA: Ay wen, (Inaudible Speech), of course, ammom ti estudyante ket uray dayta panyo tayo ammoda iti colorna, kada medyas tayo, bilbillangen da pay digita kunam. Patiem.</p> <p>[00:53:18.05] M: Hmm hmm</p> <p>[00:53:18.05] AA: Di man nagsukat it medyasna daytoy titserenne. So na pay laeng kasta diay kalman kunadan ton. Oh.</p> <p>[00:53:24.08] M: Wen, wen.</p>		
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		[00:53:24.23] AA: You see, you think there are, we can escape from the scrutiny. I don't think so.		
	<p>1. How can dallot be used to support Ilokano students' identities? To learning? and commitment to the community?</p> <p>Kasano nga mausar iti dallot para kadagiti estudyante tapno maamuanda iti kinasiasino? iti pinagadalda? ken iti panagkakaduada?</p>	<p>[00:53:30.15] M: Okay, Manong, daytoy ket ah, ah sumarono. Okay kasano a mausar ti dallot para kadagiti estudyante tapno maamuanda ti kinasina, kinasiasinoda iti panagadaldalda ken ti panagkakaduada?</p> <p>[00:53:52.07] AA: So agsublita daydiay issue, no kaspakarigan daydiay leksyon mo ket, how do you know yourself? How do you get to appreciate your identity? Kasla kumat kasdiay no. How do you get to value your community. kasdiay?</p> <p>Masapul a claro dagidiay ah, no claro dagitoy isu ti agbalin nga issue wenno topiko daydiay dallot kasdiay.</p> <p>[00:54:20.21] M: Hmmm hmm</p> <p>[00:54:20.21] AA: So kayatna a saoen, you cannot teach these things, they, this have to come from, from them.</p> <p>[00:54:28.29] M: Hmmm</p> <p>[00:54:28.29] AA: By allowing them to talk about these things and the manner</p>	<p>Identity Value of Community Dallot at the instrument Instrument of mediation Dallot identity, educational process transformative</p>	

		<p>by which you talk about these things is, is quiet possible by the dallot of self. The dallot is your instrument, Its your mediating instrument.</p> <p>[00:54:44.00] M: Kaslala conduit no kua.</p> <p>[00:54:46.01] AA: Yeah, yeah ah, I you would say mediating instrument, ti, I would use that term, it mediates, your own understanding these realities that we are not, within them at this time. I mean, it, it provides some kind of a process for them to be a—, realize a lot of things, right. You can you cannot say this to them, these things have to come from them, a real transformative education.</p> <p>The process is as important as the end, right. The, the, the purpose, so the process is necessary and the dallot provides the process, so that in the end they can say, they can say, I found it kundadan. Ureka, kunada kadi ngamin, the Greek Ureka, I, I, I found it, kunada ah because they, they, become part of what you call the process itself, the educational process, the transformative process.</p>		
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		<p>[00:55:53.20] M: Okay, manong. Daytoy ti last. Adda pay kayat, kayak, adda pay kayat yo a ibaga nalpas ti ngamin iti interbyon?</p> <p>[00:56:01.29] AA: Ammok ammok dayta nga dayta ket last. I, I, I, I know that is the last. I know your script (laughter).</p> <p>[00:56:05.24] M: (Laughter) Nakitam ngamin.</p> <p>[00:56:05.24] AA: Haa,n I interbyo alot of people, you know, I do a lot of ethnographic studies remember.</p> <p>[00:56:15.06] M: A huh, yeah. (laughter)</p> <p>[00:56:15.06] AA: I interbyu a lot of people yeah. Come on, come on, okay. I interbyu a lot. I'm part of the personal committee and then interbyu a- applicants for a position. That's how, that's our last question. Last questions is adda kadi haan mi nalagip nga dinamag kenka a kayatmo a saludsoden tatta nayunamman ecetera, ecetera. I know your script, okay, okay, ading okay, anyways. Hmm haan ti kayatkoman a ibaga ket addu ken nabaknang ti kultura ti Ilokano ket ah, no</p>	<p>Richness of Ilokano culture Rich Literature Next generation Do not Forget their identity</p>	
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		<p>[00:58:02.12] M: Yup, Okay, Manong, agyamanak la nay iti amin, amin a imbagan itatta and its helping me formulate something and get something. So...</p> <p>[00:58:14.06] AA: Yeah Okay. Just shoot me a line if you need to clarify a lot of things. Yeah. Something.</p> <p>[00:58:20.17] M: Okay, Manong.</p> <p>[00:58:21.21] AA: Okay, ngem, I want a copy of this confidential video. I want a copy Yeah. Wen.</p>		
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