

## **BIBLIOGRAPHY**

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Adviser: Estrellita N. Corpuz, MAPE

## **ABSTRACT**

The study was conducted to evaluate the learned competencies of Physical Education 13 students in folk dancing at Benguet State University.

Specifically, this study aimed to: determine the attitudes of students toward folk dancing; learned competencies in folk dancing; effectiveness of the teaching techniques applied; factors affecting the learning of competencies; and effects of folk dancing on students' personality and social life.

The study made use of a questionnaire to gather the needed data for the study from 200 respondents. It utilized the descriptive method and inferential statistics at 0.05 level of significance.

The findings of the study are the following:

Majority of the respondents are females, with ages 18 to 19 and are second year students taking Physical Education 13. They come from the different courses offered in the university. Majority of their parents have a monthly income below Php 8,000 and are highlanders.

The positive attitudes of students toward folk dancing have a mean of 3.20 “can be able to” and the negative attitudes have 2.17 “somewhat able to”. Thus the positive and negative attitudes differed slightly.

Along the competencies learned, the students rated “somewhat able to” their understanding on folk dancing; able to on the fundamental skills, skills in performing simple skills, mastery of folk dancing, and on one’s self, skills in performing dances based on cultural tradition. However, the students differed significantly on their perceptions along the different competencies.

Along teaching techniques employed by their teachers in folk dancing, the students believe that the teachers utilized effective teaching techniques with a weighted mean of 3.01. There is, however, a significant difference on the perceptions of students in terms of the teaching techniques employed by the teachers in Physical Education 13.

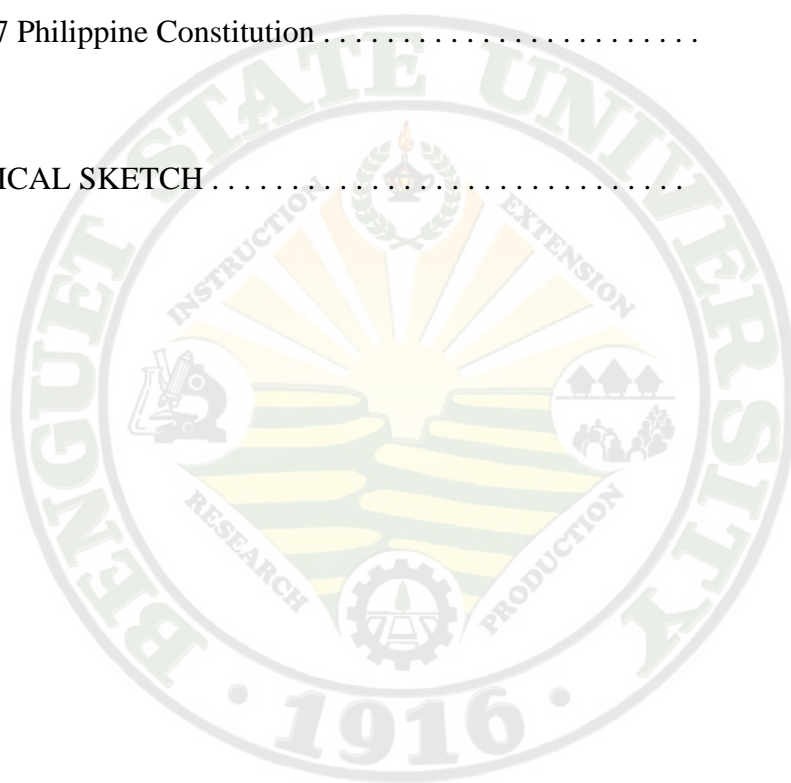
The students perceived different factors affecting their personality traits and social life through folk dancing such as personal, instructional, economic, political organization/extra and co-curricular activities religion and climate/weather. These factors were perceived as moderately serious. The difference on the perception of students among the different factors affecting their personality traits and social life is significant.

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## **INTRODUCTION**

### Background of the Study

Physical Education is a required subject in all courses today pursuant to Republic Act 7722 which mandates the Commission of Higher Education to promote quality education. Generally, it is about physical fitness and wellness, physical skills development such as individual, dual and team sports, the exploration of movement combinations with grace through rhythmic movement and dance, development of the social skills through participation in games and to provide an environment of knowing how to solve problems. It has been and is still focused on the development of values of being cooperative in activities, united in purpose, able to relate with people and able to adjust to various problems through sports activities. Education, the inculcation of positive values is the main purpose of the activities learned in Physical Education.

The history of physical activities would bring us back to the primitive times when our ancestors developed skills because they were necessary for survival. It was then that they had to be physically skilled so they can protect themselves and become more efficient in everyday life. They are required to be strong and skillful.

In later years, machines were invented and the activity of man was reduced, thus, lightening his workload. People then had more time to spend for other endeavors. They now had time for reading, writing, painting and other



associated fields in arts. Physical activities during the Spanish times included singing and dancing, recreational activities in the curriculum by some teachers. Appreciation of the national heritage increased due to the untiring travels of Mrs. Francisca Tolentino Aquino who went around many different regions of the country so as to carefully document folk dances which are now the common basis for dance interpretations.

Rhythmic movements are one of the most primitive of human reactions according to Tolentino (1993). It is from this that dances are based and developed into artistic creations. In fact, the native dances are basically Malay but these were modified as years passed. The Filipinos can easily adapt to the present culture. Many dances today have remained unchanged and still maintain the same features.

Dance is the only form of movement that fulfills a child's innate need to express his feelings, thoughts, and ideas through movement (Pettifor 1999). It is a way of moving that uses the body as the instrument for expression and communication. The child as the dancer is compared to the paintbrush of a visual artist (Purcell 1994). Obusan (2005) believes that dance is a tradition reflective of a people's soul. For dance is everywhere—it may camouflage itself as an entertainment tool; bring lighthearted moments or represent the sentiments, the joys, and successes of man in the most unusual ways. He also refuses to believe that folk dances will fade in obscurity and be relegated in the small dustbins of





our history.

Dance is a very peculiar way of expressing emotions. It is done through movement. It could be the outburst of immense passion, excitement or sentiment. It is evident when people are hysterical, demonstrative, ardent, enthusiastic, passionate, impulsive, temperamental, irrational, sentimental, and affectionate or high-strung. These manifestations of emotion could be incorporated in a dance because they are products of the creative, inventive, artistic and original thoughts of man. Libertad (1999) states that dance has the capacity to blend or combine the physical and emotional aspects of man's being in an integrated expression. This blending produces movement which is the medium of dance. Certainly, body movement is a way to display mental, physical, emotional and psychological aspects of a human being. In fact, Locsin (1998) classified Philippine dances into four categories namely; 1) ethnic, 2) folk, 3) ballet and 4) pop. In her study of aboriginal movement into contemporary choreography, she came up with such classifications which are a mixture of different cultures joined together during the course of the promotion of Philippine dance culture.

As mentioned by McGreevy et al. (2001), movement skills include locomotor movements such as hopping, walking, running, jumping, leaping, skipping, galloping and sliding. Movement skills also include nonlocomotor movements, such as bending, twisting, stretching, and swinging. While movement principles are the mechanics of movement. Specific movement





principles and their definitions are namely: 1) Alignment- the relationship of the bones of the body to the base of support and to the lines of gravity, 2) Balance - the body's ability to hold a position without toppling over. Sometimes the performer can counterbalance the body, distributing weight equally on either side of the "center" of the body. Two or more performers may counterbalance each other as well, 3) Initiation of movement - the start, or origin, of a movement; it can be distal (from the head or limbs) or central (from the torso), 4) Articulation of isolated body parts - the movement of one body part while all other parts are still, such as rolling the wrist, moving the ribs sideways, or jutting the head forward, 5) Weight shift - this happens when you transfer from one body support to another. Dancers shift weights from one foot to another. Gymnasts may also shift from one hand to another, 6) Takeoff and landing - takeoff is when the performer lifts the body off the floor (or other surface) and gains height. Landing is the body's taking its place back on the surface from which it started and, 7) Fall and recovery - when the body goes to a lower level and then returns back or up to the starting position. They also categorized the term "movement elements" as "shape, space, time, and force."

Ethnic dances are the original, authentic and tribal dances. They are considered as the untouched and unchanged kinds of dances because of the strict culture of the tribes.



Ethnic is a group of people that carries a common goal or objective belonging to same standards and mores. Ethnic is commonly used to a group of people with unique characteristic either in their manner of dressing or in their way of life. In dance, it is usually an attached word to lesser-known groups living in the mountains, riverbanks, or in the hinterlands (Gabao, 2006).

Folk dances are wholesome forms of entertainment, enjoyed by children and adults whether participants or not. It is a simple, inexpensive recreation (Tolentino, 1993).

One of the very popular organizations for folk dance is the Philippine Folk Dance Society (PFDS) 2005. This is a non-profit, non-government organized and founded in 1949 by the late Mrs. Francisca Reyes Aquino who is considered as the first National Artist in Dance and The Mother of Philippine Folk Dances. The wide dissemination of folk dance through workshops to teachers is one of the major achievements and still continues to do so including the promotion of international linkages.

Another popular group is the Philippine Barangay Folk Dance Troupe. It was founded by Bonifacio Valera, Jr. in August, 1987. His avid interest in Philippine folk dancing began when he attended his first Philippine Cultural Night while attending the University of California at Berkeley.

BARANGAY has actively represented the Filipino American community at multicultural festivals such as the annual San Francisco Ethnic Dance Festival



and Tradewinds Series in community-sponsored events like the annual Fiesta Filipina at the Civic center, Fiesta Musical Islands at Union Square, Kababayan Fest at Marine World and Pistahan at the Yerba Buena Gardens; and in schools' parishes', centers' and private functions throughout California and Nevada (Yahoo.com, 2006).

Movement elements include space, time and force. Bermudez (2000) states that by exploring how the body moves in and through space, learning how time factors affect motion of stillness, and by experiencing the influence of the effects of energy on muscular exertion, a dancer becomes familiar with the interaction of various components of such elements. Pettifor (1999) says that movement concepts help children understand how to move efficiently, talk about movement and apply movement learning multiple situations. Furthermore, giving of prompt and precise feedback, movement proficiency analysis and comprehensive lesson planning as regards body awareness, space awareness, effort and relationships.

Folk dances apply body movement to express an idea or theme. Ravello and Beran (1977) state that some body movements portray feelings, moods and religious rites while others depict occupations, social activities, birds, animals or insects. Folk dances describe the ideas, customs, traditions, beliefs and situations in everyday life of people. As Belmonte et al. (1998) put it, one objective of



teaching Philippine Folk Dance is to provide through dancing, a healthful form of relaxation and recreation.

To underscore the significance of folk dances in the Physical Education curriculum, Article 1, 2.3 and 2.6, DECS Order No. 58, s. 1990 which states thus:

Section 2. To achieve its physical, mental, social, moral, cultural and ecological mission/ goal, college service Physical Education should pursue the following objectives:

2.3 Further develop and refine skills in sports, dance and recreation.

2.6 Awakes a sense of nationalism and appreciation of one's cultural heritage through the revival and preservation of indigenous games, dances and sports.

Furthermore, it was because of the incessant and untiring devotion of Mrs. Francisca Reyes Aquino (1981) to work, interest and skill that she came up with six volumes of Philippine Folk Dances.

Republic Act number 7722, Commission on Higher Education is mandated to undertake the following tasks:

1. Promote quality education
2. Take appropriate steps to ensure that education shall be accessible to all; and
3. Ensure and protect academic freedom for the continuing intellectual growth, the advancement of learning and research, the development of responsible



and effective leadership, the education of high-level professionals, and the enrichment of historical and cultural heritage.

The Technical Education and Skills Development Authority (TESDA) was created by virtue of Republic Act 7796 known as the “Technical Education and Skills Development Act of 1994” under its goals and objectives mentions that to inculcate desirable work values through the development of moral character with emphasis on work ethics, self-discipline, self-reliance and nationalism is mandated.

Observations however, indicate that there are only a few who study the problems on teaching and learning of folk dances. Much is given emphasis on sports activities. Observations also show that students learn faster and better modern dances rather than folk dances. In spite of the choice of simple dances and application of several teaching styles and strategies, a lot of students still find difficulty in learning.

In view of the above, DECS Order No. 58 s. 1990 dated June 4, issued for immediate dissemination and implementation, as guidelines and standards specifically for collegiate service physical education in the country, this study was conducted. The statements of Kraus and Chapman (1981) that limited training of classroom teachers and the lack of understanding of teachers and school administrators about the importance of creative experience in general and dance



in particular, may not only be the reason for difficulty in learning on the part of students. It is also at this point that such study was conducted.

### Statement of the Problem

The study aimed to discover the learned competencies of Physical Education 13 students in folk dancing at the Benguet State University.

Specifically, the study sought answers to the following questions:

1. What are the attitudes of respondents toward folk dancing?
2. What are the competencies learned from folk dancing as perceived by respondents?
3. How effective are the teaching techniques applied in folk dancing as perceived by the respondents?
4. What factors affect the learning of competencies in folk dancing?
5. What effects does folk dancing have on the respondents' personality and social life?

### Objectives of the Study

The following are the objectives of the study:

1. To find out the attitudes of the respondents to folk dancing
2. To determine the competencies learned from folk dancing as perceived by respondents





3. To identify the most effective techniques applied in learning folk dances as perceived by the respondents
4. To determine the factors affecting the learning of competencies in folk dancing
5. To determine the effects of folk dancing on the respondents' personality and social life

#### Importance of the Study

There is no teaching if there is no learning, so goes a common comment. This points to the degree of importance on the role played by teachers as well as the students' active participation in all activities. Teaching a dance is never an easy task yet has largely contributed to the growth of the students in school programs.

Bernardino and Fresnoza (1963) stated that the school is considered as the principal agency for providing education. The school may be considered as an extension of the home and the teachers instruct children "in loco parentis"- in place of parents. The physical educator plays a great role in the profession. He has to help promote the high expectations of the profession mentally and physically fit so he can satisfactorily meet the laborious demands of teaching. Through the years, teachers and their teaching had been reevaluated, re-engineered, re-modeled or re-structured and even questioned. The learning-teaching process has undergone a lot of revisions to meet the demands of the



changing world. This study will serve as basis in determining the problems of students and directly addressing them for a better teaching-learning relationship.

This will likewise be useful to physical educators since awareness of the existence of the problem of tertiary Physical Education students will help them improve or look for more applicable, suitable and appropriate techniques or strategies.

Findings of this study will serve as a tool to the learning competencies of Physical Education 13 students in the learning of folk dances.

Finally, it is hoped that this study will serve as a basis to improve the teaching -learning of folk dances.

#### Scope and Delimitations of the Study

The study was conducted to two hundred (200) 2<sup>nd</sup> year college Physical Education 13 students of the Benguet State University, 1<sup>st</sup> semester, SY 2006-2007.

The study included the profile of the students with regard to: gender, age, year level, course, place of birth, provincial address, socio-economic status and ethnic origin. The study also tried to find out the attitudes toward folk dancing and the competencies learned, determined how effective are the teaching techniques; the factors that affect learning of the competencies and the degree of the effects of folk dancing on the students personality and social life.



## **REVIEW OF LITERATURE**

### History of Folk Dance

Yagi (1984) states that native dances in the Philippines had been borrowed from Islamic culture with its diverse customs. The influence and help of foreign culture until today can be seen because the passion and love still survive in the hearts of people of today. Even the difficult times that dance had undergone, dance culture is slowly blending with today's society.

Philippine dance culture is a product of hardships and difficult experiences. It had several exchanges with foreign cultures which contributed much in the making of the intriguing dances. Several dances show the everyday lives of the Filipino people.

Folk dance in the Philippines is as necessary because it stages or shows not only the exchange of cultures but the creative dance culture that emerged through the years. These beautiful dances emerged due to the deep sense of nationalism that the Filipinos have. Folk dances show the character of people. They are not supposed to be changed. Slight modifications are acceptable but not totally changing them.

A folk dance, according to, Pangrazi and Dauer (1995) is a traditional dance of a given people. In this concept, a definite pattern or dance routine is usually specified and followed. Folk dancing is one phase of a child's education that can assist in bringing about international understanding. A country's way of



life and many other habits are often reflected in its folk music. From these dances, children gain understanding of why people from certain countries act and live as they do; even though modern times may have changed their lifestyle from that of days gone by.

Folk dance according to Grolier Encyclopedia of Knowledge (2004) is not only the oldest form of dance, it is also the basis of all other dance forms, including ballet, modern dance, ballroom, disco and jazz dance. A distinguishing feature of folk dance is that it is not a performing art but a participatory activity. It is type of traditional, communal dancing, passed down from general to specific and done in a recreational atmosphere. The use of traditional costumes and accessories also aids in preserving a culture's link with the past.

World Book, Inc. (2001) states that folk dancing is the traditional fun of social dancing of a nation or ethnic group. Throughout history, almost every culture has developed its own folk dances. Most folk dances originated as a form of celebration, religious worship, or a method of controlling mysterious forces. The form and movements of many of these dances were based on superstitious beliefs of social dancing.

The former “strongman” of the Philippines, Ferdinand E. Marcos (1994) believed that the country is actually pursuing the concept of cultural cooperation in our part of the world, asking nothing in return but mutual respect and benefit. He further stressed that keeping with the thrust of government to promote as well



as encourage activities that intensify our own cultural identity which assures the permanence of our prosperity and freedom as a people is important.

The former first lady of the Philippines, Imelda R. Marcos (1994) also said that the dance forms are part of our precious heritage which reflects on papers the diversity and richness of the Philippine culture in music, sound, color, rhythm and costumes.

Alejandro and Gana (2002) stated that with Catholicism, hispanization of the islands began on March 21, 1521 when the Portuguese sea captain, Ferdinand Magellan landed in Cebu. Dances of the Christian Filipinos are found in the lowland and coastal areas of the Philippines, especially where Spain had much contact and influence. Dances were used to educate the natives in the arts, entertain personages and visiting dignitaries.

Belmonte et al. (1998) said that folkdances are traditional dances of a country which were evolved naturally and spontaneously in connection with everyday activities and experiences of the people who developed them. Folk dancing is the heartbeat of the people and folk dances are traditional social expressions of the ideals, mores, feelings, and thoughts of a people or group of people through body movement. Dancing is the outburst of people' feelings.

Finally, folk dance is the traditional dancing of common people, a reflection of their culture. In its usual sense, the term refers to the community dances that rural people do for pleasure. However, since many folk dances





originated from ancient rituals and some developed into urban dances or professional theater dance, the term can also include ritual, recreational and theater dance according to Encyclopedia Americana.

### Objectives of Teaching Philippine Folk Dances

Physical Education is needed because it assists in developing well-rounded, happy, skilled, intelligent and productive persons to their highest potential as individuals and democratic citizens. It plays an integral part in the total educational process. It aims to assist students to acquire grace and beauty, a satisfactory level of social and emotional adjustment, and a proficiency in the basic skills of movement, Ravello and Beran (1977).

Belmonte et al. (1998) enumerated some objectives of teaching Philippine folk Dances namely: 1) foster patriotism and nationalism through the study of our dance; 2) arouse better appreciation of Philippine music and folk dances; 3) provide, through dancing, a healthful form of relaxation and recreation; 4) develop graceful and rhythmic coordination of body movements that will improve posture; and 5) preserve posterity, folk dances and music indigenous to the different regions of the Philippines; and 6) demonstrate the growth of Filipino culture through the evolution of Philippine dances.

Sierra (1999) on her study showed that students strongly agree that folk dancing is important in Physical Education. The factors affecting students' attitudes toward folk dancing are a persons' physical state of health and religion.





Furthermore, the study showed that the number one problem in Physical Education is inadequate facilities and equipment and that there is no significant relationship between the attitude and sex of respondents.

#### Problems Encountered in the Teaching of Physical Education

Soloria (1998) studied the problems in teaching Physical Education in the private secondary schools of Taguig, Metro Manila. The study showed some negative attitudes on the part of students. Physical Education is not suitable for physical activity, too much work with academic subjects affects activity, overlapping activities and physical education uniform are moderately serious while problems in terms of the number of students per class, lack of interest, weather problems and student-teacher relationship are not serious.

On the other hand, the study of Parra (1981) on the Physical Education program in the public secondary schools of Ilocos Sur showed that majority of the Physical Education teachers were not really qualified to teach the subject, most secondary schools don't have the necessary facilities and equipment for Physical Education classes. Physical Education was not given the same treatment and attention as compared to academic subjects, majority of the teachers lack in-service trainings, workshops and other activities and there were no varied activities for the teachers. These situations could be considered as serious



problems that both students and teachers should look into and find for ways to address them as soon as possible.

In 1996, Soloria conducted a study about the problems in teaching Physical Education and gave the following findings: 1) teachers lack of professional development, 2) teachers lack of incentive for extra effort exerted, 3) lack of equipment and facilities, and 4) lack of support from the administration. These now resulted to the crippling of the development of the Physical Education teachers.

A study conducted by Miranda in 1981 on the Physical Education in the elementary schools of San Fernando District, Pampanga showed that majority of Physical Education teachers were not professionally qualified to teach the subject. The problems that she found were lack of Physical Education equipment and instructional materials due to lack of adequate financing.

#### Strategies Used by Teachers in Teaching Physical Education

The strategies used by teachers in teaching Physical Education according to the research of Soloria (1998) showed the following: 1) application method; 2) lecture-discussion method; 3) demonstration-return demonstration method; 4) theory first before application; 5) evaluation to determine the needs of the students; 6) use of variety of techniques; 7) learning by doing; 8) question and



answer; 9) use of “chalk-talk” method; and 10) discovery method and creativity and resourcefulness.

Belmonte et al. (1998) gave the following procedures as a suggestion for teaching Philippine Folk Dances: 1) Acquaint the children with the background of the dance (origin and meanings, kinds of movements, customs, traditions, costumes, modes of life, and mood of the people; 2) Let the children listen to and enjoy the music with respect to tempo, mood, and parts of the music and allow them to clap or beat the rhythm. If there is a song accompanying the dance, teach the words to the children; 3) Teach new steps. Explain and demonstrate them. Acquaint the children with the terms; 4) Put class into formation and teach figure I, then figure II, after which take up I and II. Review figures taken before introducing a new figure; 5) Perform the whole dance and repeat often enough to be enjoyed; and 6) Dance with the right expression and correct interpretation.

### Learning Competencies

A target area in a subject is important. It is used to guide the flow of how topics are done and the way of achieving it. Competence means ability, capability, or fitness.

Learning competencies from the Department of Education for Secondary Education include the following: 1) demonstrate understanding of folk dance, 2) demonstrate mastery of the fundamental skill in folk dance, 3) demonstrate skills in performing simple folk dance, 4) demonstrate mastery of folk dance,



5) develop one's self through dancing, and 6) demonstrate skills in performing folk dances based on their cultural tradition.

According to the California State Board of Education (<http://www.cde.ca.gov/be/st/ss/dagrade5.asp>), the competencies of dance are the following: 1) Artistic perception is processing, analyzing, and responding to sensory information through the language and skills unique to the dance wherein the students perceive and respond, using the elements of the dance and then demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance. Development of motor skills, technical expertise, and dance movements include demonstrating focus, physical control (e.g., proper alignment, balance) and coordination in performing locomotor and axial movement. It also requires the name and use of wide variety of movements (e.g., isolations/whole body). Comprehension and analysis of dance elements includes demonstrating a greater dynamic range in movement utilizing space, time and force/energy concepts. It requires incorporating the principles of variety, contrast and unity with dance studies. 2) Creative expression is creating, performing and participating in dance. It is where the students apply choreographic principles, processes and skills to create and communicate meaning through improvisation, composition and performance of dance. In the creation or invention of dance movement, the students create, memorize, and perform complex sequences of movement with greater focus, force



and energy and intent. They invent multiple possibilities to solve a given movement and analyze problem-solving strategies and solutions. Application of choreographic principles and processes to create a dance includes describing and incorporating simple dance forms in dance studies. Students demonstrate principles of opposing weight and force/energy, balance and counterbalance or cantilever. Communication of meaning in dance through dance performance means conveying a wide range of feelings through gestures, posture and movement. Development of partner and group skills means demonstrating cooperation, collaboration, and empathy in working with partners and in groups (e.g., leading/following, mirroring, calling/responding, echoing or opposing).

3) For the historical and cultural context of a dance, students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers. The development of dance includes describing how and why a traditional dance may be changed when performed on stage for an audience. History and function of dance require identifying and performing folk/traditional, social and theoretical dances done by American in the eighteenth and nineteenth centuries. Diversity of dance adds selecting traditional dances that men, women or children perform and explain the purpose(s) of the dances.

4) Aesthetic valuing is responding to, analyzing, and making judgments about works of dance. Students critically assess and derive meaning from works of dance, performance of dancers, and original works based





on the elements of dance and aesthetic qualities. It includes description, analysis and criticism of dance and meaning and impact of dance. 5) Connecting and applying what is learned in dance to learning other art forms and subject areas and careers make students apply what they learned in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication and management of time and resources that contribute to lifelong learning and career skills. They learn about careers in and related to dance. Development of life skills and career competencies means social skills that enable students to become leaders/teachers and followers/learners.

According to Google (<http://www.mde.kiz.ms.us/acad/id/curriculum/arts/dance.htm>, October 23, 2006), the competencies on basic movement elements are: 1) demonstrate movement, skills which includes: (a) demonstrate a sound physical understanding and progression of one dance technique. Possess a general knowledge of a second technique (alignment, isolation, strength, flexibility, centering, balance, agility and coordination); (b) perform technical skill with optimum proficiency. Apply anatomical knowledge in performance of more complicated movement phrase; 2) translate knowledge into technique and experimentation with proficiency: (a) demonstrate accurate use of rhythm by understanding tempo, time signature, syncopation, and accent; (b) recall extended movement phrases or sequences, using technique confidently; (c) create and perform extended movement phrases with a wide range of dynamics (punch, flick,





float, press, glide, wring, dab, slorsh); (d) apply focus and nuance to movement, dance phrases and sequences; (3) translate dance elements and experimentation into choreography: (a) perform projection of movement in the studio with intelligent usage of space, time and energy; (b) demonstrate with confidence and focused energy the ability to project movement from the stage (or other performance spaces) to an audience; (c) improvise and originate more captivating and innovative movement choices; 4) cultural/historical principles of dance: (a) demonstrate in-depth, broad knowledge of dance history which includes exploring how dance functions as part of everyday life and also as a specialized field and aligning dance with general history, historical figures and social and political events; and (b) understanding and demonstrating two different theoretical forms of dance and understand how the forms developed; 5) competencies on aesthetic development include establishing one's own aesthetic criteria and questions, and then apply to critiquing one's own work or others and co-creating an interdisciplinary project with dance and two other subjects.

### Attitudes Toward Philippine Folk Dancing

According to the research of Cabahug (1975), 1) Physical educators should also dwell on the significance of Filipino native dances and not only confining themselves to the teaching of skills and techniques of dance alone; 2) Physical educators should strive for the development of desirable habits and attitudes by encouraging the students to identify the meaning of dance



movements; 3) Physical educators should identify the statements and moods of the people depicted in the dance; 4) Physical educators should compare the dance movements of the Ilocanos, Cebuanos, Leytenos, Muslims, Bicolanos, Tagalogs and others so that the students will have a better perception of folk dancing and will promote not only greater understanding of the Filipino people but also empathy as well; and 5) Dance instructors should aim for the upliftment of folk dancing especially in the school curriculum.

The evaluative dimension of the concept is attitude according to Atkinson (1988). She further elaborated that the attitudes toward an object are the sum of the strength of beliefs. The word evaluative means some order of worthiness, desirable or undesirable regarding the characteristics or class of social objects.

The study of Galvez (1983) came up with the following recommendations: 1) folk dance teachers in college should individualize their instruction through ability grouping, 2) regional and ethnic dances which portray customs and traditions of the people should be properly analyzed to promote national consciousness and pride for the Filipino cultural heritage; 3) the organization of a school dance troupe should be encouraged; and 4) folk dance competitions should be encouraged and holding of dance festivals should become annual affairs.

Gregorio (1976) states in his psychological principles of learning that learning is conditioned by the attitude of the learner, the environmental conditions conducive to learning, and the attitude and skills of the teacher in setting the stage



for learning, which include the teaching skill itself. He also said that learning is most effective in an atmosphere of security and belongingness.

Furthermore, he also mentioned that learning products are socially useful patterns of action, values, meanings, attitudes, appreciation, skills and abilities. He believes that learning pervades all the work of the classroom and children not only learn to speak, to read, to write, spell, and figure out, but they also learn to perceive, learn attitude and values, learn characteristic reactions to conflict and frustration, and learn self concept.

According to Casimiro (1988), in his study on the perceptions of freshman high school students on folk dancing as part of the curriculum of the school of the Holy Spirit, Quezon City, it appeared that folk dancing is one of the activities that got the highest frequency. It showed that the students have positive past experiences, that their positive attitudes were affected by the school environment and their positive response to dancing was due to proper motivation and substantial introduction.

### Teaching Techniques

Teaching and learning, obviously, cannot be isolated from each other because one is dependent on the other. Bernardino and Fresnoza (1963) stated that the whole purpose of teaching is to promote desirable learning. Certainly, methods of teaching are inevitable so that better learning could be achieved. Methods of teaching should level up with the methods of learning to be used by



the pupils. In order to teach well, the teacher must understand how the child learns so that effective guidance may be given to his learning efforts. The proper selection and availability of equipment should be a priority so that the student will be challenged, student response be anticipated and an acceptable emotional state be available.

Ruch (1963) said that learning may be defined as a process which brings about a change in the individual's way of responding or a relatively permanent change in behavior. Behavior changes with experience. A person who has experiences in life becomes a better human being because he learns from every step of his way through life. Andres and Francisco (1984) claim it that modern psychology also emphasizes the importance of the learner in an environmental situation. This indicates the fact that learning situations are not as simple as how they are perceived.

The physical educator is the principal determinant of the amount of progress that will be made toward the objectives (Soloria, 1998). Therefore, it is important that teachers, in general, be well equipped with appropriate knowledge so that learning will not be compromised.

Teaching includes the process of stimulating, directing, guiding, encouraging and educating the learner. Poor teaching results when there are no enough instructional materials and devices that could help. These teaching-learning techniques are designed to enhance students' learning.



Demonstrating is a key part of the direct or indirect style of teaching (Pettifor, 1999). It requires a lot of self-confidence so that a student will be able to stand at the center of the room and perform. Adjusting for individual needs is also a requirement so that all may feel successful as they move on to another activity. Therefore, inviting students to choose whether they'll work alone, with a partner, or in a small group would boost their self-esteem. Allow the students to challenge their peers who have mastered the dance steps to do more complex steps or to create their own variations of basic steps.

According to Gregorio (1979), "Teaching is the process of imparting to the learner the knowledge and skills required to master prescribed subjects." This implies that teaching is a one-way ticket process. Accumulation or acquisition of knowledge and mastery of subject matter is the focus of education. Today, teaching is the process of stimulating, directing, guiding, encouraging and educating the learner. In fact, the teaching-learning technique of today aims to produce graduates who are well-rounded human beings. The more tested techniques applied in teaching results to a better delivery of the subject matter. Actually, more of the tasks are given to the students nowadays so that they will learn problem-solving, creative thinking or exploring possibilities and conceptual skills.

Learning constitutes the central theme of Educational Psychology—an understanding of how pupils learn and of the conditions under which they learn





best is the first and major contribution of psychology to educational practice, (Kelly, 1976).

Moreover, Kelly (1976) believes that learning is the most universal and important occupation of man; it is the great task of childhood and of youth and it is the only means of achieving progress at any given period of life. The capacity to learn is the most significant.

Technique in teaching is defined by Good (1945) as a process, manipulation, or procedure required in any art, study, activity, or production. Therefore, the technique of the teacher in his teaching has a big impact on the learning of the student.

In fact, Kelly (1976) believes that successful classroom instruction depends upon the technique of teaching. Through it, the learning activity of the pupils is guided. Technique in teaching is a factor which promotes or effectuates learning through teaching with the aid of devices; hence it may be defined as the skill of the teacher in manipulating the devices so that the psychological processes of the learner may be stimulated to effective reactions, particularly in dealing with the subject-matter that is to be learned.

The teaching and learning environment according to Glover and Law (2002) is as important as the teaching and learning techniques. The term “environment” is capable of differing definitions. It means the combination of geographical and socio-economic factors which affects the school’s relationship





to its community, either as a market form which pupils come or as the resource base for the school. This interrelationship between school and its so-called market affects teaching and learning because pupil recruitment is increasingly linked to the perceived success, or otherwise, of the school. But there is also an internal environment, the bricks and the mortar of a building, the suitability and appearance of the classroom, and the availability and quality of learning resources.

According to Kelly (1976), the following are the standards that govern the selection of technique: 1) It must be selected according to the nature of the subject-matter; 2) It should be selected on the basis of its direct effect upon some essential phase of the learner's learning performance, 3) It should be selected according to the nature and maturity of the pupils or of the class, 4) It should be selected on the basis of ability and training of the teacher who would employ it, and 5) It should be selected according to the time allotted to the subject.

#### Factors Affecting Competencies Learned

According to Gabao (2006) in his discussions on ethnic or tribal dance, there are factors that contribute to some extent for the reasons of dancing namely: 1) topography/environment, 2) climate/weather, 3) religion, 4) economy, 5) political organization, 6) education, 7) science and technology.



Belmonte et al. (1998) also mentioned that the following are factors affecting the teaching of folk dances: 1) geographical location, 2) economic conditions, 3) climatic conditions, 4) customs and traditions.

Diana (1990) made the following conclusions from her study: 1) The students' attitude toward folk dancing were not much affected by sex differences. Freshmen of the Manila Science High School have positive attitudes toward folk dancing; 2) The students' positive attitude toward folk dancing is a result of substantial folk dancing experiences; 3) The students' attitudes were affected by the school environment. The highly positive response of the students is attributed to the teachers' positive influence and the schools' concern for the need of facilities and equipment for better teaching and learning experiences in folk dancing; and 4) The students' positive responses to dancing were due to proper motivation and the belief that this activity is recreational, social and cultural.

### Conceptual Framework

This study focused on the learning competencies of Physical Education 13 students in folk dancing at the Benguet State University. A schematic representation of the conceptual framework shows the interrelationship between the independent variables and the dependent variables (Figure 1).

The independent variables included the profile of students such as gender, age, course, year level, place of birth and provincial address. The intervening variables were the attitudes of students toward folk dancing, factors affecting the



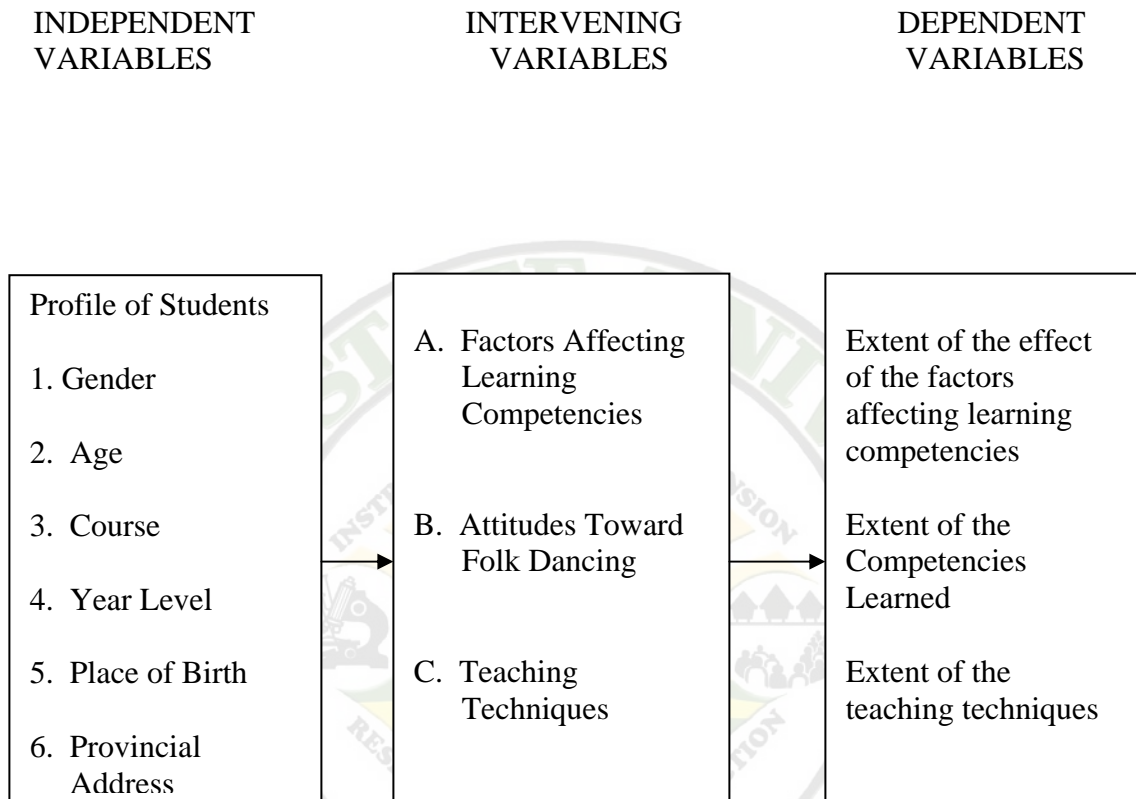


Figure 1. Paradigm of the study showing the interrelationship of the variables



learning competencies of students in folk dancing and the teaching-learning techniques. The dependent variables are the learning competencies and teaching techniques.

### Definition of Terms

For a better understanding of this study, the following terms are operationally and conceptually defined.

Attitude refers to the positive and negative perceptions of students toward folk dancing.

Activity refers to learning instances given to a child to achieve a certain purpose in a life-like manner.

Climate refers to the temperature or weather.

Dance is a rhythmical and pattern of succession of bodily movements with the accompaniment of music. It is traditionally called a performing art.

Dancing is the art of composing steps with grace, precision and facility to the time and bars given to music.

Economy refers to social status/standing of the person.

Education refers to the level of education the person has finished or reached.

Environment or topography refers to the condition of the place where activity is held.



Ethnic dances refer to the tribal dances which are only found in a peculiar place.

Factors Affecting Learning Competencies refers to something that contributes to the result of the study.

Folk dance refers to the cultural dances that we abundantly have which we sometimes call ethnic dances.

Folk dancing is the actual performance of the cultural or traditional dances.

Fundamental skills are basic abilities that we already have before learning.

Learning is referred to as the inculcation of ideas and concepts to improve the perception of people towards life.

Learning competency refers to the given guideline from school authorities for the guidance of the teacher.

Movements are those that set something into motion usually with gestures which have meaning and usually relates something that could be interpreted with grace.

Physical refers to the bodily characteristics such as physical strength.

Physical Education is the learning of beautiful concepts as regards development of the whole human being. It refers to the person of education that goes on in the schools through activities in the developments.



Physical Education 13 is a required subject in all courses which is tasked to teach rhythmic activities to inculcate position social values and improve on rhythmic abilities of students.

Political Organization refers to the political affiliation of the person

Problems are the reasons for the difficulty of students in learning folk dancing.

Religion refers to the affiliation one holds on to.

Rhythmic Activities refer to the bodily responses made to any type of rhythmic accompaniment.

Science and Technology refer to the highly technical world we have today. Can we cope?

Skills is the ability that follows training or practice.

Teaching is the process of stimulating, directing and guiding the learning.

Teachers' competency is the ability to effectively teach a dance.

Teaching techniques are the methods or ways used by the teacher to make the learning experience better and faster.

### Hypotheses of the Study

The following hypotheses were set forward for testing.

1. There is a significant difference on the attitudes of students toward folk dancing.



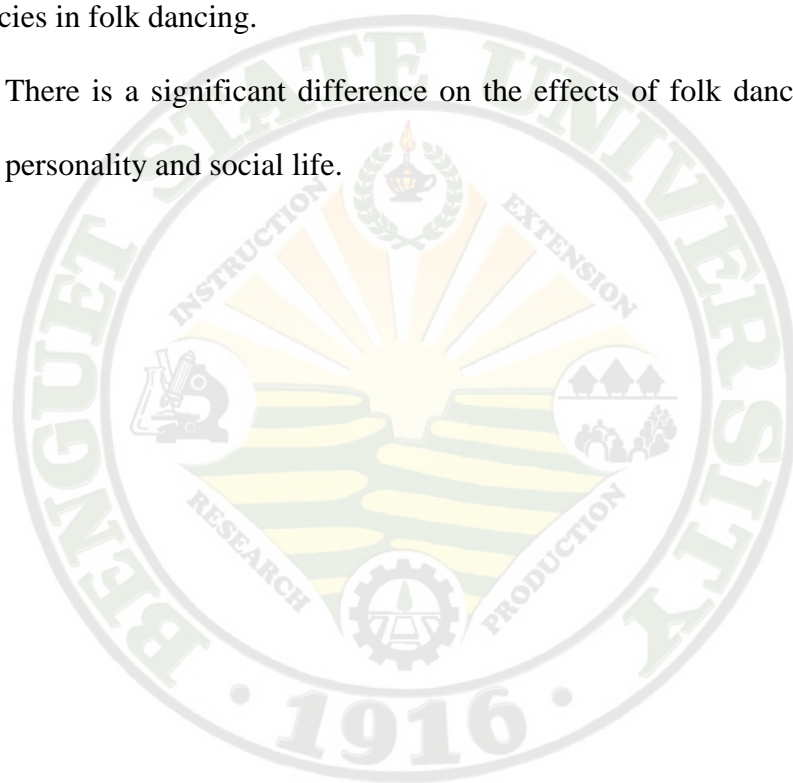


2. There is a significant difference in the competencies learned from folk dancing as perceived by students.

3. There is a significant difference on the effectiveness of the teaching techniques applied in folk dancing as perceived by students.

4. There is a significant difference on the factors affecting the learning competencies in folk dancing.

5. There is a significant difference on the effects of folk dancing on the students' personality and social life.



## **METHODOLOGY**

### Locale of the Study

The study was conducted at the Institute of Physical Education and Sports, Benguet State University, La Trinidad, Benguet, during the first semester, school year 2006-2007. Figure 2 shows the map of La Trinidad where the Benguet State University is located.

### Respondents of the Study

The study was limited to selected students of Physical Education 13 from selected colleges of the university who were currently enrolled in the subject. A total of two hundred (200) students were selected through random sampling from the College of Teacher Education (CTE), College of Home Economics and Technology (CHET), the College of Arts and Sciences (CAS) and the College of Agriculture (CA).

### Instrumentation

The descriptive survey method was used in the collection, organization and development of the study. The questionnaire served as the principal instrument in gathering the necessary data were supplemented by interview and observation. A pre- test at the Cordillera Career Development College or was done for content validity and reliability before the questionnaire was finally





Fig. 2. Map of La Trinidad, Benguet where Benguet State University is located



administered to the respondents.

The first part of the questionnaire includes the profile of the respondents as to gender, age, course, place of birth, provincial address, socio-economic status and ethnicity.

The second part was used to gather the data on attitudes, competencies learned, teaching techniques and effects of folk dancing on the students' personality and social life.

The respondents indicated their attitudes toward folk dancing and competencies learned using the following four point rating scale:

- 1 – Unable to
- 2 – Somewhat able to
- 3 – Able to
- 4 – Very much able to

The teaching techniques used the following rating scale:

- 1 – Most Effective
- 2 – Somehow Effective
- 3 - Effective
- 4 – Very Effective

The effects of folk dancing on the students' personality and social life used the following rating scale:

- 1 – No serious



2 – Moderately serious

3 – Very serious.

### Data Collection

The questionnaire was pre-tested for content validity and reliability at the Cordillera Career Development College, La Trinidad, Benguet to students enrolled in dancing dance during the first semester of school year 2006-2007. The researcher administered the questionnaire with the help of their instructor and retrieved the same after the students accomplished them.

The responses of the students as regards to appropriateness were evaluated.

Prior to the final conduct of the questionnaire, commenced after a letter requesting permission was forwarded to the Director of the Institute of Physical Education and Sports. It was personally administered and retrieved by the researcher after the respondents accomplished them

### Statistical Analysis

The results of the data were then tallied, tabulated and analyzed using the following statistical tools descriptive statistics such as frequency, percentage, ranks and weighted means. To test the hypotheses, the chi-square test was used.

The 0.05 level of significance was set in rejecting or accepting the stated hypotheses.



## **RESULTS AND DISCUSSION**

### Profile of the Respondents

Table 1 shows the profile of the respondents as to gender, age, year level, course, socio-economic status and ethnicity.

As shown in the table, majority of the respondents are females with 152 or 76.0 percent and only 48 or 24.0 percent are males. This indicates that there are more females who are enrolled in the different courses than males during the conduct of the study.

In terms of ages of the respondents, majority of the respondents belong to the age group 18 to 19 years; 62 or 31.0 percent to ages 17 and below and 18 or 9.0 percent to 20 years and above. This is because the students taking up Physical Education 13 are sophomores.

The respondents come from the courses in the College of Agriculture, College of Arts and Sciences, College of Teacher Education and College of Home Economics and Technology. This means that all the students enrolled at Benguet State University are taking up Physical education 13 which is a required subject regardless of the degree program they are enrolled in.

The socio-economic status of the parents of these students gathered ranges from Php 8,000 and below to Php 19,000 and up. Majority of the parents have a monthly income of Php 8,000 and below. This implies that they belong to low





Table 1. Background information about the respondents

PARTICULAR	NUMBER OF RESPONDENTS	PERCENT (%)
a. Gender		
Male	48	24.0
Female	152	76.0
TOTAL	200	100.0
b. Age		
17 and below	62	31.0
18 – 19	120	60.0
20 and above	18	9.0
TOTAL	200	100.0
c. Year Level		
I	1	0.5
II	198	99.0
III	1	0.5
TOTAL	200	100.0
d. Course		
BSHE	49	24.5
BSE/BEE	62	31.0
BSA	52	26.0
BSES/BSIT	16	8.0
DAF	21	10.5
TOTAL	200	100.0
e. Socio-economic status:		
Monthly income of parents:		
(low) below Php. 8,000.00	164	82.0
(average) Php. 8,100.00 – 19,000.00	35	17.5
(high) 19,100.00- and up	1	0.5
TOTAL	200	100.0



Table 1 continued ...

PARTICULAR	NUMBER OF RESPONDENTS	PERCENT (%)
f. Ethnic Origin		
Highland (Both parents belong to any of the following: Ibaloi, Kankanaey, Kalinga, Bontoc, Itneg, Ifugao,	141	70.5
Lowland (Both parents belong to any of the following: Tagalog, Ilocano, Pangasinense, Kapampangan, Bicolano, etc)	25	12.5
Mixed (One of either parents is a highland and the other a Lowland)	34	17.0
<b>TOTAL</b>	<b>200</b>	<b>100.0</b>

income group. There are also parents receiving a monthly income of Php 8,100 to Php19,000 and only one who is receiving a monthly income of Php19,100 or more.

The students in Physical Education 13 come from different places such as the highland, lowland and others are with mixed ethnicity. However, majority of the respondents 141 or 70.5 percent is from the highland; 34 or 17.0 percent with mixed ethnicity; and 25 or 12.5 percent is from the lowlands. This is because the Benguet State University is located in Benguet, and the highland provinces.



### Attitudes Toward Folk Dancing

Tables 2 and 3 show the positive attitudes and negative attitudes, respectively of the students toward folk dancing.

Positive attitudes. Table 2 shows the positive attitudes of the students enrolled in Physical Education 13 learning folk dancing.

As shown in the table, the attitudes – It will lead to skills and It contributes to good health and posture both have the highest mean of 3.40. This is closely followed by It is a good way of socializing with a mean of 3.32; It is interesting, 3.24; It is exciting, 3.22 and last – It will help me get a job with a mean of 2.64. All the six attitudes have a descriptive equivalent of able to with a general weighted mean of 3.20. This result implies that folk dancing can contribute to the development of the skills of the students. Thus, teachers should impart to the students the significance of folk dancing in their lives as well as in the community.

Further analysis of data revealed a significant difference on the perceptions of the students regarding their positive attitudes toward folk dancing as indicated by the computed chi-square value of 51.430 with a probability of less than 0.01.

According to the research of Cabahug (1975), 1) Physical educators should also dwell on the significance of Filipino native dances and not only confining themselves to the teaching of skills and techniques of dance alone;



Table 2. Positive attitudes toward folk dancing as perceived by the respondents

ATTITUDE	WEIGHTED MEAN	DESCRIPTIVE EQUIVALENT
I find it exciting.	3.22	Able to
It is interesting.	3.24	Able to
It is a good way of socializing.	3.32	Able to
It will lead to skills	3.40	Able to
It will help me get a job.	2.64	Able to
I find it contributing to good health and posture.	3.40	Able to
<b>GENERAL WEIGHTED MEAN</b>	<b>3.20</b>	<b>Able to</b>

$$X^2_c = 51.430^* \quad \text{prob.} = <0.01 \quad * - \text{significant}$$

Legend:

3.50 – 4.00 - Very Much Able to

2.50 – 3.49 - Able to

1.50 – 2.49 - Somewhat able to

1.00 – 1.49 - Unable to

2) Physical educators should strive for the development of desirable habits and attitudes by encouraging the students to identify the meaning of dance movements; 3) Physical educators should identify the statements and moods of the people depicted in the dance; 4) Physical educators should compare the dance movements of the Ilocanos, Cebuanos, Leytenos, Muslims, Bicolanos, Tagalogs and others so that the students will have a better perception of folk dancing and will promote not only greater understanding of the Filipino people but also empathy as well; and 5) Dance instructors should aim for the upliftment of folk dancing especially in the school curriculum.



Negative attitudes. Table 3 shows the negative attitude of the students on folk dancing.

For the negative attitudes, the table presents the ranking in a descending order as follows: Folk dancing is old-fashion, 2.49; It is too complicated, 2.40; It is easily forgotten, 2.31; Folk dancing is not appreciated at home, 2.04; Folk dancing is boring, 2.03 and It is a waste of time, 1.75. The overall mean perception of the students is 2.17 with a descriptive equivalent of able to. The result implies that the students have varied negative attitudes to folk dancing. This is due to the different cultures they have and interests.

Further analysis of data reveals a significant difference on the negative attitudes of the students as indicated by the computed chi-square value of 99.720 with a probability of less than 0.01.

Therefore, the hypothesis that there is a significant difference on the attitudes of the students about folk dancing is accepted. This means that students have different attitude with regard to folk dancing.

In order to increase the positive attitude of the students regarding folk dancing, Galvez (1983) came up with the following recommendations: 1) Folk dance teachers in college should individualize their instruction through ability grouping, 2) regional and ethnic dances which portray customs and traditions of the people should be properly analyzed to promote national consciousness and pride for the Filipino cultural heritage; 3) the organization of a school dance



Table 3. Negative attitudes toward folk dancing as perceived by the respondents

ATTITUDE	WEIGHTED MEAN	DESCRIPTIVE EQUIVALENT
Folk dancing is old- fashioned	2.49	Able to
Folk dancing is boring.	2.03	Able to
Folk dancing is not appreciated at home.	2.04	Able to
It is easily forgotten	2.31	Able to
It is too complicated.	2.40	Able to
It is a waste of time.	1.75	Able to
<b>GENERAL WEIGHTED MEAN</b>	<b>2.17</b>	<b>Able to</b>

$$X^2_c = 99.720^* \quad \text{prob.} = <0.01 \quad * - \text{significant}$$

troupe should be encouraged; and 4) folk dance competitions should be encouraged and holding of dance festivals should become annual affairs.

#### Competencies Learned

The learning competencies are presented in Tables 4 to 9 in terms of understanding folk dancing, fundamental skills, skills in performing simple folk dancing, mastery, one's self through dancing, and skills in performing dances based on cultural tradition.

Understanding folk dancing. Table 4 shows the perceptions of the students on the learning competencies regarding understanding folk dancing. As gleaned, I can explain the definition get the highest mean of 2.61, I can express the significance with 2.48, I can discuss the characteristics of dance learned 2.47, I can trace the origin 2.42 and I can explain the historical





Table 4. Competencies on understanding folk dancing as perceived by the respondents

COMPETENCY	WEIGHTED MEAN	DESCRIPTIVE EQUIVALENT
I can explain the definition.	2.61	Able to
I can trace the origin.	2.42	Somewhat able to
I can explain the historical background.	2.27	Somewhat able to
I can express the significance.	2.48	Somewhat able to
I can discuss the characteristics of dance learned.	2.47	Somewhat able to
<b>GENERAL WEIGHTED MEAN</b>	<b>2.45</b>	<b>Somewhat able</b>

$$X^2_c = 134.920^*$$

$$\text{prob.} = <0.01$$

\* - significant

Legend:

4	Very Much able to	(VM)
3	Able to	(A)
2	Somewhat able to	(SA)
1	Unable to	(U)

background 2.27. This implies that the students can understand the significance of folk dancing. In most of the competencies, the students are somewhat able to understand folk dancing except in one competency wherein they are just able to understand. Thus, students should not only be able to perform folk dancing but must understand its significance in their life.

The chi-square result of 134.920 with a probability of less than 0.01 indicates that the students have different levels of competency in understanding the concept of folk dancing. Hence, the students differed significantly.



Fundamental skills. Table 5 shows the competencies of the students on the fundamental skills in folk dancing. The table shows that the different competencies in terms of fundamental skills are perceived with “able to” except for the competency in performing the fundamental dance steps with ease and grace with a mean of 2.48 or “somewhat able to”. The competency perceived as the highest with a mean of 2.63 is showing the fundamental position of the feet. This is a very important notion because students believed that proper position of the feet would make them perform well in folk dancing.

Further statistical analysis of data revealed a computed chi-square value of 129.00 with a probability of less than 0.01, hence significant. This result implies that the students differed significantly in understanding the fundamental skills in folk dancing.

Demonstrating is a key part of the direct or indirect style of teaching (Pettifor 1999). It requires a lot of self confidence so that a student will be able to stand at the center of the room and perform. Adjusting to individual needs is also a requirement. So that all may feel successful as they move on to another activity, inviting students to choose whether they’ll work alone, with a partner, or in a small group would boost their self-esteem. Students also should be allowed to challenge their peers who have mastered the dance steps to do more complex steps or to create their own variations of basic steps.



Table 5. Competencies on fundamental skills in folk dancing as perceived by the respondents

COMPETENCY	WEIGHTED MEAN	DESCRIPTIVE EQUIVALENT
I can identify the different dance formations and positions.	2.61	Able to
I can show the fundamental position of the arms.	2.57	Able to
I can show the fundamental position of the feet.	2.63	Able to
I can perform the fundamental dance steps with ease and grace.	2.48	Somewhat able to
I can use the fundamental arms and feet in a variety of ways.	2.51	Able to
<b>GENERAL WEIGHTED MEAN</b>	<b>2.56</b>	<b>Able to</b>

$$X^2_c = 129.000^* \quad \text{prob.} = <0.01 \quad * - \text{significant}$$

Skills in performing simple folk dancing. Table 6 shows the competencies on the skills in performing simple folk dancing as perceived by the respondents. It is reflected in the table that all the competencies under this area are perceived with “able to” with a general weighted mean of 2.69. The highest perceived competency is that the students can identify and perform the basic steps with a mean of 2.92. This is followed by doing simple movements in response to oral instruction. The least is performing with proper coordination of the body. Other competencies perceived with “able to” are performing simple folk dance skillfully, imitate simple movement patterns, demonstrate partner skills by imitating and following, and memorizing and performing dance patterns taught.



Table 6. Competencies on skills in performing simple folk dancing as perceived by the respondents

COMPETENCY	WEIGHTED MEAN	DESCRIPTIVE EQUIVALENT
I can identify and perform the basic steps.	2.92	Able to
I can perform simple folk dance skillfully	2.65	Able to
I can do simple movements in response to oral instructions.	2.75	Able to
I can imitate simple movement patterns.	2.71	Able to
I can demonstrate partner skills by imitating and following.	2.67	Able to
I can perform with proper coordination of my body.	2.55	Able to
I can memorize and perform dance patterns taught.	2.60	Able to
<b>GENERAL WEIGHTED MEAN</b>	<b>2.69</b>	<b>Able to</b>

$$X^2_c = 137.320^* \quad \text{prob.} = <0.01 \quad * - \text{significant}$$

This result implies that the students have the ability to perform simple folk dancing.

The difference on the perceptions of the students among the competencies on skills in performing simple folk dancing is significant as evidenced by the computed chi-square value of 137.320 with a probability of less than 0.01. This means that the students have varied understanding on the skills in performing simple folk dancing. This may be due to the interest of the students as well as culture and religion.



According to Kelly (1976), the following are the standards that govern the selection of technique: 1) It must be selected according to the nature of the subject-matter; 2) It should be selected on the basis of its direct effect upon some essential phase of the learner's learning performance, 3) It should be selected according to the nature and maturity of the pupils or of the class, 4) It should be selected on the basis of ability and training of the teacher who would employ it, and 5) It should be selected according to the time allotted for the subject.

Mastery of folk dancing. Table 7 shows the competencies on mastery of folk dancing as perceived by the respondents. There are three competencies under this dimension of learning. Among the three, identifying costume, terms and materials used had the highest level of competency with a mean of 2.68; followed by recognizing tempo of a musical piece used with 2.61; and least is memorizing and performing the original expressive movements with 2.46. The overall perception is 2.58, described as able to.

Statistical analysis using the chi-square test revealed a computed value of 114.520 with a probability of less than 0.01. This implies that the students differed significantly on their learning competencies on mastery of folk dancing.

Belmonte et al. (1998) gave the following procedures as a suggestion for teaching Philippine Folk Dances: 1) Acquaint the children with the background of the dance (origin and meanings, kinds of movements, customs, traditions, costumes, modes of life, and mood of the people; 2) Let the children listen to and





Table 7. Competencies on mastery of folk dancing as perceived by the respondents

COMPETENCY	WEIGHTED MEAN	DESCRIPTIVE EQUIVALENT
I can identify costume, terms and materials used.	2.68	Able to
I can recognize tempo of a musical piece used.	2.61	Able to
I can memorize and perform the original expressive movements.	2.46	Somewhat able to
GENERAL WEIGHTED MEAN	2.58	Able to

$$X^2_c = 114.520^*$$

$$\text{prob.} = <0.01$$

\* - significant

enjoy the music with respect to tempo, mood, and parts of the music and allow them to clap or beat the rhythm. If there is a song accompanying the dance, teach the words to the children; 3) Teach new steps. Explain and demonstrate them. Acquaint the children with the terms; 4) Put class into formation and teach figure I, then figure II, after which take up I and II. Review figures taken before introducing a new figure; 5) Perform the whole dance and repeat often enough to be enjoyed; and 6) Dance with the right expression and correct interpretation.

One's self through dancing. Table 8 shows the competencies on one's self through dancing as perceived by the respondents.

As could be gleaned from the table, the overall perception of the students is 3.05 which is described as able to. The competency perceived as the highest is





Table 8. Competencies on one's self through dancing as perceived by the respondents

COMPETENCY	WEIGHTED MEAN	DESCRIPTIVE EQUIVALENT
I can improve my personality.	3.19	Able to
I can acquire desirable attitudes.	3.11	Able to
I can use literature to inspire dance ideas.	2.83	Able to
I can express the importance of folk dance to my life.	2.88	Able to
I can improve my poise and body posture.	3.10	Able to
I can improve my sense of rhythm and coordination.	3.03	Able to
I can relax and exercise at the same time.	3.05	Able to
I can have a broader understanding of what is culture.	3.04	Able to
I can improve on discipline.	3.22	Able to
I can be more sociable.	3.09	Able to
<b>GENERAL WEIGHTED MEAN</b>	<b>3.05</b>	<b>Able to</b>

$$X^2_c = 70.750^* \quad \text{prob.} = <0.01 \quad * - \text{significant}$$

that folk dancing can improve on discipline with a mean of 3.22. This is followed by improving personality (3.19). The least is it can use literature to inspire dance ideas with a mean of 2.83. However, all the mentioned competencies are perceived as able to.

Further analysis of data revealed a computed chi-square value of 70.75 with a probability of less than 0.01. Hence, significant. This result implies that the students differed significantly on their competencies regarding one's self



through dancing.

According to Grolier Encyclopedia of Knowledge (2004), folk dance is not only the oldest form of dance. It is also the basis of all other dance form, including ballet, modern dance, ballroom, disco and jazz dance. A distinguishing feature of folk dance is that it is not a performing art but a participatory activity. It is type of traditional, communal dancing, passed down from general to specific and done in a recreational atmosphere. The use of traditional costumes and accessories also aids in preserving a culture's link with the past.

Skills in performing dances based on cultural tradition. Table 9 shows the competencies on skills in performing dances based on cultural tradition as perceived by the respondents.

As reflected in the table, the overall perceptions of the students on competencies about skills in performing dances based on cultural tradition is 2.57, described as "able to". All the competencies within this dimension are perceived as "able to" as indicated by their respective weighted means. This means that the respondents have interest in performing folk dancing. These dances represent cultural value, tradition, demonstrate ceremonial dancing, and they give concerns to their lives as students.

The data was further analyzed using the chi-square test and result showed a computed value of 149.96 with a probability less than 0.01 level. Thus, the



Table 9. Competencies on skills in performing dances based on cultural tradition as perceived by the respondents

COMPETENCY	WEIGHTED MEAN	DESCRIPTIVE EQUIVALENT
I can explain the cultural value of the dance.	2.63	Able to
I can perform the dance steps according to its cultural tradition.	2.54	Able to
I can perform dances to communicate personal meaning, using focus and expression.	2.56	Able to
I can describe and demonstrate ceremonial and folk dances that show work activities like harvesting, fishing, etc.	2.51	Able to
I can explain the importance and function of dance in students' lives.	2.60	Able to
I can explain the various ways people have experienced dance in their daily lives.	2.57	Able to
<b>GENERAL WEIGHTED MEAN</b>	<b>2.57</b>	<b>Able to</b>
$X^2_c = 149.960^*$	prob. = <0.01	* - significant

students differed on their competencies on skills in performing dances since they come from different places with different culture.

Therefore, the hypothesis that there is a significant difference on the learning competencies of the students about folk dancing is accepted. This is due to the level of understanding of the students, the different culture and interest of the students and others.



World Book, Inc. (2001) stated that folk dancing is the traditional fun of social dancing of a nation or ethnic group. Throughout history, almost every culture has developed its own folk dances. Most folk dances originated as a form of celebration, religious worship, or a method of controlling mysterious forces. The form and movements of many of these dances were based on superstitious beliefs of social dancing.

Learning competencies from the Department of Education for Secondary Education includes the following: 1) demonstrate understanding of folk dance, 2) demonstrate mastery of the fundamental skill in folk dance, 3) demonstrate skills in performing simple folk dance, 4) demonstrate mastery of folk dance, 5) develop one's self through dancing, and 6) demonstrate skills in performing folk dances based on their cultural tradition.

Furthermore, Belmonte et al (1998) said that folk dances are traditional dances of a country which were evolved naturally and spontaneously in connection with everyday activities and experiences of the people who developed them. Folk dancing is the heartbeat of the people and folk dances are traditional social expressions of the ideals, mores, feelings, and thoughts of a people or group of people through body movement. Dancing is the outburst of people's feelings.

Summary of learning competencies in folk dancing as perceived by the respondents. Table 10 shows the summary of learning competencies in folk dancing as perceived by the respondents. As could be gleaned from the table,



Table 10. Summary of learning competencies in folk dancing as perceived by the respondents

COMPETENCY	WEIGHTED MEAN	DESCRIPTIVE EQUIVALENT	RANK
Understanding folk dancing	2.45	Somewhat able to	6
Fundamental skills	2.56	Able to	5
Skills in performing simple folk dancing	2.69	Able to	2
Mastery	2.58	Able to	3
One's self through Dancing	3.05	Able to	1
Skills in performing dances based on cultural traditions	2.57	Able to	4
<b>OVERALL MEAN</b>	<b>2.69</b>	<b>Able to</b>	

Legend:

- 3.50 – 4.00 - Very Much Able to
- 2.50 – 3.49 - Able to
- 1.50 – 2.49 - Somewhat able to
- 1.00 – 1.49 - Unable to

learning competencies on one's self through folk dancing ranked the first with a mean of 3.05 among the learning competencies indicating that it is a participatory activity. This is followed by the learning competency on skills in performing simple folk dancing with a mean of 2.69. This finding implies that a skill is learned first through simple folk dancing before performing more complicated dances. Mastery is also an important competency to learn and this is rated with a





mean of 2.58. This is so because if invited to perform, the performers should master the different steps as well as skills. Dances can also be performed based on cultural traditions and skills must be developed as well as the fundamental skills and every performer must understand the objectives of folk dancing.

According to Google (2006) (<http://www.mde.kiz.ms.us/acad/id/curriculum/arts/dance.htm>), the competencies on basic movement elements are:

1) demonstrate movement, skills which includes: (a) demonstrate a sound physical understanding and progression of one dance technique. Possess a general knowledge of a second technique (alignment, isolation, strength, flexibility, centering, balance, agility and coordination); (b) perform technical skill with optimum proficiency. Apply anatomical knowledge in performance of more complicated movement phrase; 2) translate knowledge into technique and experimentation with proficiency: (a) demonstrate accurate use of rhythm by understanding tempo, time signature, syncopation, and accent; (b) recall extended movement phrases or sequences, using technique confidently; (c) create and perform extended movement phrases with a wide range of dynamics (punch, flick, float, press, glide, wring, dab, slorsh); (d) apply focus and nuance to movement, dance phrases and sequences; (3) translate dance elements and experimentation into choreography: (a) perform projection of movement in the studio with intelligent usage of space, time and energy; (b) demonstrate with confidence and focused energy the ability to project movement from the stage (or other





performance spaces) to an audience; (c) improvise and originate more captivating and innovative movement choices; 4) cultural/historical principles of dance: (a) demonstrate in-depth, broad knowledge of dance history which includes exploring how dance functions as part of everyday life and also as a specialized field and aligning dance with general history, historical figures and social and political events; and (b) understanding and demonstrating two different theoretical forms of dance and understand how the forms developed; and 5) competencies on aesthetic development includes establishing own aesthetic criteria and questions, and then apply to critiquing one's own work of others and co-creating an interdisciplinary project with dance and two other subjects.

### Teaching Techniques

Table 11 shows the teaching techniques in teaching folk dancing as perceived by the respondents.

The teachers teaching Physical Education 13 particularly folk dancing use different techniques in teaching folk dancing. These teaching techniques used by teachers are perceived effective by the students. Among the techniques used by the teachers, the students believed that learning is by doing is the most effective with a mean of 3.50. They can easily learn how to dance if the teachers will demonstrate for a couple of times. All the other techniques used by the teachers are perceived effective.



Table 11. Teaching techniques used in teaching folk dancing as perceived by the respondents

TEACHING TECHNIQUE	WEIGHTED MEAN	DESCRIPTIVE EQUIVALENT
Mass demonstration technique	2.88	Effective
Group technique	3.05	Effective
Administer practical tests	2.78	Effective
Motivation techniques	2.91	Effective
Cueing sequence	2.79	Effective
Students made to count	3.20	Effective
Application method	3.10	Effective
Demonstration, return-demonstration method	3.08	Effective
Theory first before application	2.78	Effective
Learning by doing	3.50	Very Effective
<b>GENERAL WEIGHTED MEAN</b>	<b>3.01</b>	<b>Effective</b>

$$X^2_c = 167.400^* \quad \text{prob.} = <0.01 \quad * - \text{significant}$$

Legend:

3.50 – 4.00 -	Very Effective	(VE)
2.50 – 3.49 -	Effective	(E)
1.50 – 2.49 -	Somehow Effective	(SE)
1.00 – 1.49 -	Not Effective	(NE)

Further analysis of data revealed a computed chi-square value of 167.40 with a probability less than 0.01. Thus, the hypothesis that there is a significant difference on the perceptions of students as to the level of effectiveness of the different teaching techniques used by teachers in folk dancing, is accepted. This result implies that the teachers used varied techniques and this might be due also to the skills of their students.



The strategies used by teachers in teaching Physical Education according to the research of Soloria (1998) showed the following: 1) application method; 2) lecture-discussion method; 3) demonstration-return demonstration method; 4) theory first before application; 5) evaluation to determine the needs of the students; 6) use of variety of techniques; 7) learning by doing; 8) question and answer; 9) use of “chalk-talk” method; and 10) discovery method and creativity and resourcefulness.

#### Effects of Folk Dancing on the Students' Personality and Social life

Tables 12 to 17 show the effects of folk dancing on the students' personality and social life as to personal, instructional, economic, participation in student political organization/extra and co-curricular activities, religion and climate/weather.

Personal factor. Table 12 presents the effect of folk dancing on students' personality and social life as to personal factor.

As could be seen in the table, the effect of folk dancing on students' personality and social life is moderately serious with a mean of 1.93. Among the personal factors perceived by the students are as follows: shy and ashamed to perform in public, no previous experience in dance, dislike folk dancing, find difficulty in synchronizing hands and feet and difficulty in adjusting to rhythm and music. All of these are perceived moderately serious as indicated by their



Table 12. Effect of folk dancing on the students' personality and social life as to personal factor

FACTOR	WEIGHTED MEAN	DESCRIPTIVE EQUIVALENT
I am shy and ashamed to perform in public.	2.04	Moderately serious
I have no previous experience in dance.	1.93	Moderately serious
I dislike folk dancing.	1.78	Moderately serious
I find difficulty in synchronizing my hands and feet.	2.01	Moderately serious
I find difficulty in adjusting to rhythm and music.	1.90	Moderately serious
GENERAL WEIGHTED MEAN	1.93	Moderately serious

$$X^2_c = 303.120^* \quad \text{prob.} = <0.01 \quad * - \text{significant}$$

Legend:

- 2.50 – 3.00 - (VS) Very Serious  
 1.50 – 2.49 - (MS) Moderately Serious  
 1.00 – 1.49 - (NS) Not Serious

respective weighted means.

The students differed significantly as to their perceptions on personal factors affecting their social and personality life as attributed by the computed chi-square value of 303.120 with a probability lower than the 0.01 level of significance.

Diana (1990) made the following conclusions from her study: 1) The students' attitude toward folk dancing were not much affected by sex differences.



Freshmen of the Manila Science High School have positive attitudes toward folk dancing; 2) The students' positive attitude toward folk dancing is a result of substantial folk dancing experiences; 3) The students' attitude were affected by the school environment. The highly positive response of the students is attributed to the teachers' positive influence and the schools' concern for the need of facilities and equipment for better teaching and learning experiences in folk dancing; and 4) The students' positive responses to dancing were due to proper motivation and to the belief that this activity is recreational, social and cultural.

Furthermore, Belmonte et al. (1998) gave the following procedures as a suggestion for teaching Philippine Folk Dances: 1) Acquaint the children with the background of the dance (origin and meanings, kinds of movements, customs, traditions, costumes, modes of life, and mood of the people; 2) Let the children listen to and enjoy the music with respect to tempo, mood, and parts of the music and allow them to clap or beat the rhythm. If there is a song accompanying the dance, teach the words to the children; 3) Teach new steps. Explain and demonstrate them. Acquaint the children with the terms; 4) Put class into formation and teach figure I, then figure II, after which take up I and II. Review figures taken before introducing a new figure; 5) Perform the whole dance and repeat often enough to be enjoyed; and 6) Dance with the right expression and correct interpretation.





Instructional factor. Table 13 shows the effect of folk dancing on the students' personality and social life as to instructional factor as perceived by the students.

The table shows that the overall perception of the students in this dimension is moderately serious as indicated by the computed weighted mean of 1.80. The other instructional factors perceived by the students are as follows: instructions are not clear; teacher not systematic; teacher cannot impose discipline; teacher is too fast; and the place for practice is inconvenient. These factors are related to teacher factor.

The students' perception differed significantly as to instructional factors affecting their personality and social life in performing folk dancing. This is evidenced by the computed chi-square value of 72.520 with a probability lower than 0.01 level of significance. This implies that the students possess different attitudes toward folk dancing.

According to Ruch (1963), learning may be defined as a process which brings about a change in the individual's way of responding as a result of practice which brings or other experience or as a relatively permanent change in behavior. Behavior changes with experience. A person who has experience in life becomes a better human being because he learns from every step of his way through life. Andres and Francisco (1984) claim that modern psychology also emphasizes the importance of the learner in an environmental situation. This indicates the fact





Table 13. Effect of folk dancing on the students' personality and social life as to instructional factor

FACTOR	WEIGHTED MEAN	DESCRIPTIVE EQUIVALENT
Instructions are not clear.	1.84	Moderately serious
Teacher is not systematic.	1.75	Moderately serious
Teacher cannot impose discipline.	1.69	Moderately serious
Teacher is too fast.	1.95	Moderately serious
The place for practice is inconvenient	1.81	Moderately serious
<b>GENERAL WEIGHTED MEAN</b>	<b>1.80</b>	<b>Moderately serious</b>

$$X^2_c = 72.520^* \quad \text{prob.} = <0.01 \quad * - \text{significant}$$

that learning situations are not as simple as how we perceive it.

Economic factor. Table 14 shows the effect of folk dancing on the students' personality and social life as to economic factor as perceived by the students.

As perceived by the respondents the effect of folk dancing as to economic factor in descending order of means are as follows: can earn income with the knowledge gained in dance; cannot afford the costumes and props required; and cannot afford the tapes for the dance. All of these are perceived moderately serious by the students. This result means that the students believed on the economic impact of folk dancing especially when they have the talent. They can earn extra income aside from their allowance given by their parents.



Table 14. Effect of folk dancing on the students' personality and social life as to economic factor

FACTOR	WEIGHTED MEAN	DESCRIPTIVE EQUIVALENT
I can earn income with the knowledge I gained in dance.	1.95	Moderately serious
I cannot afford the costumes and props required.	1.92	Moderately serious
I cannot afford the tapes for our dance.	1.87	Moderately serious
<b>GENERAL WEIGHTED MEAN</b>	<b>1.91</b>	<b>Moderately serious</b>

$$X^2_c = 127.030^* \quad \text{prob.} = <0.01 \quad * - \text{significant}$$

Further statistical analysis revealed a significant difference among the students on their perceptions regarding the effect of folk dancing as to economic factor with a computed value of 127.030 with a probability of lower than 0.01.

Belmonte et al. (1998) also mentioned that the following are factors affecting the teaching of folk dances: 1) geographical location, 2) economic conditions, 3) climatic conditions, and 4) customs and traditions.

Participation in student political organization/extra and co-curricular activities. Table 15 shows the perceptions of students on the effect of folk dancing on the students' personality and social life as to participation in student political organization/extra and co-curricular activities. The overall perception is 2.18 described as moderately serious. The other factors perceived moderately serious are too busy with work in the organization, dancing is a disturbance;



Table 15. Effect of folk dancing on the students' personality and social life as to participation in student political organization/extra and co-curricular activities

FACTOR	WEIGHTED MEAN	DESCRIPTIVE EQUIVALENT
Am too busy with work in the organization, dancing is a disturbance.	1.76	Moderately serious
Dancing is a good outlet for pressures in the organization.	2.24	Moderately serious
Dancing will entertain guests.	2.35	Moderately serious
Dancing will unite people.	2.39	Moderately serious
<b>GENERAL WEIGHTED MEAN</b>	<b>2.18</b>	<b>Moderately serious</b>

$$X^2_c = 106.210^* \quad \text{prob.} = <0.01 \quad * - \text{significant}$$

dancing is a good outlet for pressures in the organization; dancing will entertain guests; and dancing will unite people with all described as moderately serious. The computed chi-square value is 106.210 with a probability lower than 0.01 indicating that the hypothesis is accepted. This result implies that the students differed significantly on their perceptions. This may be due to invitations for their performance such as for political campaign, fiesta, program.

Gabao (2006) in his discussions on ethnic or tribal dance gives the following factors that contribute to some extent for the reasons of dancing namely: 1) topography/ environment, 2) climate/ weather, 3) religion, 4) economy, 5) political organization, 6) education, and 7) science and technology.



Alejandro and Gana (2002) stated that with Catholicism, hispanization of the islands began on March 21, 1521 when the Portuguese sea captain, Ferdinand Magellan landed in Cebu. Dances of the Christian Filipinos are found in the lowland and coastal areas of the Philippines, especially where Spain had much contact and influence. Dances were used to educate the natives in the arts, entertain personages and visiting dignitaries.

Religion. Table 16 shows the effect of folk dancing on the students' personality and social life as to religion as perceived by the students. The table shows that the effect of folk dancing is perceived moderately serious by the respondents as indicated by the computed chi-square value of 156.280 with a probability lower than 0.01 level of significance, hence, significant. Therefore, the hypothesis that there is a significant difference on the perceptions of the students as to the effect of folk dancing on religion, is accepted. This is attributed to the different customs and beliefs of the students with different religions. In addition, it also depends on the culture of the students.

Gabao (2006) in his discussions on ethnic or tribal dance, cites the factors that contribute to some extent the reasons of dancing namely: 1) topography/ environment, 2) climate/ weather, 3) religion, 4) economy, 5) political organization, 6) education, and 7) science and technology.

Sierra (1999) in her study showed that students strongly agree that folk dancing is important in Physical Education and the factors affecting students'



Table 16. Effect of folk dancing on the students' personality and social life as to religion

FACTOR	WEIGHTED MEAN	DESCRIPTIVE EQUIVALENT
I believe that dancing is not a way to Him.	1.78	Moderately serious
I believe that dancing is a sin.	1.44	Not serious
Dancing is a way to praise Him.	2.19	Moderately serious
Religion does not prohibit dancing.	2.09	Moderately serious
<b>GENERAL WEIGHTED MEAN</b>	<b>1.87</b>	<b>Moderately serious</b>

$$X^2_c = 156.280^*$$

$$\text{prob.} = <0.01$$

\* - significant

attitudes toward folk dancing are a persons' physical state of health and religion. Furthermore, it showed that the number one problem in Physical Education is inadequate facilities and equipment and that there is no significant relationship between the attitudes and sex of respondents.

Climate/weather. The perceptions of the students on the effect of folk dancing on the students' personality and social life as to climate/weather is presented in Table 17.

The overall perceptions of the students is 1.93, described as moderately serious. The factors affected by folk dancing as to climate/weather are as follows: feel comfortable dancing during rainy days; easily catch cold during rainy days at the open gym; cannot concentrate dancing with cold and wet feet; and classes at the open gym are either too cold or too warm. These were all rated moderately serious. These are uncontrolled conditions since they are natural phenomena.





Table 17. Effect of folk dancing on the students' personality and social life as to climate/weather

FACTOR	WEIGHTED MEAN	DESCRIPTIVE EQUIVALENT
I feel comfortable dancing during rainy days.	1.75	Moderately serious
I easily catch cold during rainy days at the open gym.	1.76	Moderately serious
I cannot concentrate dancing with cold and wet feet.	2.13	Moderately serious
Classes at the open gym are either too cold or too warm.	2.11	Moderately serious
<b>GENERAL WEIGHTED MEAN</b>	<b>1.93</b>	<b>Moderately serious</b>

$$X^2_c = 72.010^* \quad \text{prob.} = <0.01 \quad * - \text{significant}$$

The differences among the students in their perceptions in this aspect is significant as evidenced by the computed chi-square value of 72.010 with a probability lower than the 0.01 level of significance. Therefore, the hypothesis that there is a significant difference among the students' perceptions in this area is accepted. This means that the students have different perceptions regarding the climate or weather conditions when performing folk dancing.

Belmonte et al. (1998) also mentioned that the following factors affecting the teaching of folk dances: 1) geographical location, 2) economic conditions, 3) climatic conditions, and 4) customs and traditions.

The teaching and learning environment according to Glover and Law (2002) is as important as the teaching and learning techniques. The term





“environment” is capable of differing definitions. It means the combination of geographical and socio-economic factors which affects the school’s relationship with its community, either as a market form which pupils come or as the resource base for the school. This interrelationship between school and its so-called market affects teaching and learning because pupil recruitment is increasingly linked to the perceived success, or otherwise, of the school. But there is also an internal environment, the bricks and the mortar of a building, the suitability and appearance of the classroom, and the availability and quality of learning resources.

Summary table of the effects of folk dancing as perceived by the respondents. Table 18 shows the summary on the effects of folk dancing as perceived by the respondents. As shown in the table, participation in student political organization/extra and co-curricular activities ranked first with a mean of 2.18, described as moderately serious. The dancers might have been invited during political rally but were not given not much incentives or incentives given does not commensurate with their efforts extended. Another problem is personal and climatic or weather conditions with a mean of 1.93 described as moderately serious. The least effect is on instructional factor with a mean of 1.80. The teachers might have given sufficient instruction that is understood by their performers. The overall effect of folk dancing is 1.94, described as moderately serious.



Table 18. Summary table of the effects of folk dancing as perceived by the respondents

FACTOR	WEIGHTED MEAN	DESCRIPTIVE EQUIVALENT	RANK
Personal	1.93	Moderately serious	2.5
Instructional	1.80	Moderately serious	6
Economic	1.91	Moderately serious	4
Participation in students political organization/extra and co-curricular activities	2.18	Moderately serious	1
Religion	1.87	Moderately serious	5
Climate/weather	1.93	Moderately serious	2.5
<b>OVERALL MEAN</b>	<b>1.93</b>	<b>Moderately serious</b>	

Legend:

- 2.50 – 3.00 - (VS) Very Serious
- 1.50 – 2.49 - (MS) Moderately Serious
- 1.00 – 1.49 - (NS) Not Serious

Belmonte et al. (1998) also mentioned that the following are factors affecting the teaching of folk dances: 1) geographical location, 2) economic conditions, 3) climatic conditions, and 4) customs and traditions.



## **SUMMARY, CONCLUSIONS AND RECOMMENDATIONS**

### Summary

The study was conducted to evaluate the competencies learned by Physical Education 13 students in folk dancing at the Benguet State University.

Specifically, this study aimed to: determine the attitudes of students toward folk dancing; competencies learned from folk dancing; effectiveness of the teaching techniques applied; factors affecting the learning of competencies; and effects of folk dancing on students' personality and social life.

The study made use of a questionnaire to gather the needed data for the study with 200 respondents. It utilized the descriptive and inferential statistics at 0.05 level of significance.

The findings of the study are the following:

1. Majority of the respondents are females, with ages 18 to 19 and are second year students taking Physical Education 13. They come from the different courses offered in the university. Majority of their parents have a monthly income below Php 8,000 and are from the highlands.

2. The positive attitudes of students toward folk dancing is 3.20 described as "they can able to" and the negative attitude is 2.17, indicating that they are "somewhat able to." They perceived the positive and negative attitudes differently.



3. Along the competencies learned, the students perceived “somewhat able to” their understanding on folk dancing; “able to” on the fundamental skills, skills in performing simple skills, mastery of folk dancing, and on one’s self, skills in performing dances based on cultural tradition. However, the students differed significantly on their perceptions along the different competencies.

4. Along teaching techniques employed by their teachers in folk dancing, the respondents believed that the teachers utilized effective teaching techniques with a weighted mean of 3.01. There is a significant difference on the perceptions of students in terms of the teaching techniques employed by the teachers in Physical Education 13.

5. The students’ perception on the different factors affecting their personality traits and social life through folk dancing such as personal, instructional, economic, political organization/extra and co-curricular activities religion and climate/weather are varied. These factors were perceived moderately serious. The difference on the perceptions of students among the different factors affecting their personality traits and social life is significant.

### Conclusions

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

1. The students of Benguet State University should learn Physical Education 13 seriously which is on folk dancing regardless of gender, age group,



course, socio-economic status of parents and ethnicity. This is a subject for second year students.

2. The attitudes of students toward folk dancing is categorized as positive and negative, but they were able to cope with folk dancing.

3. These students learned different competencies in folk dancing such as understanding folk dancing, fundamental skills, skills in performing simple folk dancing, mastery of folk dancing, competencies on one's self, and skills in performing dances based on cultural tradition, but with different perceptions.

4. The students believed that the PE 13 teachers are utilizing varied teaching strategies.

5. The students believed that folk dancing has effects on their personality and social life as to personal, instructional, economic, participation to student political organization/extra and co-curricular activities, religion and climate/weather although their perceptions differed significantly.

### Recommendations

Based from the findings and conclusions made, the following recommendations are offered:

1. Folk dancing should not be taught only among the students in Physical Education but also faculty and employees of the Benguet State University.



2. For the students to appreciate more our dances, be it indigenous, ethnic, or folk dances, they should be encouraged to watch cultural shows inside and outside the university.

3. The institute should conduct competition on folkdances to enable students to showcase their skills in folk dancing.

4. Teachers in Physical Education should continue attending seminars especially on folk dancing to update themselves on the current trends about this activity and for them to go on with varied techniques and strategies to enhance the teaching of folk dancing and other forms of dancing.

5. Students with interest in folk dancing should be encouraged to join organizations such as the Dance Troupe and other organizations related to folk dancing in order to show and further improve their skills.

6. Students should be strongly encouraged to join organizations and extra and co-curricular activities to improve their personality and become more sociable.

7. Teachers in Physical Education should include some ethnic dances like tayaw so that students will learn and appreciate more of their traditional dances.

8. Further studies on the other aspects of folk dancing are encouraged.





APPENDIX A

LETTER TO FLOAT QUESTIONNAIRE

BENGUET STATE UNIVERSITY  
GRADUATE SCHOOL  
La Trinidad, Benguet

September 13, 2006

PROF. TEOFILO C. RIMANDO  
Director, Institute of Physical Education and Sports  
Benguet State University  
La Trinidad, Benguet

Sir:

Greetings!

The undersigned is conducting a study entitled, "LEARNED COMPETENCIES IN FOLK DANCING AT BENGUET STATE UNIVERSITY" as a thesis requirement in her master's degree.

At this, may I therefore ask your utmost permission for me to administer my questionnaires to two hundred (200) Physical Education 13 students.

The outcome of the study will hopefully assist or guide the teachers and promote effective teaching-learning atmosphere for the students and teachers as well.

Your favorable response and attention on this request is highly appreciated.

Very truly yours,

(SGD) MARY ANN CANUTO- UNOS

Noted:

(Sgd.) ESTRELLITA N. CORPUZ  
Adviser



APPENDIX B  
QUESTIONNAIRE

Dear Students,

This survey attempts to find out the “Learned Competencies in Folk Dancing at Benguet State University”. Your kind assistance is appreciated in answering accurately and honestly the questions herein. Rest assured that your identity and information you will provide will be held with utmost confidentiality.

Very truly yours,  
The Researcher

I. Profile of Respondents:

Name (optional): \_\_\_\_\_

Gender: \_\_\_\_\_ Male \_\_\_\_\_ Female

Age: \_\_\_\_\_

Year Level: \_\_\_\_\_

Course: \_\_\_\_\_

Place of Birth: \_\_\_\_\_

Provincial Address: \_\_\_\_\_

Socio-economic status:

Monthly income of parents:

\_\_\_\_\_ (low) below Php. 8,000.00

\_\_\_\_\_ (average) Php. 8,100.00 – 19,000.00

\_\_\_\_\_ (high) 19,100.00- and up

Ethnic origin: (Please check)

\_\_\_\_\_ Highland (Both parents belong to any of the following: Ibaloi, Kankanaey, Kalinga, Bontoc, Tinggian, Ifugao,

\_\_\_\_\_ Lowland (Both parents belong to any of the following: Tagalog, Ilocano, Pangasinense, Kapampangan, Bicolano, etc)

\_\_\_\_\_ Mixed (One of the parents is a highlander and the other a Lowlander)



## II. Attitudes toward folk dancing

Do I appreciate having learned folk dancing?

The following are attitudes toward folk dancing. Please check the following according to your experience during the dance lessons. The following will be your guide:

- 4- Very Much Able to (When the statement is applicable which is 76-100% of the time)  
 3- Able to (When the statement is applicable which is 51-75% of the time only)  
 2 - Somewhat able to (When the statement is applicable)  
 1 - Unable to (When the statement is not applicable at all)

4                      3                      2                      1  
 (VMA)              (A)                      (SA)              (U)

### A. Positive

- |   |       |       |       |       |
|---|-------|-------|-------|-------|
| 1. I find it exciting.                                | _____ | _____ | _____ | _____ |
| 2. It is interesting.                                 | _____ | _____ | _____ | _____ |
| 3. It is a good way of socializing.                   | _____ | _____ | _____ | _____ |
| 4. It will lead to skills                             | _____ | _____ | _____ | _____ |
| 5. It will help me get a job.                         | _____ | _____ | _____ | _____ |
| 6. I find it contributing to good health and posture. | _____ | _____ | _____ | _____ |

### B. Negative

- |   |       |       |       |       |
|---|-------|-------|-------|-------|
| 1. Folk dancing is old- fashioned           | _____ | _____ | _____ | _____ |
| 2. Folk dancing is boring.                  | _____ | _____ | _____ | _____ |
| 3. Folk dancing is not appreciated at home. | _____ | _____ | _____ | _____ |
| 4. It is easily forgotten                   | _____ | _____ | _____ | _____ |
| 5. It is too complicated.                   | _____ | _____ | _____ | _____ |
| 6. It is a waste of time.                   | _____ | _____ | _____ | _____ |



### III. Learned Competencies

The following are areas of competencies that indicate learning in folk dancing. Please read each carefully and opposite each statement are lines where you are to place a check (/) mark that will indicate honestly how much you have learned. The following will be your guide:

- 5- Very Much Able to (When the statement is applicable which is 76-100% of the time)  
 4- Able to (When the statement is applicable which is 51-75% of the time only)  
 2 - Somewhat able to (When the statement is applicable)  
 1 - Unable to (When the statement is not applicable at all)

4            3            2            1  
 (VM)      (A)          (SA)      (U)

#### A. Demonstrate understanding of Folk Dance

- |  |       |       |       |       |
|--|-------|-------|-------|-------|
| 1. I can explain the definition.                       | _____ | _____ | _____ | _____ |
| 2. I can trace the origin.                             | _____ | _____ | _____ | _____ |
| 3. I can explain the historical background.            | _____ | _____ | _____ | _____ |
| 4. I can express the significance.                     | _____ | _____ | _____ | _____ |
| 5. I can discuss the characteristics of dance learned. | _____ | _____ | _____ | _____ |

#### B. Demonstrate the fundamental skills in folk dancing

- |   |       |       |       |       |
|---|-------|-------|-------|-------|
| 1. I can identify the different dance formations and positions.   | _____ | _____ | _____ | _____ |
| 2. I can show the fundamental position of the arms.               | _____ | _____ | _____ | _____ |
| 3. I can show the fundamental position of the feet.               | _____ | _____ | _____ | _____ |
| 4. I can perform the fundamental dance steps with ease and grace. | _____ | _____ | _____ | _____ |
| 5. I can use the fundamental arms and feet in a variety of ways.  | _____ | _____ | _____ | _____ |



C. Demonstrate skills in performing simple folk dance

1. I can identify and the basic steps. \_\_\_\_\_
2. I can perform simple folk dance skillfully \_\_\_\_\_
3. I can do simple movements in response to oral instructions. \_\_\_\_\_
4. I can imitate simple movement patterns. \_\_\_\_\_
5. I can demonstrate partner skills by imitating and following. \_\_\_\_\_
6. I can perform with proper coordination of my body. \_\_\_\_\_
7. I can memorize and perform dance patterns taught. \_\_\_\_\_

D. Demonstrate mastery of folk dance

1. I can identify costume, terms and materials used. \_\_\_\_\_
2. I can recognize tempo of a musical piece used. \_\_\_\_\_
3. I can memorize and perform the original expressive movements. \_\_\_\_\_

E. Develop one's self through dancing

1. I can improve my personality. \_\_\_\_\_
2. I can acquire desirable attitudes. \_\_\_\_\_
3. I can use literature to inspire dance ideas. \_\_\_\_\_
4. I can express the importance of folk dance to my life. \_\_\_\_\_
5. I can improve my poise and body posture. \_\_\_\_\_
6. I can improve my sense of rhythm and coordination. \_\_\_\_\_
7. I can relax and exercise at the same time. \_\_\_\_\_
8. I can have a broader understanding of what is culture. \_\_\_\_\_
9. I can improve on discipline. \_\_\_\_\_
10. I can be more sociable. \_\_\_\_\_



F. Demonstrate skills in performing dances based on their cultural tradition

- 1. I can explain the cultural value of the dance. \_\_\_\_\_
- 2. I can perform the dance steps according to its cultural tradition. \_\_\_\_\_
- 3. I can perform dances to communicate personal meaning, using focus and expression. \_\_\_\_\_
- 4. I can describe and demonstrate ceremonial and folk dances that show work activities like harvesting, fishing, etc. \_\_\_\_\_
- 5. I can explain the importance and function of dance in students' lives. \_\_\_\_\_
- 6. I can explain the various ways people have experienced dance in their daily lives. \_\_\_\_\_

IV. Teaching Techniques

The following are some teaching techniques used in teaching folk dancing. Please check the following according to what you think have affected your learning.

- 4 - Very Effective (VE) (When the statement is applicable 76-100% of the time)
- 3 – Effective (E) (When the statement is applicable 51-75% of the time only)
- 2 - Somehow Effective (SE) (When the statement is applicable 21-50% of the time only)
- 1 - Not Effective (NE) (When the statement is not applicable at all)

- |                                 | 4<br>(VE) | 3<br>(E) | 2<br>(SE) | 1<br>(NE) |
|---------------------------------|-----------|----------|-----------|-----------|
| 1. Mass demonstration technique | _____     | _____    | _____     | _____     |
| 2. Group technique              | _____     | _____    | _____     | _____     |
| 3. Administer practical tests   | _____     | _____    | _____     | _____     |
| 4. Motivation techniques        | _____     | _____    | _____     | _____     |
| 5. Cueing sequence              | _____     | _____    | _____     | _____     |
| 6. Students made to count       | _____     | _____    | _____     | _____     |
| 7. Application method           | _____     | _____    | _____     | _____     |





- |  |       |       |       |       |
|--|-------|-------|-------|-------|
| 8. Demonstration, return- demonstration method | _____ | _____ | _____ | _____ |
| 9. Theory first before application             | _____ | _____ | _____ | _____ |
| 10. Learning by doing                          | _____ | _____ | _____ | _____ |

#### V. Effects of folk dancing along the students' personality and social life

The following are situations which you may have encountered during the folk dance lessons. Put a check mark on the space provided according to your chosen answer.

3 - Very Serious (VS) (When the statement is applicable 76-100% of the time)

2 - Moderately Serious (MS) (When the statement is applicable 51-75% of the time only)

1 - Not Serious (NS) (When the statement is not applicable at all)

	3 (VS)	2 (MS)	1 (NS)
<b>A. Personal factors</b>			
1. I am shy and ashamed to perform in public.	_____	_____	_____
2. I have no previous experience in dance.	_____	_____	_____
3. I dislike folk dancing.	_____	_____	_____
4. I find difficulty in synchronizing my hands and feet.	_____	_____	_____
5. I find difficulty in adjusting to rhythm and music.	_____	_____	_____
<b>B. Instructional Factors</b>			
1. Instructions are not clear.	_____	_____	_____
2. Teacher is not systematic.	_____	_____	_____
3. Teacher cannot impose discipline.	_____	_____	_____
4. Teacher is too fast.	_____	_____	_____
5. The place for practice is inconvenient	_____	_____	_____



### C. Economic Factors

1. I can earn income with the knowledge I gained in dance. \_\_\_\_\_
2. I cannot afford the costumes and props required. \_\_\_\_\_
3. I cannot afford the tapes for our dance. \_\_\_\_\_

### D. Participation in Student Political Organizations/Extra and Co-curricular Activities

1. Am too busy with work in the organization, dancing is a disturbance. \_\_\_\_\_
2. Dancing is a good outlet for pressures in the organization. \_\_\_\_\_
3. Dancing will entertain guests. \_\_\_\_\_
4. Dancing will unite people. \_\_\_\_\_

### E. Religion

1. I believe that dancing is not a way to Him. \_\_\_\_\_
2. I believe that dancing is a sin. \_\_\_\_\_
3. Dancing is a way to praise Him. \_\_\_\_\_
4. Religion does not prohibit dancing. \_\_\_\_\_

### F. Climate/ Weather

1. I feel comfortable dancing during rainy days. \_\_\_\_\_
2. I easily catch cold during rainy days at the open gym. \_\_\_\_\_
3. I cannot concentrate dancing with cold and wet feet. \_\_\_\_\_
4. Classes at the open gym are either too cold or too warm. \_\_\_\_\_



## APPENDIX C

GUIDELINES AND STANDARD FOR COLLEGIATE SERVICE  
PHYSICAL EDUCATION PROGRAM

Republika ng Pilipinas  
(Republic of the Philippines)  
KAGAWARAN NG EDUKASYON, KULTURA AT ISPORTS  
(DEPARTMENT OF EDUCATION, CULTURE AND SPORTS)  
Maynila

June 4, 1990

DECS ORDER  
No. 58 , s. 1990

GUIDELINES AND STANDARD FOR COLLEGIATE SERVICE  
PHYSICAL EDUCATION PROGRAM

To: Bureau Directors  
Regional Directors  
President, State Colleges and Universities  
Heads of Private Schools, Colleges and Universities

The Physical Education program is considered a significant to the physical, social, moral, and intellectual development of the college student. It also contributes significantly to the revival and preservation of the Filipino cultural heritage, as well as to the appreciation and protection of the natural environment.

To make the collegiate service Physical Education program effectively perform these roles as well as to be responsive to the present situation and societal demands, the enclosed guidelines and standards on collegiate service Physical Education is being issued effective school year 1990-1991.

Immediate dissemination of this Order is highly desired.

**(Sgd.) ISIDRO D. CARINO**  
Secretary

(Enclosure to DECS Order No. 58. s. 1990)



## GUIDELINES AND STANDARDS FOR COLLEGIATE SERVICE PHYSICAL EDUCATION

### Article I

#### Mission Statement and Objectives

Section 1. The 1987 Philippine Constitution mandates that “the state shall promote physical education and encourage sports programs, league competitions, and amateur sports, including training for international competitions to foster self-discipline, teamwork, and competitions for the development of a healthy and alert citizenry.” This provision recognizes and underscores the importance of physical education as a promoter of moral values and as a delivery system for the development of a healthy and alert citizenry. Physical is thus viewed as a significant component of the educational process that contributes to the enhancement and harmonization of the physical, social, moral and intellectual development of the college student. Present-day social realities and requirements have added new dimensions to these traditional concern of physical education. Physical Education apart from fostering moral, physical, social, and intellectual development is to the revival and indigenous games, sports, songs, and dances as well as to the appreciation and protection of the natural environment of the ecological balance through its espousal of outdoor and aquatic activities.

Physical Education is a life-long process. The college students must continue his participation in a developmental program of physical activities which are healthful, intellectually invigorating, morally uplifting, socially significant, culturally enhancing and environment-oriented.

Section 2. To achieve its physical, mental, social, moral, cultural and ecological mission/goal, college service physical education should pursue the following objectives:

- 2.1 Improve and maintain physical fitness
- 2.2 Enhance critical thinking
- 2.3 Further develop and refine skills in sports, dance and recreation
- 2.4 Understand oneself and others better for effective living



2.5 Appreciate more skillful performance, good health and qualities of leadership

2.6 Awaken a sense of nationalism and appreciation of one's cultural heritage through the revival and preservation of indigenous games, dances and sports.

2.7 Develop awareness of the natural environment and the need for its protection and conservation through outdoor and aquatic activities.

## Article II

### Administration

Section 1. In any institution of higher learning with 3,000 students, whether offering a degree in Physical Education or not, there shall be a Department of Physical Education which shall service all college/departments in coordination and consultation with the heads of these administered by a full-time Director/Chairperson/ Head with the following qualification:

1.1 He/She must be a holder of a Master's degree in Physical Education or must have at least 30 units in Master's degree in PE; and

1.2 He/She must have at least 5 years of satisfactory teaching experience in college Physical Education.

Section 2. The general functions and responsibilities of the Physical Education Director/Chairman/Head are:

2.1 to assist the school head in all matters affecting his department;

2.2 to prepare with qualified assistance from all possible sources the Physical Education programs and to keep these attuned to current trends and development;

2.3 to exercise education leadership among its faculty through:

2.3.1 initiation and institution of faculty development programs;

2.3.2 assignment of subject teaching loads;





2.3.3 selection and recommendation of qualified applications for appointment in the department; and

2.4 to assign faculty to direct and advise students in their program of study in Physical Education;

2.5 to coordinate with the offices concerned with student services/affairs;

2.6 to institute a program of supervision to keep the efficiency and effectiveness of institution at the highest possible level by:

2.6.1 exercising supervision over classroom management for instructional improvement;

2.6.2 supervising co-curricular activities of the department; and

2.6.3 implementing a system of faculty evaluation.

2.7 to undertake research studies in collaboration with faculty/students/and other department;

2.8 to perform such other functions as may be assigned to him/her.

Section 3. As a general rule in cases where the Director/Chairman/Head teachers, his teaching load shall not exceed six (6) units to twelve hours.

Section 4. The Director/Chairman/Head may be assigned by Assistant Director as the need arises. The Assistant Director shall have the same qualifications as the Director. In cases where the assistant Director is on full-time assignment, his teaching load shall not exceed twelve (12) or six units.

### Article III

#### Faculty

Section 1. When enrollment in Service Physical Education is at least 3,000, there shall be five (5) or full-time Physical Education instructors.





Section 2. Physical Education instructors shall preferably be holders of Master's degree in Physical Education. In the absence of master's degree holder in PE, the instructors must have at least 12 units of Physical Education at the masteral level.

Section 3. When vacancies occur in the teaching force of the department during the school year, substitutes or replacements with similar or higher qualification shall be employed.

Section 4. The following conditions of employment shall be observed:

4.1 The remuneration paid to Physical Education faculty members shall be commensurate with their rank and comparable with other faculty members of the same rank who teach academic course.

4.2 The probationary employment for full-time faculty period of not more than three (3) years. Faculty members who have successfully passed the probationary period shall be considered permanent/regular.

4.3 It is highly desirable that schools employ only full-time instructor is one whose total working day is devoted to the school, who has no other remunerative employment elsewhere during monthly basis, or its equivalent, and his requisite academic qualifications. At least sixty percent (60%) of the Physical Education subjects should be taught by full-time instructors.

4.4 Physical Education instructors who in addition to their teaching load, are also assigned as coaches, costume/property custodian, trainers, and /or choreographers should be given remuneration in accordance with the paying capacity of the institution, or relieved of some teaching assignments.

Section 5. The Physical Education instructors in the school through its faculty ranking system shall be assigned academic ranks in accordance with their academic training and scholarship and with the faculty ranking system of the school.

Section 6. Faculty Development Program. The faculty plays a major role in the effective operation of the department and shares in delegated responsibilities; hence, there is a need to maintain a continuing faculty development to wit:



6.1 If the school itself offers a doctoral or master's degree, it shall allow its faculty members to finish the minimum degree that it requires for the level of his responsibilities in the school, with tuition fee and other forms of assistance.

6.2 Attendance at in-service training programs on official time shall be encouraged and records of such attendance shall be filed at the office of the Director/Chairman/Head. Expenses incidental to the training day will be charged to the institution.

Section 7. The teaching load of Physical Education collegiate faculty members shall be as follows:

7.1 As a general rule, the regular full-time load of Physical Education instructors is 24 unit hours per week. Any excess above this number shall have prior approval from the Department of Education, Culture and Sports on a case-to-case basis. If the load is beyond 24 units, extra compensation should be paid.

7.2 A part-time instructor may carry a load of no more than twelve (12) hours per week.

7.3 A faculty member teaching in more than one school must secure permit to teach from the mother institution but the total number of teaching hours in all school should not exceed 24 hours per week. Approval from the Department of Education, Culture and Sports shall be secured for any excess above the number.

#### Article IV

#### Physical Education Program Scope and Activities

Section 1. College Physical Education program consists of three phases each of which contributes to a well-balanced program.

1.1 The Basic Program. This is instructional in nature and is required to all students.

1.2 The Intramural Program. It is the laboratory phase of the basic program and is concerned with sports and recreational competitions for students within a school. It provides opportunity to further develop sports and recreational skills learned in the basic program. It is voluntary in nature.



1.3 The Extramural Program. This provides opportunity for the highly skilled students to compete with athletes from other institutions/organizations.

The three programs whenever feasible should include activities for the preservation, revival and/or development of indigenous games, sports and dances; and outdoor activities that will develop protection of the natural environment and resources.

Section 2. The suggested activities for the Basic program are:

21. Physical Education 1 - Physical Fitness

2.1.1 Physical Fitness/Conditioning

Physical Fitness testing  
 Conditioning exercise (Isometric, Isotonic)  
 Slimnastics  
 Aerobics/Dancercise  
 Progressive Resistance Training  
 Basic Gymnastics  
 Kalahi

2.1.2 Self-testing Activities

Stunts  
 Tumbling

2.1.3 Adaptive Activities

2.2 Physical Education 2 - Rhythmic Activities

2.2.1 Dances

Philippine Folkdance  
 Foreign Folkdance  
 Ballroom  
 Creative dance  
 Jazz  
 Modern dance  
 Square dancing  
 Tap dancing



Social dancing  
Sayawit

### 2.2.2 Adaptive Activities

## 2.3 Physical Education 3 - Individual/Dual Sports/Games

### 2.3.1 Individual Sports

Archery	
Mountaineering	
Boating	Camping
Bowling	Orienteering
Canoeing	Roller Skating
Cross Country	Scuba Diving
Cycling	Angling
Diving	Surfing
Equestrian	Swimming
Golf	Track and Field
Horse-back riding	Water Skiing

### 2.3.2 Dual Sports

Arnis	Sipa
Badminton	Squash
Boxing	Table Tennis
Judo-Karate	Taekwondo
Lawn Tennis	Wrestling
Pelota	

### 2.3.3 Laro ng Lahi

Sungka	Dama
Bunong Braso	Kadang-kadang
Games of the Generals	Etc.

### 2.3.4 Adaptive Exercises

## 2.4 Physical Education 4 - Team Sports/Games



## 2.4.1 Team Sports

Baseball	Soccer
Basketball	Softball
European Handball	Volleyball
Football/Touch Football	Water Polo
Field Hockey	Polo
Sepak Takraw	

## 2.4.2 Games

Patintero	Scrabble
Bingo	Cards
Jigsaw Puzzles	Domino
Chinese Checkers	Etc.

## Article V

## Physical Facilities and Equipment

Section 1. Reasonable space for physical activities shall be made available as follows:

## 1.1 Outdoor activities

Each enrolled class in Physical Education shall be given a space of at least 2.25 meters.

## 1.2 Indoor activities

1.2.1 The gymnasium/multi-purpose hall shall have a space of 1.5 square meters per student enrolled in a class in Physical Education.

1.2.2 Classroom for theoretical subjects shall approximate 63 square meters.

Section 2. Adequate equipment shall be provided for the various Physical Education courses.

2.1 Equipment of the various specific sports shall be adequate for efficient and effective instructional purposes, for example:



- 2.1.1 one (1) basketball for every 10 students
- 2.1.2 One (1) volleyball for every 12 students
- 2.1.3 one (1) set of baseball/softball for every 30 students
- 2.1.4 one (1) soccer football for every 10 students

2.2 Equipment for Educational Gymnastics consists of light and heavy apparatuses:

- 2.2.1 one heavy apparatus per 50 students
- 2.2.2 one or a pair of light apparatus for every student
- 2.2.3 one tumbling for every 5 students

### 2.3 Equipment for Rhythmics

- 2.3.1 tape recorders, phonographs, records, tapes, cassettes
- 2.3.2 piano/organ
- 2.3.3 drums, sticks, tambourines, castanets, etc.

### 2.4 Equipment for Adapted Physical Education

#### 2.4.1 Corrective Manipulative

boxes	shaffle boards
bars	rings/hoops
ladders	inclined planes
beam bags	balls
darts	horseshoes
ropes	
diving	surfing

#### 2.4.2 Parlor Games

bingo	dominoes
chess	game of the generals
cards	sungka





Chinese checkers	scrabble
dama	jigsaw puzzle

#### 2.4.3 Arts and Crafts

macramé	paper mosaic/mache
shells	textile painting
basket weaving	leather bags, belt
floral arrangement making	
ceramics	pottery

#### Article VI

Section 1. Adequate number and titles of books, magazines, and professional journals on Physical Education, sports, dances and recreation shall be made available to faculty members and students. There shall be at least one subscription each of professional journals/periodicals for Physical Education, Sports, Dance and Recreation and five (5) titles of books for each of the professional Physical Education subjects. These books shall be recent edition.

#### Article VII

Section 1. Beginning school year 1990-1991, the following guidelines in Physical Education shall be observed in the implementation of the College Service Physical Education Program:

1.1 The time allotment for Basic or service Physical Education is 36 hours per semester during the two years (4 semesters).

1.2 Physical Education classes shall meet two hours a week. Classes shall be scheduled during regular school days.

1.3 Each Physical Education subject is given two (2) units of semestral credit which should be included in the summation of the total semestral load. No student shall be allowed to take more than one Physical Education subject per semester.

1.4 The ratings in Physical Education shall be included for the computation of grades for all students especially for scholarships/honors.



1.5 Physical Education classes approximate academic classes in size. There shall be not more than 50 students in a class.

1.6 The substitution of Basic College Physical Education with scouting and membership in Dance Troupe, Glee Club, Dramatic Group and the like shall not be allowed.

1.7 Exemption from College Physical Education shall have prior approval of the Department of Education, Culture and Sports:

1.7.1 Degree holders pursuing another degree;

1.7.2 Men and women in active military service;

1.7.3 Men and women who had rendered at least 2 years military service; and

1.7.4 Veterans

1.8 Students physically handicapped permanently or temporarily shall present medical certificates to the instructor in Physical Education, who in turn shall place such students in a special group and assign activities suited to their condition.

1.9 For a well-rounded development, students shall enroll in one activity in any of the four categories in the suggested program. Physical Education courses with exception of Physical Education 1 may be taken in any order. Physical Education 1 should be prerequisite to any other course. Classes may be co-educational whenever suited.

1.10 For health purposes, safety, comfort and ease, the Physical Education instructors and the students shall wear appropriate shoes and Physical Education uniforms.

1.11 Physical Education fees collected by the school shall be considered as trust funds. They should be used only for the promotion and development of Physical Education in the school such as in the procurement of PE equipment, construction of PE facilities, and others.



## APPENDIX D

## 1987 PHILIPPINE CONSTITUTION

## “ARTICLE II – DECLARATION OF PRINCIPLES AND STATE POLICIES”

Section 13. The state recognizes the vital role of the youth in nation-building and shall promote and protect their physical, moral, spiritual, intellectual and social well-being. It shall inculcate in the youth patriotism and nationalism, and encourage their involvement in public and civil affairs.

Section 17. “The state shall have prior to education, science and technology, arts, culture, and sports to foster patriotism and nationalism, accelerate social progress, and promote total human liberation and development.”

## ARTICLE XIV. SECTION 19 (Philippine Constitution)

“(1) The state shall promote physical education and encourage sports programs, league competitions, and amateur sports, including training for international competitions, to foster self-discipline, teamwork and excellence for the development of a health and alert citizenry.

(2) All education institutions shall undertake regular sports activities throughout the country in cooperation with athletic clubs and other sectors.

COMMISSION ON HIGHER EDUCATION  
(PHYSICAL EDUCATION)

## VISION

A very strong curricular program is envisioned to produce graduates with adequate knowledge and proper attitudes, equipped with employable and globally competitive skills, possessing good character with a deep sense of cultural heritage and High ethical values reflective of being committed to the country’s national development.



## MISSION

The Physical Education (graduates) Curriculum endeavors to produce competent graduates capable of providing quality education to students to become responsive citizens toward national development. It will prepare the graduates to face global challenges of the 21<sup>st</sup> century.

## OBJECTIVES

1. Prepare and train competent and ethical students to teach Physical Education across all levels.
2. Develop potential leaders who will contribute significantly to the nation's growth and development.
3. Produce graduates with positive value and attitudes committed to the highest ideals of teaching and service.

## ORGANIZATIONAL SET-UP (Commission on Higher Education)

Upon the recommendation of the Educational Commission of Congress (EDCOM) which conducted a study of Higher Education in the country, R.A. no. 7722 otherwise known as the Higher Education Act of 1994 was approved by Congress and signed into law by President Fidel V. Ramos on May 18, 1994. The law created the commission on Higher Education which shall supervise high (post secondary) education in the country. The Dep. Ed. Shall supervise only the elementary and secondary schools.

The commission is composed of five members, all with doctoral degrees; to be appointed for four years with no prejudice to one re-appointment. One of the five members will be the chairman but the chairmanship during the first year is the Secretary of the Dep. Ed.

These shall be constituted a Board of Advisers which will meet with the Commission at least once a year to assist in aligning the policies and plans with the cultural, political and socio-economic needs of the nation and with the demands of world scholarship.

## THE BOARD OF ADVISERS SHALL COMPOSE OF THE FOLLOWING:

1. Secretary of Department of Education – as the Chairman
2. Director – general of the National Economic and Development authority – as co-chairman
3. Department of Science and Technology (DOST)
4. Department of Trade and Industry (DTI)



5. Department of Labor and Employment (DOLE)
6. The President of the Federation of Accreditation Association of the Philippines (FAAP)
7. The President of the Fund of Assistance to Private Education (FAPE)

### THE POWERS AND FUNCTIONS OF THE COMMISSIONS

1. Formulate and recommend development plans, policies and programs on higher education and do research.
2. Recommend to the executive and legislative branches priorities and grants on higher education and research.
3. Set minimum standards for programs and institutions of higher learning recommended by panels of experts in the field and subject to public hearing.
4. Monitor and Evaluate the performance of programs and institutions of higher learning for appropriate incentives as well as the imposition or school closure.
5. Identify, support and develop potential centers of excellence in program areas needed for development of world class-scholarships, nation building and national development.
6. Recommend to the department of Budget and Management the Budget of Public institutions of higher learning as well as general guidelines for the use of the income.
7. Develop criteria for allocating additional resources such as research and program development grants, scholarship and other similar programs.
8. Perform such other functions as maybe necessary for its effective operations and for continued enhancement, growth or development of higher education.

The Commission On Higher Education  
Regional Office No. 1

### MANDATES

Pursuant to Republic Act No. 7722, the Commission on Higher Education is mandated to undertake the following tasks:

- Promote quality education





- Take appropriate steps to ensure that education shall be accessible to all; and
- Ensure and protect academic freedom for the continuing intellectual growth, the advancement of learning and research, the development of responsible and effective leadership, the education of high-level professionals, and the enrichment of historical and cultural heritage.

## PHILOSOPHY

In an environment of freedom, excellence and relevance, higher education harnesses, develops and catalyzes the constructive and productive use of full potentials and capabilities of Filipino men and women into becoming creative, decisive, competitive, critically thinking and acting individuals to contribute to the:

1. realization of Filipino identity and strong sense of national pride;
2. cultivation and inculcation of moral and spiritual foundations;
3. attainment of political maturity, economic stability and equitable social progress; and
4. preservation and enrichment of the historical and cultural heritage of the Filipinos, as a people and as a nation.

## MISSION

Higher Education shall be geared towards the pursuit of a better quality of life for all Filipinos by emphasizing the formation of those skills and knowledge, instruct the young and provide leadership in the various fields required by a dynamic and self-sustaining economy. Higher Education shall likewise be used to harness the productive capacity of the country's human resource base towards international competitiveness.

## PROGRAM THRUSTS

### Quality and Excellence

- Development of centers of excellence and center of development in the different disciplines;
- Development of policies, institutional and academic standards;
- Development of Higher Education Information System and establishment of communication superhighway through networking/ internet linkages;
- Strengthening the human resource capabilities of HEIs and CHED;
- Development of capabilities in Science and Technology Education in collaboration with the Department of science and Technology;





- Development and promotion of academic exchanges between and among local and international HEIs scholarship grants, international conventions and similar activities;
- Operationalization of the National Higher Education Research Agenda, 1997-2005
- Optimization of foreign assistance in current critical areas, such as;
  - a. Second Agricultural Technology Education Project (Technical assistance);
  - b. Environment Education;
  - c. Maritime education;
  - d. Teacher Education Development Project
- Improvement of Graduate Education
- Strengthening the Quality Assurance Mechanism in Higher Education;

#### Relevance and Responsiveness

- Sectoral manpower supply and demand studies;
- Sectoral tracer studies of graduates;
- Policy studies, research and development for the improvement of the quality of higher education
- Conduct of research in priority disciplines and key areas in higher education;

#### Access and Equity

- Expansion of scholarship grants, assistance and other student services;
- Improvement in the management of scholarship programs;
- Policy and program development in distance education; and,
- Policy review and strengthening of the implementation of the system of accreditation.

#### Efficiency and Excellence

- Development of rational resources generation and allocation scheme for HEIs;
- Establishment of baseline data of the location, program mapping and categorizing of HEIs;
  - Reform of Public Higher Education system.

#### THE PROFESSIONAL ORGANIZATION

- Association of Philippine colleges of Arts and Sciences (APCAS)
- Philippine Association of Graduate Education (PAGE)



- Philippine Society of Information Technology Educators North Luzon Center (PSITE)
- Regional Association of College Guidance Counselors (RACGC)
- Regional Association of Business Educators (RABE)
- Regional Tertiary Students Organization (RTSO)
- Association of Regional Campus Paper Advisers (ARCPA)
- Association of Regional Maritime Institutions (ARMI)
- Association of Registrars of Educational Institutions (AREI)
- Association of Public Schools, Colleges and Universities (APSCU)
- Philippine Association for Teacher Education (PAFTE)
- Regional Association of Public and Private HEIs (RAPPHEI)
- Philippine Association of State Colleges and Universities (PASUC)
- Private Schools Athletic Association (PRISAA)
- State Colleges and Universities Athletic Association (SCUAA)
- Regional Association of Nursing Dean (RAND)
- Reading Association of the Philippines (RAP)
- Council of Department Chairperson for English (CDCE)
- College English Teacher's Association (CETA)

#### SCHOLARSHIP PROGRAMS ADMINISTERED BY CHED RO-1

##### *Private Education Student Financial Assistance Program (PESFA)*

Grant for qualified and deserving college freshmen who intend to enroll in priority courses in selected private HEIs.

##### Qualifications:

1. Filipino Citizen
2. Parent/guardian with a gross annual income not more than 120,000.00.
3. Not more than 30 years of age at the time of application.

##### *State Scholarship Program (SSP)*

Grant for the poor but deserving students who belong to the top 10 of the graduating class in high school.



Qualifications:

1. One of the top 10 of the 4<sup>th</sup> year high school class.
2. Parents/guardian with a gross annual income not more that P120,000.00.
3. Not more than 25 years old at the time of application.

*National Integration Study Grant Program (NISGP)*

Grant for the indigenous peoples who belong to the upper 15% of the graduating class in high school.

Qualifications:

1. Bonafide member of a cultural minority group.
2. Belong to the upper 15% of the 4<sup>th</sup> year high school class.
3. Parents/guardian with a gross annual income not more than P120,000.00.
4. Not more than 25 years old at the time of application.

OPPAP-CHED Study Grant Program for rebel Returnees

A study grant for rebel returnees (MNLF, MILF, NPA) or their next kin.

Qualifications:

1. Authenticated rebel returnee/beneficiary
2. Natural born Filipino Citizen
3. Has a good moral character
4. Physically and mentally fit
5. Passed the admission requirements of SUC where applicant intends to study.

Study-now Pay-later Plan Program (SNPLP)

Available loan or credit for the poor but deserving students at any curricular level currently enrolled in priority courses.

Qualifications:

1. Filipino Citizen
2. Currently enrolled in any of the CHED priority courses.
3. Not more than 30 years of age at the time of application.



4. Have a weighted average of 2.5 or higher in the last semester in college, if attended any.

#### Selected Ethnic Group Assistance Program

Grant for the “hill tribes” who belong to the upper 15% of the graduating class in high school.

#### Qualification:

1. Bonafide member of a “hill tribe”
2. Belong to the upper 15% of the 4<sup>th</sup> year high school claim
3. Parents/guardian with a gross annual income not more then 120,000.00

#### CHED Special Study Grant Program For Congressional Districts

Special study grant for poor but deserving students from each 240 Congressional District in the Region to enroll in a course and in any curriculum year level in public HEIs (ASUCs and Community Colleges)

#### Qualifications:

1. Filipino Citizen
2. Not more than 30 years of age at the time of application to the program.
3. Parents/guardian with a gross annual income not more than P120,000.00.
4. Not presently enjoying any scholarship/study grant.

#### Technical Education and Skills Development Authority (TESDA)

The Technical Education and Skills development Authority (TESDA) was created by virtue of republic act 7796, known as the “Technical Education and Skills Development act of 1994” which was signed TESDA was formed from the merger of the following:

- National Manpower and Youth Council (NMYC)
- BTVE-DECS- Bureau of technical and vocational education of the department of education, culture and sports
- Office of apprenticeship of the department of labor and employment (DOLE)



The Creation of TESDA was meant to:

- Reduce overlapping in skills development activities initiated by various public and private sector agencies
- To provide national directions of the varied programs of the different educational and training institutions that comprises the country's TVET system.

#### TESDA MISSION

TESDA provides directions, policies, programs and standards towards quality technical education and skills development.

TESDA is a leading partner in the development of the Filipino workforce with world class competence and positive work values.

#### VALUE STATEMENT

Demonstrated competence, institutional integrity, personal commitment and deed sense of nationalism.

TESDA is a government agency tasked to manage and supervise technical education and skills development in the Philippines. It is a national agency that will plan, set standards, coordinate, monitor and allocate resources for technical educated skills development.

- It is primarily responsible for formulating policies which will afford equal participation of industry groups, trade associations, employers and workers, in the development and implementation of skills development program.
- Devolution of training functions to local governments Rule VI – Sec 11
- Reforming the apprenticeship program
- Participation of employers in skills training
- Formulation of a skills development plan
- Development and administration of training incentives
- Organization of skills Olympics
- Management and administration of a skills development fund.





## Goals and Objectives

1. International Competitiveness
  - To promote and strengthen the quality of technical education and skills development programs.
2. Quality Middle – Level Manpower
  - To focus technical education and skills development on meeting the changing demands.
3. Scientific and Technical Knowledge base
  - To encourage critical and creative thinking by disseminating the scientific and technical knowledge base of middle manpower development programs.
4. Roles of public and private institutions
  - To recognize and encourage the complementary roles of public and private institutions in TESDA and training systems.
5. Desirable Values
  - To inculcate desirable work values through development of moral character with emphasis on work ethics, self-discipline, self-reliance and nationalism.

Under the Law TESDA is mandated to:

- Integrate, coordinate and monitor skills development programs.
- Restructure efforts to promote and develop middle level manpower.
- Approve occupational skills standards and competency based tests,
- Develop an accreditation system for institutions involved in middle-level manpower development.
- Fund programs and projects for technical education and skills development.
- Implement trainers training program.

## Two Levels of TESDA

- The board- policy making body
- The secretarial- implementing arm





## The TESDA Board Functions and Powers

a. Functions—the TESDA board shall be responsible for the formulation of continuing coordinated and fully integrated TESDA policies, plans and programs

1. Giving new direction and thrust to efforts in developing the quality of Filipino human resources.
2. Equal participation of representatives of industry groups, trade associations, employers and government.
3. Improved linkages between industry government.
4. The coordination and cooperation fo policies, planned programs of different sectors of Philippine society.

b. Powers:

1. Promulgate, trade associations, employers, workers, policies programs and guidelines. For the effective implementation of TESDA ACT.
2. Organize and constitute committees, subsidiary groups or technical groups for efficient integration, coordination and monitoring TESD programs at national, regional and local levels.
3. Approve trade skills standards and trade tests.
4. Establish and administer a system of accreditation
5. Establish, develop and support institutions' trainers training and programs.
6. Allocate resources.
7. Restructure the entire sub sector. Consisting of all institutions and programs involved in the promotion and development of the middle level manpower.
8. Support and encourage increased utilization of the dual training system.
9. Determine and approve systematic funding schemes for TESD

### Composition of TESDA board

Secretary of labor and employment	Chairperson
Secretary of education, culture and sports	Co-chairperson
Secretary of Trade and Industry	Co-Chairperson
Secretary of Agriculture	Member
Secretary of Interior and Local Government	Member
Director General of the TESDA secretarial	Member



### Functions and Responsibilities of TESDA secretarial

1. Formulate skills development plan.
2. Set policies on allocation of resources
3. Submits reports to the TESDA board
4. Prepares annual report
5. Administer apprenticeship program
6. Implements program for trainors, supervisors and managers



## BIOGRAPHICAL SKETCH

The writer, Mary Ann Bankey Canuto-Unos was born in Baguio City. Her parents are Francisco Julian Canuto, Sr. (deceased) and Julia Camte Bankey-Canuto. She is second to the youngest of eleven children.

She finished her elementary education at Ilang Elementary School, (now Benguet State University Elementary Laboratory School) in 1978 and her high school education at Mountain State Agricultural College, Vocational Agriculture Science Department, (now Benguet State University Secondary Laboratory School), La Trinidad, Benguet in 1982. She graduated as the class' salutatorian and awarded as Best Scout of the Year, Best Singer of the Year and Best Cadette Officer of the Year.

To fulfill her dream to become a commerce graduate, she went to Baguio City to pursue higher education. While studying, she worked as a helper in an aunt's bakery to augment her needs in school. She entered the University of Baguio as an entrance scholar for a year in 1982 but transferred to the Baguio Colleges Foundation (now University of the Cordilleras), and studied there until 1985. Unfortunately, she had to stop attending her studies because of financial problems. She got married in 1987 after working with the Singer Sewing Machine Company as a secretary for JB Marketing. With her passion to finish a degree, she went back to the Benguet State University, her beloved alma mater in 1990 to pursue the degree, Bachelor of Science in Agricultural Education



(BSAE). She endured her ambition with an eight-month old baby and a barely two-year old daughter. The offering of a new course made her shift to Bachelor of Secondary Education on her second semester in the university. She graduated college as the Student Teacher of the Year in 1993. Luckily, she successfully passed the Philippine Board Examination for Teachers (PBET), now called Licensure Examination for Teachers (LET) in 1994.

In the course of her absence in the teaching profession for six years, she served as an active auditor of the Balili Community Project Organization (BCMPO) which caters to the welfare of children. She is the head of the screening committee for all projects of this PLAN International-sponsored organization and at the same time working with the Department of Social Welfare and Development (DSWD). She was also an active member of the Barangay Council for the Protection of Children. All of the mentioned services were voluntary works.

In the year 2000, fate came knocking at the door and so she was able to go back to Benguet State University as a substitute instructor at the Institute of Physical Education and Sports where she serves up to the present.

In cognizance of the need to continuing education, she enrolled in the Diploma in Physical Education (DPE) program of the university and graduated in 2001 and at the same time began taking up MAPE units during summer of 1999.



She strongly believes that teaching is a calling. It is a gift, thus, every opportunity is a way of reaching out to man. Teaching must appreciate everybody as a unique human being. Teachers are the guides and not the sole source of all perfection. Trust, persevere and love mankind in spite of the individual differences they have for we are but only pilgrims here on earth.

