

# Awareness In Philippine Folk Dance on The Students' Academic Performance

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## Abstract

This study determined the awareness in Philippine folk dances on the students' academic performance. Specifically, it sought to identify the demographic profile of the respondent, the folk-dance awareness and the performance in physical education, the relationship between the profile of the respondents and the performance in physical education and the relationship between the folk-dance awareness and the performance in physical education

This research uses a descriptive design, and a quantitative method that used a simple random sampling technique. The respondents were 263 grade 8 students from Lucban district. A validated self-made survey questionnaire was used in this study.

Findings show that majority of the respondents belongs to 13-15 age group category, and in terms of gender the majority is male. For the level of folk-dance awareness, the respondents are highly aware in all indicators except for exposure to folk dances. For the level of performance in physical education in terms of grades in written works and grades in performance task, majority appears to have a grade of 80-84 with verbal interpretation of satisfactory. Lastly, there is a significant relationship between the profile and folk dance awareness of the students. Also, in performance in physical education both in written and performance tasks.

From the findings of the study, the following conclusion were drawn: there is a significant relationship between the profile of the students and the performance in physical education. Therefore, the hypothesis is rejected. This indicates that physical education incorporates a variety of activities catering to different interests and skill levels can help ensure all students perform well, regardless of their profile like age, gender, etc. Also, a significant relationship between students' folk dance awareness and performance in physical education were found. Therefore, the hypothesis is also rejected. This means that physical education performance is more broadly based on a wide range of physical activities and general fitness levels. It highlights the importance of a diverse and inclusive physical education curriculum that accommodates various interests and skills, ensuring that all students can succeed based on their overall physical abilities and engagement in class activities.

Based on the drawn conclusions, the following recommendations were

drawn. It is recommended that t The school develop a structured program that includes the history. In addition, students may be encouraged to manage their time effectively to balance PE performance with other written academic responsibilities. Furthermore, the community may serve as a bridge to appreciate folk dances suitable for developing an individual's physical, mental, emotional, and social traits.

Keywords: Awareness, Philippine Folk Dance, Students Performance

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## 1. Introduction

The folk dance of the Philippines is a representation of Filipino culture and customs. It has also contributed to the people's sense of cultural identity. A remarkable range of dances in varied shapes and dynamics have developed from distinct eras, places, and customs in this diverse country.

Dancing is a mental, bodily, and sensory reaction to the outside environment. Numerous scholars argued that dance is a means of achieving the unity of our emotional, intellectual, and physical selves.

In addition, dancing is considered an essential aspect of life, with many believing that it is the greatest means for human interaction and a great means of preserving cultures and ways of life. It can help kids become more self-aware by teaching them to focus on their bodies and realize their unrealized potential.

Additionally, Dancing finds its most appropriate historical and cultural collocation in the educational art environment, which exchanges knowledge with other artistic disciplines like theater, music, and visual arts to support the development of a given set of talents and attitudes.

Dance is a means of conserving cultural legacy, and school plays a significant role in preserving that legacy, for this reason, students need to be aware of different genres of dances (Javiña, 2020).

Due to globalization, folk dance as a part of the lesson in physical education has received less attention and interest. People's reactions and preferences for modern, pop, and hip-hop dances are clear because to these genres' accessibility and popularity. The majority of the dancing moves are lively and simple to execute. Based on this, the research will ascertain the degree of consciousness and execution in folk dances. This study will determine the level of awareness in Philippine Folk Dances of to the Grade 8 students in the district of Lucban, Quezon. Also, this study will not only venerate the event of the past but also inculcate the Philippine culture in the students' minds, which can lead to its preservation.

## 2. Review of Related Literature

According to Legault (2020), performance is essentially dependent on achieving a result that can be isolated from the action itself. Extrinsic motivation is the term used to describe behavior or activity that is performed for purposes other than the intrinsic fulfillment or enjoyment of the activity itself, such as to obtain rewards from outside sources or stay out of trouble. Put differently, incentives that come from outside sources like money, accolades, recognition, or awards serve as a source of motivation for people.

Moreover, according to Mookkiah (2019), performance is the strongest source of self-efficacy. An individual's assessment of their capacity to organize and carry out tasks in order to get maximum efficiency. Furthermore, Fraser-Thomas, et. al. (2015). performance of outstanding athletes may receive scholarships or financial support from organizations, sponsors, or educational institutions to support their training and development.

According to Ahmed (2017), grades on written tests are a key indicator of students' performance (academic accomplishment), which is crucial in generating the top graduates who will serve as outstanding leaders and laborers for the nation, contributing to its social and economic growth. It is also one of the primary considerations for employers when hiring new employees, particularly recent graduates. In order to meet the demands of the employer, students must therefore put in the most effort in their studies in order to earn a good grade.

Additionally, a student's written test grade serves as a gauge of their academic success in a variety of topics. Typically, standardized test scores, graduation rates, and classroom performance are used by educators to gauge student achievement. Furthermore, Torrente (2015) reaffirmed that early on in a degree program, precise assessments of students' performance aid in identifying poor students and allow management to take remedial action to keep them from failing.

However, a key factor in raising a student's performance on a written exam is their grade. According to a Moore (2016) study, written exams have a big impact on students' performance. He came to the conclusion that, compared to students who were present, absentee students had a much higher chance of answering questions about the content covered on that particular day wrong. Additionally, he said that written exams improve learning; students who attended the most classes generally got the best results even though they didn't receive any credit for doing so.

Performance task in physical education subject got the high percentage in the student's total grade. According to Quimbo (2023), Grading in performance tasks related to athletic involvement have been in a difficult position when compared to academic performance for many years due to discussions and empirical research. Detractors of student involvement in athletics would argue that it has a negative impact on their performance both on and off the court.

Moreover, Johnson (2023), mentioned that grades in performance task specially in sports establish a baseline measurement of an athlete's capabilities. Allows coaches and athletes to understand the starting point and track progress over time, it also helps in setting realistic, achievable goals based on current performance levels.

The literature discussed shows that written test and practical tests contributes to the advancement of this research. Written work in physical education is a crucial component for assessing students' comprehensive understanding of the subject. It complements practical skills assessments by evaluating theoretical knowledge, critical thinking, self-reflection, planning, and strategic development. Integrating written assignments effectively into the PE curriculum ensures a well-rounded education, promoting both physical and intellectual development. On the other hand, Practical assessments not only evaluate physical skills but also promote positive attitudes, strategic thinking, and real-world application of physical education concepts, also essential for assessing students' physical abilities, skill proficiency, and application of knowledge. By using a variety of assessment methods and providing clear criteria, continuous feedback, and opportunities for reflection.

According to Poplawski (2016), said that older pupils will be able to learn the fundamentals more quickly than younger ones, even if they are only beginners. The younger students enjoy seeing a mastered dance performed again, thus it is important to use these dances often to give them plenty of practice learning these foundations. Also, when they get the hang of the basics, older pupils will be happy to advance to more difficult exercises.

Furthermore, Asher (2020), mentioned that young children are naturally more flexible, which can be an advantage in learning dance moves that require a high range of motion, while coordination is still developing, young children can quickly learn and adapt to new movements, and high energy levels make young children's enthusiastic learners, though they may require shorter, varied activities to maintain focus.

Age is a significant factor in dance mastery, influencing various aspects of physical ability, cognitive skills, and psychological factors.

In the contrary, Jeysingh (2024), age may be a limiting factor, older age is frequently linked to diminished energy, flexibility, and memory. Changes in energy levels, flexibility, and memory are frequent as people age. Dancing proficiency and other physical activities may be impacted by these changes.

In terms of gender, Lacia et al. (2013), note that classical traditions and conventions are frequently deeply ingrained in modern dance, which it may or may not attempt to subvert. According to the conventional lexicon of dance dynamics, women are the ones who are guided, supported, and restricted, and men are the ones who carry, enable, and control the motions of the females. Every time a man and a woman interact, the man adopts an aggressive, controlling persona, shoving, tugging, and twisting his partner to suit him. Outrage at masculine physical dominance of the female body was matched with the power of rhythmic exchanges and pure athleticism. Something that could be thrown, caught, tugged, bent, and lifted was symbolized by femininity. Although it was occasionally rendered unclear or enigmatic, masculinity was portrayed as oppressive and overpowering, depriving the feminine of all agency.

Connor, M. (2019) mentioned in his piece about males, Dance, and Gender Stereotypes in the Arts that males usually don't dance for a variety of ridiculous reasons stemming from stereotypes and gender expectations. The females are the ones that know the current dance moves at all those high school dances. Though no one is preventing guys from participating in dancing, gender expectations still appear to be a barrier.

In addition, Mitchell, J. (2007), In the article about developing interest, wrote that the interest of every individual varies. The result is the best only when a man does his work with interest. In support, Lack of curiosity translates into ignorance, and ignorance immediately undermines confidence. In light of this, students must first cultivate their enthusiasm in folk dancing before they can advance their knowledge if they hope to feel empowered by it.

The literature discussed show how the demographic profiles such as age and gender contribute to the advancement of this research. Age and gender play crucial roles in shaping students' interest in dancing. Understanding these influences allows educators and program organizers to create inclusive, engaging, and supportive dance environments that cater to the diverse needs and preferences of students. By addressing age-specific and gender-related factors, dance programs can foster a lifelong interest in dance and its numerous physical, emotional, and social benefits.

According to Jervis (2016), A goal's building pieces or steps are called objectives. An objective is a clear, typically measurable declaration of program success. When taken as a whole, objectives serve to quantify the program goal. The following questions are always addressed by a good result objective: who will do what, when, and to what extent?

According to Dance-teacher.org (2019), Short, concise sentences that outline the intended learning results of training are called objectives. Furthermore, Bayram (2014) said that the power of educated people might be used to implement a nation's growth. In addition, for education to be successful, plans and programs must be based on targets or objectives.

Also, wordpress.com (2012) enumerated the goals of teaching Philippine folk dances are as follows: to preserve folk dances and music native to the various regions of the Philippines for posterity; to inspire a greater appreciation of Philippine folk dances; to develop graceful and rhythmic coordination of body movements that will improve posture; to poster patriotism and nationalism through the study of our dances; and to demonstrate the growth of Filipino culture through the evolution of Philippine dances. Filipino folk dances showcase our vibrant culture.

According to Syntesia (2021), A clear and succinct learning target is one that is defined. It should include clear, concise instructions that are easy to follow rather than extraneous details or filler. Additionally, it should be shorter rather than longer because a lengthier film will probably bore viewers. An effective video tutorial should have well-organized, educational, captivating information that is geared toward assisting viewers in achieving.

Moreover, according to Braganca (2021), the objective dance awareness by using video tutorial is concise and clear to the point, it should provide clear, step-by-step explanations of the topic or skill being taught. Break down complex concepts into digestible chunks and avoid jargon or technical language that

might confuse viewers. Mindful that all contents, methods, and resources should align with the outcomes. The LOs should be measurable and attainable.

Furthermore, Colman (2023), stated that the learning analysis is where the goal of a good video instruction should start. usually consists of three steps: developing the tutorial's main objectives, researching the subject, and assessing the student.

The Primary Professional Development Service, Folk dances can be taught in a variety of ways, including by identifying the steps in the dance, breaking the dance up into manageable chunks, teaching each step separately, performing the entire dance, and so on. In addition, instructors may guide students through each step, have them dance without music, or have them dance to music while teaching dance steps. When the steps are performed to music for the kids, some of them might learn them by hearing and seeing the step at the same time.

Aahz (2020), in his article about Teaching Folk Dance, enumerated rules in teaching folk dance: Keep their attention. Keeping pupils' attention is the first guideline of teaching. The teacher must maintain balance; overemphasizing style can be a great way to distract the class. Encourage movement among the pupils. It is among the best strategies for maintaining focus. Employ a variety of teaching techniques. Active learners are more likely to remain awake and are also less likely to become bored. Everybody learns in a different way. If one takes into account their learning needs, most people will learn more effectively. A person's chosen learning method is more likely to be used when numerous approaches are used. If different persons in the dance are performing distinct steps or figures, be sure to clearly identify which people are doing what; give an example. Primarily a visual technique, the presentation works best when combined with auditory reinforcement, like as vocal instructions or music cues to help the dancers find their way to the steps. Giving feedback to the students is the last step in any education, and it is frequently most effective when done as a preamble to the real training. Giving students constructive criticism that motivates them to keep learning is essential in dance as most performances take place in a cooperative social setting.

As Resnik (2014) added, all dance foundations, from appropriately holding your body during performance to completing skills in a routine, are based on strategy. All forms of dance benefit from effective tactics, regardless of the predominant style.

According to Batson (2012), dancers train their bodies in a variety of ways, but tactics are the mainstay. But dancers would struggle to find a single, concise term that clearly explains strategy. According to Batson, strategy is the way and means by which a person pursues a specific goal. She went on to say that strategies are an effective means of improving performance.

Teaching pupils nowadays presents serious issues for all educators. More than at any other time in our nation's history, excellent music and physical education programs are essential to students' personal and academic development (Weikart et al., 2014). Modifying dance steps, movements, direction, formation, relationships, and more can adjust the level of difficulty of dancing to suit the talents of different students. To improve student learning and encourage creative thinking, created variations of dances—especially those created by students—can also be included (Timken, 2013). However, Cardinal (2014) said that educators need to be cognizant of the cultural and historical backgrounds, meanings, and objectives of dances. She went on to say that educators should look into and incorporate cognitive knowledge about the underlying narratives of all dances, including their historical, cultural, and social origins; the performers' backgrounds and contexts; the stories conveyed through movement; the dance's intended use; and the significance of particular body positions, dance steps, and group configurations.

Further, Oakes (2021) claimed that teaching folk dancing requires a teacher's mindset. A good teacher has a positive attitude about the teaching aids, the music they use, the pupils they educate, and themselves. They give every learner an equal opportunity to learn the dance by verbalizing their teaching cues in a variety of ways. Expert teachers work their way through challenging patterns slowly at first, then

increasing to the proper tempo when most of their students are able to keep up. They consistently maintain the correct step rhythm regardless of the speed.

Henceforth, in the DepEd Memorandum No.67, s. of 2010 about its 30<sup>th</sup> National Folk Dance Workshop for Teachers, the workshop aimed to: address the needs and concerns of the teachers in folk dance education and folk dance production; upgrade them on the competencies teaching of folk dances; pay tribute to the Filipino folk dance researchers by reviving, teaching and promoting their works and contributions in the development of dance in the Philippines; and provide the teachers, dance directors and choreographers resource materials on dance.

Likewise, Jervis (2016) asserts that educators will increasingly need to come up with conversation topics on cultures that take into account the diverse classroom or community they work in. It calls for distinct methods, instruments, and levels of sensitivity. It illustrates how MAPEH teachers often perform their folk-dance choreography in the classroom. These techniques include enhancing, reinforcing, integrating, accentuating, and harnessing folk dance into teaching folk dances (Poralan, 2012).

In the article written by Weikart and Bryant (2013) about Developing Skills in Folk Dance, they stated that by honing their folk dancing techniques, pupils will be able to improve their coordination and steady beat. Additionally, it promotes students' sequential thinking, enhances their focus and attendance, aids in the development of the language connecting thought and action, fosters healthy peer interaction, and helps students recognize curriculum topics embedded in folk dances.

According to Callo et al. (2015), dancing as a recreational exercise can help people of all ages, sizes, and forms maintain their fitness levels. Its many physical and psychological advantages include better heart and lung health; enhanced muscle strength, endurance, and motor fitness; enhanced balance and spatial awareness; increased physical confidence; enhanced general and physical well-being; increased self-confidence and self-esteem; and enhanced social skills, they continued.

Exposure to folk costumes, customs, and traditions, can increase awareness of other cultures. The participants inspired by their increased participation in community life due to the classes and the public performance aspect offered with folk dancing (Connor, 2013). Folk dancing is good for both the intrapersonal and interpersonal facets of oneself. Folk dancing is an excellent non-language-based activity in a multicultural community since dances have a universal language and can be communicated via gestures and motions alone.

However, Bengwayan (2018), former Director of the Department of Education of the Philippines, said that a large number of high school graduates lacked a cultural vocabulary. In contrast to what educated people in previous generations typically owned. According to her, kids who acquire cultural vocabulary remain the cornerstone of educated national discourse.

The classification of folk dances according to the cultural origin, as enumerated by Andin (2016), are the following: Cordillera Dances - these are the dances of the Kalingas, Ifugao, and other ethnolinguistic groups of the Cordillera mountains. They are known for their different costumes, such as G-strings, tapis, and ground movements, reflecting their daily routine. Spanish-influenced Dances - these dances are a reflection of Spanish culture merged with that ours. From the costumes alone, it is a Spanish-influenced Folk dance or not. Males wear the barong Tagalog, and females wear the maria Clara of different elaborate designs. Rural Dances - these are dances that reflect the true spirit and character of the Filipino people. They wear peasant-occupational costumes that reflect their movement's fishing, farming, courtship, and merry-making activities. Tribal and Indigenous Dances - these dances are of tribal origin. They reflect the culture and ways of a specific tribal group at any point in the country. They may be from Luzon, Visayas or Mindanao.

Costume indicates differentiation of the regions. Various embroidery decorations, its technology, ornaments, color and composition are typical for these regions. The origin and development of the folk costumes were affected mainly by domestic raw materials, the type of work and employment, social class and nationality, religion and belief, contact with foreign countries and historical fashion of the higher social class. Materials for the manufacture of folk clothing was determined by natural conditions and needs.

As to Youngerman (2015), claimed that because folk dance is a universal art form with a wide range of stylistic variants and floor patterns, it may be found in many parts of the world. Dancers occasionally provide their own musical accompaniment, and costumes and accessories also produce a variety of effects in the dances.

Furthermore, introducing young children to the wide variety of national, ethnic, and regional music is one of the many benefits of teaching them folk dances (Wardle, 2013). The more real the music used, in his opinion, the better. Similarly, the master's toolkit also includes visuals like diagrams, maps, and images. Better teachers understand that the dancing itself is of primary importance and limit their remarks to after some dancing has occurred, even though most students desire background information on the dances they are teaching (Oakes, 2011). In defense, Ornstein (2013), referenced by Serrano (2013), emphasized that the goals of a quality program or curriculum cannot be met in the absence of school facilities that give students a conducive learning environment.

According to Knudson (2013), the necessity for training is supported by a study on folk dance qualitative rating, even when using a formal QMD checklist. Three out of the six folk dance skill components had good reliability ratings after physical educators underwent four hours of instruction. It seems that careful preparation and experience are necessary for accurate qualitative evaluations of intricate movements, such as those found in folk dance.

Likewise, when one train, they use their skills and build on them. If one train daily, the jump is not linear, it is exponential. It can make the difference between good and great, mediocre and magnificent (Sarasate, 2006).

Similarly, Batson (2011), said that the development of muscular effort—its degree, sensibility, precision, and refinement—lies at the core of a dancer's training. A dancer should ideally receive training that goes beyond trying to shape them into a specific style or set of neuromuscular patterns. The dancer learns to move from an embodied source, fully attentive and responsive to the moment of movement, as opposed to just looking good or doing the movement perfectly. She went on to say that this kind of training releases the dancer from tight holding patterns and other restraints that bind emotion, cognition, and behavior. The movement toward discovering more liberated, independent ways to move is supported by the development of somatic methods and release techniques as well as their integration into dance instruction.

Gabao (2007) highlights the common understanding of dance as a form of movement that expresses meaning through the use of the body as a medium or instrument. In order to fully grasp a dance, one needs acquire previous knowledge and comprehension of basic to advanced movement, interpreting how and why a body part or the entire body is used in a specific order. As a result, dance is reduced to a physical activity carried out to a musical rhythm and accompaniment. Because of the inherent impulse and rhythm of the human body, it presents a natural phenomenon as it moves in space, or the body space itself, which is known as the freedom of movement without hindrance and allows the body to display its distinct characteristics..

Also, Hinojales (2007) expresses his basic idea about dance as an art of rhythmic movement that has been extended for beyond its narrow, traditional meaning. Dance truly is an expression of human emotions, human beliefs and human expectations.

Ward (2014) implies that the graceful stance that emerges from learning to dance gives one an air of expertise and character right away. Each person who studies dance develops an instinctive elegance and poise that comes from a harmony of body and mind.

Folk dancing is a global phenomenon with a wide range of styles and variants due to its broad definition. In this instance, Copeland (2013) claimed that dancers occasionally contribute to their own accompaniment and that costumes and accessories also provide a variety of impacts in dances. He continued by saying that many dances have a close relationship with musical forms, particularly with regard to meter and rhythm.

### 3. Methodology

This study's research method was the descriptive and quantitative approaches. To test particular hypotheses and characterize traits or functions, researchers employ quantitative research methods, which are regarded as definitive. The research issue or problem for descriptive research needs to be precise and unambiguous. Using this approach, the researcher can propose hypotheses for additional research and assess the data's theoretical significance (Fluet, 2021).

The goal of descriptive research is to analyze a phenomenon that happens at a particular location and time. The degree of awareness and performance of the Lucban district students in folk dances is described by this research design.

### 4. Result and Discussion

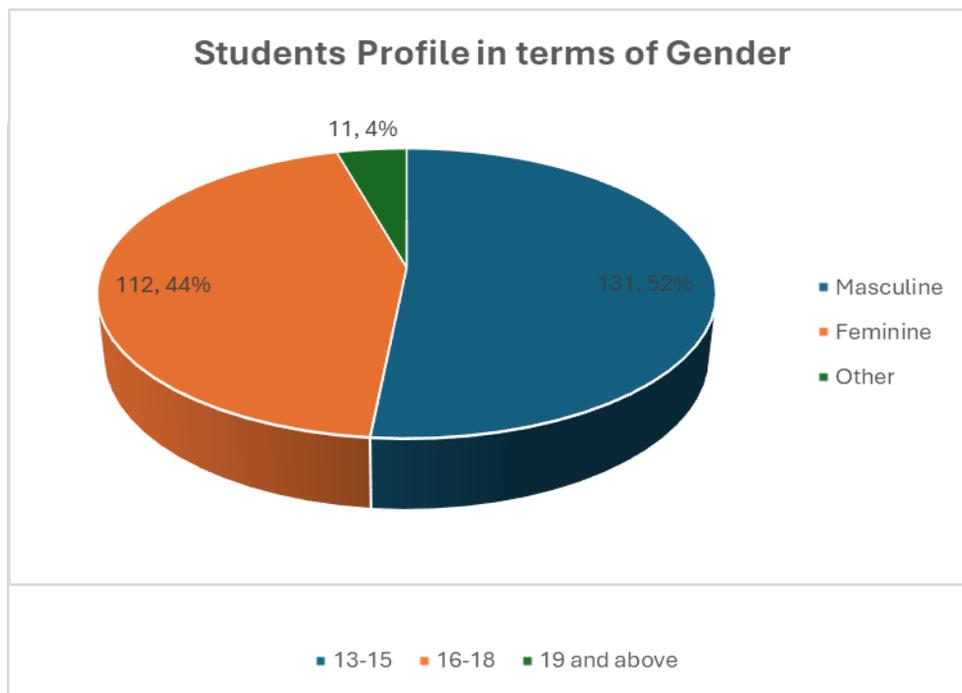
#### Students' Profile

In this study, the students' profile is described based on their sex, age, and gender.

As to the age, it is reflected in Figure 1 that majority of the students belongs to 13 to 15 years old (246 or 96.85%) compared to 16 to 18 years old their age (7 or 2.76 %) and 19 and above (1 or 0.76%). This indicates that the students in Grade 8 belongs to the expected age. This also means that the students are still in the productive stage of life. They can participate in program and projects for the classroom activity.

**Figure 1. shows the Students Profile in terms of Age**

It is reflected in Figure 2 that majority of the students are male (139 or 54.72%) compared to their female counterpart (115 or 45.28%). This indicates that the students in Grade 8 are male students.



**Figure 2. shows the Students Profile in terms of Gender**

**Level of Folk Dance Awareness**

In this study, the level of folk-dance awareness refers to Objectives, Strategies, Skills in folk dancing, Exposure to folk dances and Training.

**Level of Folk Dance Awareness in terms of Objectives.**

The students perceived that they are *highly aware* in terms of objectives that explain the role of folk dancing in promoting physical fitness and wellness of the family ( $M=4.73, SD=0.45$ ). likewise, foster patriotism and nationalism through the study of our dances ( $M=4.22, SD=0.42$ ).

The overall mean of 4.61 indicates that the level Folk Dance Awareness in terms of Objectives that students are *highly aware*.

This imply that understanding the objectives of folk dance awareness is crucial for students as it guides their learning process and enriches their appreciation and performance of these traditional dances.

**Table 1**

*Level of Folk Dance Awareness in terms of Objectives*

STATEMENTS	Mean	S.D.	Verbal Interpretation
The Philippine folk dance helps to:			
1. foster patriotism and nationalism through the study of our dances.	4.22	0.42	Highly Aware
2. arouse a better appreciation of Philippine music and folk dances.	4.31	0.76	Highly Aware
3. provide, through dancing, a helpful form of relaxation and recreation.	4.52	0.69	Highly Aware
4. develop graceful and rhythmic coordination of body movements that will improve posture.	4.52	0.69	Highly Aware
5. preserve posterity, folk dances, and music indigenous to the different regions of the Philippines.	4.41	0.49	Highly Aware
6. demonstrate the growth of Filipino culture through the evolution of Philippine dances.	4.60	0.56	Highly Aware
7. interpret dance literature correctly.	4.48	0.72	Highly Aware
8. demonstrate mastery of basic steps in folk dancing.	4.55	0.98	Highly Aware
9. explain the role of folk dancing in promoting physical fitness and wellness of the family.	4.73	0.45	Highly Aware
10. identify the meaning of the gestures and hand movements in folk dance.	4.33	0.47	Highly Aware
<b>Overall Mean</b>	<b>4.61</b>		<b>Highly Aware</b>

**Legend:**

4.20 – 5.00	Strongly Agree	Highly Aware
3.40 – 4.19	Agree	Aware
2.60 – 3.39	Moderately Agree	Moderately Aware
1.80 – 2.59	Disagree	Less Aware
1.00 – 1.79	Strongly Disagree	Not at all Aware

This result is parallel to the study of Jervis (2016), as objectives are the building blocks or steps toward achieving a goal. An objective is a specific and usually quantifiable statement of program achievement. Collectively, objectives represent the quantification of the program goal.

Also, Dance-teacher.org (2019), mentioned that objectives are brief, clear

statements that describe the desired learning outcomes of instruction. Adding to this, Bayram (2014) stated that the development of a country could be put into practice by the strength of educated people. Moreover, for education to succeed, it should have targets or objectives and plans and programs according to objectives.

**Table 2**

*Level of Folk Dance Awareness in terms of Strategies*

As a folk dancer, I:	Mean	S.D.	Verbal Interpretation
1. Understand the rhythm of folk-dance music.	4.41	0.60	Highly Aware
2. Perform folk dancing in a storytelling style using body movement.	4.43	0.72	Highly Aware
3. Demonstrates precise movement in folk dancing compared to the present dances of today.	4.50	0.98	Highly Aware
4. Follow movements/steps in folk dance easily	4.83	0.39	Highly Aware
5. Shows time, energy, and space in dancing.	4.83	0.39	Highly Aware
6. Creates poetic body movement.	4.33	0.47	Highly Aware
7. Shown powerful, full of energy, and strong body language.	4.83	0.38	Highly Aware
8. Noticed the predictable patterns of steps.	4.84	0.38	Highly Aware
9. Use symbolic movements in dancing	4.32	0.47	Highly Aware
10. Create a rhythmic structure by repetition of movements.	4.84	0.38	Highly Aware
<b>Overall Mean</b>	<b>4.61 Highly Aware</b>		

**Legend:**

4.20 – 5.00	Strongly Agree	Highly Aware
3.40 – 4.19	Agree	Aware
2.60 – 3.39	Moderately Agree	Moderately Aware
1.80 – 2.59	Disagree	Less Aware
1.00 – 1.79	Strongly Disagree	Not at all Aware

The students perceived that they are *highly aware* in terms of strategies that Noticed the predictable patterns of steps and create a rhythmic structure by repetition of movements ( $M=4.84$ ,  $SD=0.38$ ). Likewise, they use Use symbolic movements in dancing ( $M=4.32$ ,  $SD=0.47$ ).

The overall mean of 4.61 indicates that the level Folk Dance Awareness in terms of Strategies that students are *highly aware*.

This implies that Folk dance awareness encompasses knowledge of the cultural, historical, and technical aspects of traditional dances. Strategies to increase this awareness among students can be assessed by examining how effectively these strategies are implemented and understood by the students.

The result of the study is similar to the study of Cardinal (2014), strategies are a tool, and educators must also be cognizant of the cultural and historical backgrounds, meanings, and objectives of dances. She went on to say that educators should look into and incorporate cognitive knowledge about the underlying narratives of all dances, including their historical, cultural, and social origins; the performers' backgrounds and contexts; the stories conveyed through movement; the dance's intended use; and the significance of particular body positions, dance steps, and group configurations.

However, to accommodate a range of student skills, dance can be made simpler or more difficult by altering steps, motions, direction, formation, relationships, and more. To improve student learning and encourage creative thinking, created variations of dances—especially those created by students—can also be

included (Timken, 2013).

**Level of Folk Dance Awareness in terms of Skills in Folk Dancing,**

The students perceived that they are *highly aware* in terms of skills in folk dancing that Identify factors that can affect the quality of a dance performance (energy, focus, expression) ( $M=4.85, SD=0.36$ ). Likewise, both the Synchronize my body movements with music in folk dancing and Warm up and cool down my body properly and safely ( $M=4.57, SD=0.54$ ),

The overall mean of 4.68 indicates that the level Folk Dance Awareness in terms of skills in folk dancing that students are *highly aware*.

**Table 3**

*Level of Folk Dance Awareness in terms of Skills in Folk Dancing,*

As a folk dancer, I can:	Mean	S.D.	Verbal Interpretation
1. Recognize patterns and combinations of steps in dancing folk dance.	4.76	0.43	Highly Aware
2. Identify factors that can affect the quality of a dance performance (energy, focus, expression)	4.85	0.36	Highly Aware
3. Properly execute fundamental positions of arms and feet in folk dancing.	4.69	0.50	Highly Aware
4. Synchronize my body movements with music in folk dancing.	4.57	0.54	Highly Aware
5. Create and perform simple folk dance steps	4.64	0.48	Highly Aware
6. Repeat a dance phrase shown to me and perform it accurately.	4.72	0.45	Highly Aware
7. Warm up and cool down my body properly and safely	4.57	0.54	Highly Aware
8. Move my body in a clear and well defined way.	4.66	0.56	Highly Aware
9. Use appropriate dance vocabulary when describing dances.	4.66	0.53	Highly Aware
10. Develop, sequence, and refine movement	4.66	0.57	Highly Aware
<b>Overall Mean</b>	<b>4.68 Highly Aware</b>		

**Legend:**

- 4.20 – 5.00 Strongly Agree Highly Aware
- 3.40 – 4.19 Agree Aware
- 2.60 – 3.39 Moderately Agree Moderately Aware
- 1.80 – 2.59 Disagree Less Aware
- 1.00 – 1.79 Strongly Disagree Not at all Aware

This imply that Folk dance awareness encompasses not only the cultural and historical aspects of the dances but also the specific skills required to perform them proficiently. Understanding these skills is crucial for students to execute folk dances accurately and authentically.

The result of the table is similar to the study of Weikart and Bryant (2013) about Developing Skills in Folk Dance, they stated that developing skills in folk dance will enable students to provide the opportunity for students to refine steady beat and coordination. Also, it encourages students' sequential thinking, improves attendance and focuses; help students develop the language link between thinking and doing; creates opportunities for positive social interaction among classmates; identify curriculum concepts embedded in folk dances.

Callo et al. (2015), also agree that skills in dancing as a recreational activity can be a way to stay fit for people of all ages, shapes, and sizes. They added that it has a wide range of physical and mental benefits, including the improved condition of the heart and lungs; increased muscular strength, endurance, and motor fitness; improved balance and spatial awareness; increased physical confidence; improved general and

physical well-being; greater self-confidence and self-esteem; and better social skills.

**Level of Folk Dance Awareness in terms of Exposure to Folk Dances**

The students perceived that they are *highly aware* in terms of exposure to folk dances like Can associate costumes with the dances ( $M=4.84, SD=0.36$ ),

While both the statements am exposed more to the history and literature about folk dances and less on the visual arts and attended a summer class in folk dancing ( $M=2.36, SD=0.87$ ) and ( $M=2.07, SD=0.71$ ) respectively are less aware.

The overall mean of 4.04 indicates that the level Folk Dance Awareness in terms of Exposure to Folk Dances that the students are *aware*.

This imply that Exposure to folk dances significantly enhances students' awareness and appreciation of cultural traditions.

This finding is supported by Tolang (2020), exposure is also recommended that dance teachers should avail of references that can help them identify the proper costumes, musical instruments, and dance movements to present their dances in authentic form.

**Table 4**

*Level of Folk Dance Awareness in terms of Exposure to Folk Dances*

As a student, I:	Mean	S.D.	Verbal Interpretation
1. Can associate costumes with the dances.	4.84	0.36	Highly Aware
2. Can distinguish between the dance styles of different ethnic groups.	4.78	0.42	Highly Aware
3. Attended a summer class in folk dancing	2.07	0.71	Less Aware
4. was encouraged by my school to dance folk dances during intermission numbers in our school programs.	4.39	0.49	Highly Aware
5. have one activity in our MAPEH subject which is folk dance presentation.	4.83	0.38	Highly Aware
6. can dance folk dances	4.83	0.39	Highly Aware
7. participate cultural dance contests in our school.	2.36	0.87	Less Aware
8. am exposed more to the history and literature about folk dances and less on the visual arts.	2.96	0.41	Moderately Aware
9. Know that a more significant amount of time in teaching folk dances is used to give us more idea about folk dancing.	4.61	0.49	Highly Aware
10. Know that emphasis is given about the importance of preserving our culture through folk dance.	4.75	0.44	Highly Aware
<b>Overall Mean</b>	<b>4.04</b>		<b>Aware</b>

**Legend:**

- 4.20 – 5.00 Strongly Agree Highly Aware
- 3.40 – 4.19 Agree Aware
- 2.60 – 3.39 Moderately Agree Moderately Aware
- 1.80 – 2.59 Disagree Less Aware
- 1.00 – 1.79 Strongly Disagree Not at all Aware

Furthermore DeWitt (2013) agrees that exposure to YouTube for teaching and learning in the performing arts show that the experts agreed and ranked as being the most critical instructional messages for teaching and learning the performing arts is effectively channeled through YouTube. The experts also agree that YouTube is beneficial for providing information and teaching and learning in the performing arts. As stated by Overton

(2019) exposure arises from a desire to explore the teaching of science concepts through the performing arts, thus examining elements of a cross-curricular nature and blurring subject boundaries. Education works closely with students from school to produce performances.

**Table 5**  
*Level of Folk Dance Awareness in terms of Training*

As a student, I...	Mean	S.D.	Verbal Interpretation
1. Rigorous dance practice is needed to master the steps in folk dancing.	4.75	0.44	Highly Aware
2. Practicing folk dance takes more time.	4.85	0.37	Highly Aware
3. Our trainer has a vast knowledge about folk dance	4.67	0.47	Highly Aware
4. There is little time given to us in training folk dances.	4.81	0.41	Highly Aware
5. Our school has given us special training to be as skilled as possible in folk dancing.	2.83	0.38	Moderately Aware
6. We are allowed to organize a dance event and/or attend a festival showing our cultural dances.	4.60	0.49	Highly Aware
7. Specialized teachers teach folk dance.	4.81	0.40	Highly Aware
8. I seem lost and demonstrate incorrect dance steps.	4.70	0.47	Highly Aware
9. Rigorous training by my teacher makes me demonstrate the correct dance sequence.	4.57	0.50	Highly Aware
10. Because of the training given to us by our teacher, we follow the entire dance sequence with no prompts from others.	4.67	0.47	Highly Aware
<b>Overall Mean</b>	<b>4.53</b>		<b>Highly Aware</b>

**Legend:**

4.20 – 5.00	Strongly Agree	Highly Aware
3.40 – 4.19	Agree	Aware
2.60 – 3.39	Moderately Agree	Moderately Aware
1.80 – 2.59	Disagree	Less Aware
1.00 – 1.79	Strongly Disagree	Not at all Aware

The students perceived that they are *highly aware* in terms of training that Practicing folk dance takes more time. ( $M=4.85$ ,  $SD=0.37$ ), Likewise, they are moderately *highly aware* that Our school has given us special training to be as skilled as possible in folk dancing ( $M=2.83$ ,  $SD=0.38$ ).

The overall mean of 4.53 indicates that the level Folk Dance Awareness in terms of Training that students are *highly aware*.

This imply that training is a crucial component in developing folk dance awareness. Effective training ensures that students gain the necessary skills, techniques, and cultural understanding to perform folk dances proficiently and authentically.

As supported by Knudson (2013), folk dance, supports the need for training, even with the use of structured QMD checklist. Good reliability for rating three of six skill components of folk dance was observed after physical educators received 4 hours of training. It appears that reliable qualitative assessments of complex movements like folk dance take considerable planning and practice.

Likewise, when one trains, they use their skills and build on them. If one trains daily, the jump is not linear, it is exponential. It can make the difference between good and great, mediocre and magnificent (Sarasate, 2006).

### Level of Performance in Physical Education 8

In this study, the level of performance in Physical Education 8 refers to Grades in written works; and Grades in Performance Task. The table 6 shows the level of Performance in Physical Education 8 in terms of Grades in Written Works.

**Table 6**

*Level of Performance in Physical Education 8 in terms of Grades in Written Works*

Performance in Physical Education 8 in terms of Grades in Written Works	f	%	VI
90-100	71	27.95	Outstanding
85 - 90	64	25.20	Very Satisfactory
80 – 84	74	29.13	Satisfactory
75 – 79	45	17.72	Fair
Below 75	0	0.00	Needs Improvement
<b>Mean 85 SD 5.39</b>	254	100%	

It was found out that most of the respondents belong to bracket 80 -84, which represented by seventy-four (74) or twenty-nine and thirteen percent (29.13 %) followed by grades that belong to bracket 90 - 100, which represented by seventy-one (71) or twenty-seven and ninety-five percent (27.95 %) Followed by 85-90 comprises of sixty-four (64) or twenty-five and twenty percent (25.20 %) and 75-79 comprises of forty-five (45) or seventeen and seventy-two percent (17.72%). It also depicts that there were no one (0) or zero percent (0 %) got a grade of below 75.

It can be gleaned from table 6, that the level of level of Performance in Physical Education 8 in terms of Grades in Written Works is eighty-five (84 %) with “satisfactory” as verbal interpretation.

The standard deviation of 5.39 indicates that the level of level of Performance in Physical Education 8 in terms of Grades in Written Works was homogeneous.

**Table 7**

*Level of Performance in Physical Education 8 in terms of Grades in Performance Task*

Performance in Physical Education 8 in terms of Grades in Performance Task	f	%	VI
90-100	49	19.29	Outstanding
85 - 90	53	20.87	Very Satisfactory
80 – 84	107	42.13	Satisfactory
75 – 79	45	17.72	Fair
Below 75	0	0.00	Needs Improvement
<b>Mean 84 SD 5.01</b>	254	100%	

It was found out that most of the respondents belong to bracket 80 -84, which represented by one hundred seven (107) or forty-two and thirteen percent (42.13 %) followed by grades

that belong to bracket 85 -90, which represented by fifty-three ( 53) or twenty and eighty-seven percent (20.87 %) Followed by 90-100 comprises of forty-nine (49) or nineteen and twenty-nine percent (19.29 %) and 75-79 comprises of forty-five (45) or seventeen and seventy-two percent (17.72%). It also depicts that there were no one (0) or zero percent (0 %) got a grade of below 75.

It can be gleaned from table 9, that the level of level of Performance in Physical Education 8 in terms of Grades in Written Works is eighty-four (84 %) with “satisfactory” as verbal interpretation.

The standard deviation of 5.39 indicates that the level of level of Performance in Physical Education 8 in terms of Grades in Written Works was homogeneous.

**Table 8**

*Relationship between the Students’ Profile and Performance in Physical Education*

Profile	Written Report				Performance Task			
	r-value	Interpretation	p-value	Analysis	r-value	Interpretation	p-value	Analysis
Age	0.000935*	<b>Very weak</b>	0.62762	NS	0.000214*	<b>Very weak</b>	0.816455	NS
Gender	0.434466*	Moderate	0.000154	S	0.055345*	<b>Very weak</b>	0.028387	S

**Degree of Correlation:**

±0.80 – ±1.00 *Very strong*

±0.60 – ±0.79 *Strong*

±0.40 – ±0.59 *Moderate*

±0.20 – ±0.39 *Weak*

±0.00 – ±0.19 *Very weak*

**\*significant at 0.05**

**ns-not significant**

The table 8 shows the Relationship between the Students’ Profile and Performance in Physical Education 8 in terms of written report and performance task which predicts as manifested by lower probability values in its indicator at 0.05 level of significance. Further, the positive values for r indicates direct relationship.

The table 8 show that there is a significant relationship between the Students’ Profile and Performance in Physical Education 8 in terms of written report and performance task Gender is significant. While Age in terms of Performance in Physical Education 8 in terms of written report and performance task both are not significant. This implies that students' performance in PE varies with gender. Male students may perform differently compared to female students, reflecting developmental and maturity-related differences. As students grow older, they experience physical changes that can affect their strength, coordination, and endurance. These developmental changes can lead to differences in PE performance. Gender significantly influences physical abilities, skill acquisition, or engagement in PE activities.

**Table 9***Relationship between the Students' Profile and Performance in Physical Education 8*

Folk Dance Awareness	Written Report				Performance Task			
	r-value	Interpretation	P-value	Analysis	r-value	Interpretation	p-value	Analysis
Objectives	0.29331	Weak	0.0000	S	0.2300	Weak	0.000	S
Strategies	0.24654	Weak	0.0000	S	0.1671	Weak	0.000	S
Skills in Folk Dancing	0.00008	Very Weak	0.888	NS	0.0122	Very Weak	0.000	S
Exposure to Philippine Folk Dances	0.17568	Very Weak	0.000	S	0.0794	Very Weak	0.009	S
Training	0.90449	Very Strong	0.039	S			0.312	NS

***Degree of Correlation:*** $\pm 0.80 - \pm 1.00$  *Very strong* $\pm 0.60 - \pm 0.79$  *Strong* $\pm 0.40 - \pm 0.59$  *Moderate* $\pm 0.20 - \pm 0.39$  *Weak* $\pm 0.00 - \pm 0.19$  *Very weak****\*significant at 0.05***

Table 9 shows the Relationship between the Folk Dance Awareness and Performance in Physical Education 8 in terms of written reports and performance tasks.

These also show the significant relationship between the Folk Dance Awareness and Performance in Physical Education 8, which predicts significance as manifested by lower probability values in its indicator at a 0.05 significance level. Further, the positive values for r indicate direct relationship.

The table 9 show that their significant relationship between the Folk Dance Awareness and Performance in Physical Education 8 in terms of written report and performance tasks both Objectives, Strategies and Exposure to Philippine Folk Dances are significant.

**5. Conclusion**

1. There is a significant relationship between the students' profile and performance in Physical Education 8. Therefore, the hypothesis is rejected. This implies that physical education incorporates a variety of activities catering to different interests and skill levels can help ensure all students perform well, regardless of their profile like age, gender, etc.

2. There is no significant relationship between folk dance awareness and performance in Physical Education 8. Therefore, the null hypothesis is partially accepted is partially accepted. This implies that physical education performance is more broadly based on a wide range of physical activities and general

fitness levels. It highlights the importance of a diverse and inclusive physical education curriculum that accommodates various interests and skills, ensuring that all students can succeed based on their overall physical abilities and engagement in class activities.

## 6. Recommendations

Based on the findings and conclusions derived in this study, the researcher provides the following recommendations:

1. The school may develop a structured program that includes the history, significance, and techniques of various Philippine folk dances. Ensure regular dance sessions are part of the school schedule.
2. Students may be encouraged to manage their time effectively to balance PE performance with other written academic responsibilities.
3. The community may serve as a bridge to appreciate folk dances suitable for developing an individual's physical, mental, emotional, and social traits. Since the Community is the largest domain that can help preserve our culture, and one example of that is by performing folk dance at least once every quarter.

## Acknowledgements

This research paper will not be possible without the encouragement, help, support and guidance of the following whom the researcher would like to give her grateful recognition and appreciation.

ALMIGHTY GOD, JESUS CHRIST, for his everlasting love, guidance, blessings, wisdom, knowledge, and divine understanding which he has given to the researcher. Without Him this research will not be possible to accomplish;

DR. FREDDIE S. JAVIÑA, her research adviser, for stretching his arms in helping, encouraging, inspiring, supporting, and advising the researcher to finish this thesis.

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