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## STUDENTS' PERSONAL EXPERIENCES AND INTEREST IN PHILIPPINE FOLK DANCE: BASIS FOR DANCE PROGRAM INTERVENTION

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### Abstract

*This study used a descriptive-correlational design that sought to determine the personal experiences and level of interests of 23 BSEd students specializing in MAPEH of President Ramon Magsaysay State University – San Marcelino Campus. In this study, a survey questionnaire was used in exploring the personal experiences and level of interests of the students and an open-ended questionnaire to determine the problems and challenges faced by the students in enriching their personal experience and level of interest. Weighted mean and chi-square correlation were used to analyze and to interpret the gathered data. The study showed that the students have little experience in regards to Philippine Folk Dance, the study also showed that the relationship between the students' personal experience and their level of interest. The students have a low interest in Philippine Folk Dance and there is a significant relationship to their interest. The researchers prepared a dance program intervention to enrich the students' experiences that would raise their level of interest in Philippine Folk Dance. The proposed dance program intervention may be used in school with the guidance of the school administrators and teachers.*

**Keywords:** Dance Program Intervention, Folk Dance, Interest, Philippines.

## INTRODUCTION

Folk dance is an essential part of the Filipino culture, it depicts our ancestors' values and their way of life and reflects the influence of hundreds of years under foreign occupation. Nonetheless, as time progresses and modernization enters in all aspects of life, the Filipino youth starts to lose their interest in folk dances. (Tullao & Cruz, 2015).

According to Andin (2003), in the Philippine setting, it is believed that tradition is taught inside and outside of classroom settings, in the field of academics and social practices, events and customs. The school has a curriculum that teaches culture formally while society has an informal way of teaching through varied activities manifested in the community and local programs, traditional games, children and youth play, in daily work practices and feasts such as fiestas. Local knowledge and ways of learning are hardly recognized and talked about in universities (Adonis & Couch as cited in Rogayan, 2019). It is expected that both the school and the community is responsible in preserving tradition. The school is held responsible in the codification of folk dancing while community continue to change this in real life circumstance. With this research of Andin (2003) proves that people will have higher level of interest as well as richer experience in terms of Folk Dance. Andin (2003) mentioned that a community has varied ways to manifest folk dance in the community, which means giving the people a higher interest and a richer experience. Andin also mentioned the school has a curriculum that teaches culture.

Preserving, promoting and passing down the Philippine folk traditions and culture are one of the major missions of education. And such important task is given to the Physical Education teachers for they specialized in the human kinetics and movements, and that includes folk dance, but with the growing of the influential modern culture specifically modern pop and hip hop dances and that causes the students to sometimes to ignore and jeopardize the importance of its culture and tradition – one of which is the Philippine Folk Dance (Leal, 2011 as cited by Babiera Ii, 2014). Given by this finding by Babiera Ii, it is obvious that students' interest in Philippine Folk Dance is evidently decreasing.

Flynn (2011) stated that if a person has a richer personal experience and higher level of interest in Folk Dancing at a younger age, he will eventually show interest in it at a latter age. Flynn (2011) also added that kids with richer personal experiences and higher level of interest in Folk Dancing will evidently show the value of participation and will not carry the burden of self-consciousness. Summarizing the research Flynn (2011) Folk Dancing should start at a younger age to promote richer experience and to display a higher level of interest at a latter age.

According to Filippou (2015), interdisciplinary teaching of physical education could may be the answer to students' lack of interest in participating to the course. A study conducted by Laginder & Stenöien (2011) the process of learning folk dance encompasses the significant development of culture in society that has changed the position and meaning of these activities. According to Laginder & Stenöien (2011) dancing as it is may still be part of commonality in form of relaxation and local communal events, the interest in learning folk-dances in this contemporary society is an active decision to be chosen. Laginder & Stenöien (2011) also added that having that interest in folk dancing is more like to take place in different courses or other opportunities organized for learning. Taking Laginder & Stenöien's conclusion or can say that, although there are a lot of opportunities to enrich the students' interest, they still have an active decision to make. The introduction of Philippine Folk Dance programs to the curriculum in the Philippines was established by Francisca Reyes Aquino, to the present day it is the Physical Education (P.E.) that leads the implementation of Philippine Folk Dance in school settings that eventually started the establishment of dance clinics and formations of different school based folk dance troupes. But

according to Babiera's (2014) observation in Davao, there are just a few school-based dance troupe that showcases Philippine Folk Dance and this just shows the declining interest in Philippine Folk Dance and the increase of interest on the immensely popular hip-hop and modern dances. This challenge may be attributed to the lesser exposure in Philippine Folk Dance, or either the inefficiency of the curriculum that only gives Folk Dance a lesser time frame to be taught. This proves that the current dance programs and curriculum enforced by the DepEd needs revision to promote higher interest and richer experience in terms of Philippine Folk Dance.

Further research by Babiera (2014) also proved that educational institutions has a responsibility that can intensify the promotion of Philippine folk dances in their respective institution by spearheading cultural shows for the exposure of both student and teachers that will give a richer experience and higher level of interest in Philippine Folk Dance. A study by Georgios L. (2017) adoption of intervention like creative teaching methods and styles, particularly Music - Movement Education and Creative Dance, in the dance program greatly affects and save a large part of cultural heritage. The study conducted lets the children be informed about the content of a folk dance through photographs and audio-visual material, literature, dances and songs that are in the performance, as well as through narratives by people. With the use of songs for particular folk dance the subjects of the study partake in activities like role-plays and join games to understand and feel the rhythm of the music and various movement patterns. An experiential learning like this is achieved thru the intervention use of Music - Movement Education and Creative Dance to the teaching style that stimulates the participants' pleasure and interest while improving their interpersonal relationships can enhance and save a large part of our cultural heritage. With Georgios study, the intervention Music - Movement Education and Creative Dance will greatly add personal Folk Dance experience to the students, and at the same time promoting higher interest towards it. The researchers measured the personal experiences and level of interest of the students in Philippine Folk Dance that served as a basis for dance intervention.

## **METHODOLOGY**

The study used mixed-method research design with descriptive correlational-survey research and qualitative approaches. A survey questionnaire was used as the main instrument in gathering the required data. Mixed method research is a research method in which researchers combine an elements of qualitative and quantitative approaches for the deeper understanding or corroboration. (Johnson, Onwuegbuezi, & Turner, 2007). In 2003, Creswell emphasize that 'descriptive designs are used in preliminary and exploratory studies to allow the researcher to gather information, summarize, present and interpret for the purpose of classification. Descriptive research was used in this study to obtain information on the current level of personal experience of pre-service MAPEH teachers and their interest in Philippine folk dance in PRMSU to describe what exists with respect to variables or conditions in the situation. Descriptive statistics was mainly be used in this study to describe information or the data collected using number. This descriptive research was conducted at PRMSU - San Marcelino Campus in the School year 2018-2019.

The researchers used a survey questionnaire to determine the demographic profile of the students and their personal experiences in Philippine Folk Dance and their level of appreciation. This study used the Comprehensive sampling technique whereas everyone that in the case will a respondent. It involves the 23 MAPEH Majors of PRMSU - San Marcelino Campus in the School year 2018-2019.

The research instrument used by the researchers in gathering and collecting data is a questionnaire adapted from Babiera's research entitled: Acculturation of Physical Education Teachers and their Interest in Teaching Selected Philippine Folk Dances in the Tertiary Level: Basis for a Forum on Cultural Dances.

The researchers adapted a survey questionnaire from Babiera's research entitled: Acculturation of Physical Education Teachers and their Interest in Teaching Selected Philippine Folk Dances in the Tertiary Level: Basis for a Forum on Cultural Dances, the researchers revised the questionnaire to make it suitable for the researchers' topic. The researchers then, seek the approval of the administration of the institution, PRMSU San Marcelino Campus – San Marcelino, Zambales. Initially, the respondents were asked for their consent to be part of the research study. A survey questionnaire was then distributed to the respondents, the Music Arts Physical Education (P.E.) Health (MAPEH) majors of the program Bachelor of Secondary Education with the aim to determine the relationship between the personal experiences and the level of interest in Philippine Folkdance of the students.

Data gathered from the result is analyzed and interpreted using the following statistical tools:

**Frequency and Percent Distribution.** It was used to describe their personal experience in Philippine folk dance and interest.

**Mean Computation.** It is used to compute for the mean of the data gathered.

**Table 1**  
Likert's Scale Analysis

Numerical Equivalent	Statistical Limits	Personal Experiences	Interest
5	4.50-5.00	Very High	Very Interested
4	3.50-4.49	High	Interested
3	2.50-3.49	Moderate	Somehow Interested
2	1.50-2.49	Low	Not Interested
1	1.00-1.49	Very Low	Indifferent

**Pearson Correlation.** The bivariate Pearson Correlation measures the strength and direction of linear relationships between pairs of continuous variables.

## RESULTS AND DISCUSSION

### Personal Experience in Philippine Folk Dance

Presented in Table 2 is the Level of experience of pre-service MAPEH teachers in Philippine folk dances in terms of their personal experience during the elementary, secondary and tertiary level.

**Table 2**  
Level of Personal Experiences in Philippine Folk Dance

PERSONAL EXPERIENCES	Mean	Descriptive Equivalent
During elementary years:		
1. Involved in folk dance presentation either as a dancer or as dance demonstrator	2.39	Moderate
2. Exposed to a lot of cultural presentation	2.13	Low
3. Reading folk dance history and literature which being found interesting	1.91	Low
4. Joining folk dance competition in and outside the school	1.91	Moderate
5. Being a member of a folkloric dance group in school	1.83	Low
Overall Mean	2.03	Low
During secondary years:		
1. Involved in folk dance presentation either as a dancer or as dance demonstrator	2.83	Moderate
2. Exposed to a lot of cultural presentation	2.65	Moderate
3. Reading folk dance history and literature which being found interesting	2.22	Low
4. Joining folk dance competition in and outside the school	1.91	Low
5. Being a member of a folkloric dance group in school	1.96	Low
Overall Mean	2.31	Low
During tertiary years:		
1. Involved in folk dance presentation either as a dancer or as dance demonstrator	3.35	Moderate
2. Exposed to a lot of cultural presentation	3.22	Moderate
3. Reading folk dance history and literature which being found interesting	3.22	Moderate
4. Joining folk dance competition in and outside the school	2.17	Low
5. Being a member of a folkloric dance group in school	1.91	Low
Overall Mean	2.77	Moderate
<b>Overall Mean</b>	<b>2.37</b>	<b>Low</b>

The personal experience of the pre-service MAPEH teachers as reflected in the table is low with an overall mean score of 2.37. In detail the mean of their experiences during their elementary years is 2.03 which is low. On the other hand, the mean of their experiences during their secondary years is 2.31 that indicates low level of experience. Concurrently, the mean of their experiences during their tertiary years is 2.77 which is moderate.

**Elementary Years.** The overall mean of the respondents' experiences during their elementary years is low with the mean of 2.03. In detail, item number 4 got the lowest mean of

1.83 indicates that the opportunities to join a dance group is very limited. On the other hand, item number 1 which states being that involved in folk dance presentation either as a dancer or as dance demonstrator got a moderate mean of 2.39 and is also the highest mean during their elementary years shows ample opportunity on being a dancer or as a dance demonstrator of Philippine folkdance.

**Secondary Years.** The overall mean of the respondents' experiences during their secondary years is low with the mean of 2.31. In detail, item number 4 got the lowest mean of 1.91 indicates that the opportunities to join a dance group is very limited. On the other hand, item number 1 which states being that involved in folk dance presentation either as a dancer or as dance demonstrator got a moderate mean of 2.83 and is also the highest mean during their elementary years shows ample opportunity on being a dancer or as a dance demonstrator of Philippine folkdance.

**Tertiary Years.** In item number 1 which states that the involvement in folk dance presentation either as a dancer or a demonstrator is moderate with a mean score of 3.35. Item number 2 during their tertiary years which states they are exposed to a lot of cultural presentation is moderate with a mean score of 3.22. Item number 3 during their tertiary year which states that reading folk dance history and literature which is found interesting is also moderate with a mean score of 3.22. Both of these items show a remarkable rating because it is being offered as a major subject in college. This means that the respondents were always involved in folk dance presentation in school during their college years and were given a lot of folk dance literatures to read and interpret as part of their major subject in college, this way there are not only given the opportunity to dance but to dissect it in detail. Further details, as shown in the table, item number 4 during their tertiary years which states that joining folk dance competition in and outside the school got a low mean of 2.17 prove their chances of joining folk dance competitions in and outside the school is very limited. Item number 5 during their tertiary years which states that being a member of a folkloric dance group in school received a low mean of 1.91, though the university offers the opportunity to be a member of the university's folkloric dance group. With this result, proves the research of Laginder, A. & Stenöien J. (2011) which states that although there are a lot of opportunities to enrich the students' experience and interest having an active decision is still necessary.

### Interest in Philippine Folk Dances

The level of interest in learning the dance steps of Philippine folk dance of the BSED Students specializing in MAPEH is shown in Table 3.

**Table 3**

Level of interest of BSED Students specializing in MAPEH in folk dances in terms of learning the Dance Steps.

DANCE STEPS	Mean	Descriptive Equivalent
1. Interested in learning the dance steps of Ifugao dances (Ragragsakan, Idaw, etc.)	3.57	High
2. Interested in learning the dance steps of Spanish influenced dances (Cariñosa, etc.)	3.83	High

3. Interested in learning the dance steps of Muslim Dances (Kasanduayan, etc.)	3.17	Moderate
4. Interested in learning the dance steps of Tribal dances (Dugso, etc.)	3.13	Moderate
5. Interested in learning the dance steps of Rural Dances (Tinikling, Maglalatik, etc.)	4.17	High
Overall Mean	3.57	High

**Learning the Dance Steps.** As shown in the table, the over-all mean is high with a score of 3.57. In detail, item number 1, 2, and 5 all got the highest mean score. This means that the BSED Students specializing in MAPEH of PRMSU are Higher in learning the dance steps of Ifugao, Spanish influenced, and Rural folk dance probably because the dance steps of this folk dance classification is established and can be read and followed thoroughly. The other two classifications of folk dances, which are Tribal dances and Muslim dances, have obtained a moderate mean. This means that the dance steps and dance terms of this dance classification are more intricate, and the dance itself requires utmost respect and caution since it is mostly based on rituals which some might find a little rigid and may show disrespect to the culture of the minorities. This further explains that knowing their dance, although it is beautiful and can help others be aware of their folk traditions and culture, but the fact remains that it is not easy to penetrate the two classifications of dances since its ritual based and there are some requirements that need to be seen.

The level of interest of BSED Students specializing in MAPEH in terms of listening to music of Philippine folk dance is shown in Table 4.

**Table 4**

Level of interest of BSED Students specializing in MAPEH in folk dances in terms of Music

MUSIC	Mean	Descriptive Equivalent
1. Interested with the music of Ifugao dances (Ragragsakan, Idaw, etc.)	3.48	Moderate
2. Interested with the music of Spanish Influenced dances (Cariñosa, etc.)	3.87	High
3. Interested with the music of Muslim dances (Kasanduayan, etc.)	3.22	Moderate
4. Interested with the music of Tribal dances (Dugso, etc.)	3.52	High
5. Interested with the music of Rural dances (Tinikling, Maglalatik, etc.)	4.13	High
Overall Mean	3.64	High

**Folk Dance Music.** The level of interest of BSED Students specializing in MAPEH in terms of listening to music of Philippine folk dance is shown in Table 6. As shown in the table, the over-all mean is high with a score of 3.64. In detail, item number 3 and 1 got a moderate mean, unlike the rest which got a high mean. This means that the BSED Students specializing in MAPEH are High in listening to the music of Spanish influenced, Tribal, and rural dances. This explains that

since most of the respondents were raised in Zambales where exposure to Muslim and Ifugao music is not evident it reflects really of their interest in these dance classification. Aside from the fact that their exposure to Muslim and Ifugao dances is not high considering Zambales as a melting pot of both highland and lowland ethnic groups. It is possible that their music preference is one close to their orientation.

The BSED Students specializing in MAPEH are somehow interested with the music of Muslim and Ifugao dances which means that their exposure to this kind of music is not established very well. They probably have a lesser experience of listening to this kind of music. Though mostly, music belonging to this classification of folk dance is already canned and ready for listening pleasure, it is still considered a bit difficult to identify since the instruments used in playing the said dance are varied and broad.

The level of interest of BSED Students specializing in MAPEH in terms of the costumes of Philippine folk dance is shown in Table 5.

**Table 5**  
Level of interest of BSED Students specializing in MAPEH in the Folk Dances in terms of Costume

COSTUME	Mean	Descriptive Equivalent
1. Interested with the costume of Ifugao dances (Ragragsakan, Idaw, etc.)	3.57	High
2. Interested with the costume of Spanish Influenced dances (Cariñosa, etc.)	3.83	High
3. Interested with the costume of Muslim dances (Kasanduayan, etc.)	3.65	High
4. Interested with the costume of Tribal dances (Dugso, etc.)	3.52	High
5. Interested with the costume of Rural dances (Tinikling, Maglalatik, etc.)	4.04	High
Overall Mean	3.72	High

**Costume.** As shown in the table, the over-all mean is high with a score of 3.72. In detail item number 5 has the highest mean with 4.04 and item number 4 got the lowest mean. This means that the BSED Students specializing in MAPEH are highly interested in the costumes of all the dances. As shown in the table, item number 5 has the highest mean, implies their preference to something colourful and fresh since the costume belonging to this classification reflects festivity and shows the lively taste of textile, design and color.

On the other hand, all classification of folk dance obtained a high rate. It implies that the BSED Students specializing in MAPEH prefers a more up the aesthetics and the beauty of costume given the fact that some of the textile used on these dances are a bit hard to get and the colors used are very earthy with no other shade that may bring life to the one wearing it. Also, there are no available replacements with regards to the material used for the costume in this classification of folk dances.

The level of interest of BSED Students specializing in MAPEH in terms of learning the dance history of Philippine folk dance is shown in Table 6.



**Table 6**

Level of interest of BSED Students specializing in MAPEH in the Folk Dances in terms of Dance History

<b>DANCE HISTORY</b>	<b>Mean</b>	<b>Descriptive Equivalent</b>
1. Interested with the history of Ifugao dances (Ragragsakan, Idaw, etc.)	3.39	Moderate
2. Interested with the history of Spanish Influenced dances (Cariñosa, etc.)	3.65	High
3. Interested with the history of Muslim dances (Kasanduayan, etc.)	3.26	Moderate
4. Interested with the history of Tribal dances (Dugso, etc.)	3.43	Moderate
5. Interested with the history of Rural dances (Tinikling, Maglalatik, etc.)	4.00	High
<b>Mean</b>	<b>3.55</b>	<b>High</b>

**Dance History.** As shown in the table, the over-all mean is high with a score of 3.55. In detail, item number 1, the Ifugao dance history; 3, Muslim dance history; 4, Tribal dance history, got moderate mean. This means that since the BSED Students specializing in MAPEH are oriented to one close to them and given the fact that majority of them were raised in Zambales where only several Muslim people lives, it is really evident that they all are Moderate in knowing the dance history of Muslim. Another reason perhaps is the regionalist attitude of the Filipinos where we sometimes prefer matters close to us may explain why this item received the least among the five. All other items obtained a high rate, this means that BSED Students specializing in MAPEH find ease to research and have an in depth understanding on the enumerated folk dance classifications. Although what they gained is high, probably the exposure to this kind of dances is limited. Given the fact that the students experiences in researching and reading folk dances of other classification is a little bit low plus proximity wise our islands are situated a bit far from one another it really does makes a difference.

A summary of the level of interest of BSED Students specializing in MAPEH in Philippine folk dance result by indicators is shown in Table 7.

**Table 7**

Summary on the Level of Interest of BSED Students specializing in MAPEH in Philippine Folk Dances

<b>INTEREST IN FOLKDANCE</b>	<b>Mean</b>	<b>Descriptive Equivalent</b>
1. Learning the dance steps.	3.57	High
2. Music Interest	3.64	High
3. Costume	3.72	High
4. Dance History	3.55	High
<b>Overall Mean</b>	<b>3.62</b>	<b>High</b>

As shown in the table, the level of appreciation of the BSED Students specializing in MAPEH is high since the over-all mean score is 3.62 which is also high. In more details, of the indicators,

the BSED Students specializing in MAPEH are more interested in the Costumes of Folk dances since it has a mean score of 3.72 which is high.

All items received a high descriptive equivalent, but item number 3 received the highest. Item number 3 which is the costume, indicates that the BSED Students specializing in MAPEH is most interested in the aesthetics of the costume. A research by Christos, K. et. al. (2003), most costumes for folk dances have a decorative and aesthetic function which is utilized to put on a good performance. The lowest of the four items is the is item number 4, the Dance History, this shows that the BSED Students specializing in MAPEH, though they are highly interested it just shows that, they prefer, learning the dance steps, listening to the music and observing the costumes. Another reason for the result perhaps is the regionalist attitude of the Filipinos where sometimes we prefer matters close and relatable to us may explain why this item received the least among the four.

### **Relationship between the personal experiences and level of interest in Philippine Folk Dance**

Table 8 shows that there is a small or weak positive correlation in the level of personal experience and level of interest of the MAPEH majors in Philippine Folk Dances.

**Table 8**

Pearson r Test of Correlation between Level of Personal Experiences and Interest in Philippine Folkdance

Interest in Philippine Folk Dance	Personal Experiences in Philippine Folk Dance			
	<i>Elementary</i>	<i>Secondary</i>	<i>Tertiary</i>	<i>Overall</i>
Learning the Dance Steps	-0.059113975	0.001191993	0.458264	0.20888
Music	-0.29029	-0.23648	0.404107	-0.00787
Costume	0.035613	0.016806	0.552973	0.301766
Dance History	-0.10986	-0.26992	0.445844	0.073441
<b>Overall</b>	-0.12314	-0.14703	0.549194	<b>0.16962406</b>

*0 to +0.5 = small or weak positive correlation*

Table 10 shows that there is a small or weak positive correlation in the level of personal experience and level of interest of the MAPEH majors in Philippine Folk Dances. As shown in the table, all indicators of both variables showed the computed value was 0.16962406 and the critical range was 0 to +0.5.; therefore, there is a small or weak positive correlation, since the computed value is within the critical range, hence, rejection of the null hypothesis. It can be stated, therefore, that there is a significant relationship between the level of personal experience and level of interest of the MAPEH majors in Philippine Folk Dances.

The results proves the theory of Laginder & Stenöien (2011) in which they stated that personal experiences affects the interests in a particular subject. In which in this study it is proven that there is a significant relationship between the MAPEH majors' personal experiences and their interests in Philippine Folk dance.

### Problems and challenges the students encountered in enriching their personal experience and level of interest in Philippine Folk Dance

Table 9 shows the problems and challenges students encountered in enriching their personal experience and level of interest in Philippine Folk Dance. There are three (3) emerging themes used for the interpretation of the students' response, Minimal Exposure, External Factor and Personal Factor.

**Table 9**

Problems and challenges the students encountered in enriching their personal experience and level of interest in Philippine Folk Dance

Emerging Theme	Actual Response	Frequency
Minimal Exposure	"I don't have time to learn about Philippine folkdance."	1
	"I had a hard time understanding the literature of the folkdance."	2
External Factor	"All the performances I watched are always modern dances."	3
	"Due to my religion, we are restricted to dance some folk dances."	1
	"My family wants me to focus more on my studies"	1
	"I seldom watch videos of folkdance performance in social media."	2
	"Our school doesn't participate much in Philippine folkdance competitions because the teachers are not so inclined in folk dancing."	1
Personal Factor	"I don't have any talent in dancing and I lack the skills."	7
	"It's my personal choice. I decided not join dance groups."	4

**Minimal Exposure.** Being in school most of the time and being occupied in school projects and requirements, the respondents have limited time to learn about Philippine folkdance. Students also have a difficulty in understanding the literature of the folk dances. The demonstrators or the teachers during their early age have an inadequate knowledge about folkdance.

**External Factor.** Society plays a big role in influencing our interest in Philippine folkdance. We tend to like what we always see and the students often watch modern dance performance. And because most of the folkdance are Catholic dances, one of the respondents has a low experience because of religion. Family decisions also affect the level of experiences of the students, some are forced to follow what their parents say. A lot of the students are also spending much time in social media and seldom watch folkdance performances. Also, not all the teachers in school have adequate knowledge about folkdance and are also just teaching the dance steps but not teaching the students how to value the literature and the history of the dance.

**Personal Factor.** Dancing is a talent and skill. Being talented and skillful in dancing will affect ones interest in it. Students who have limited skills tend to have low interest in folkdance. We also have the freedom to choose what we want to do. Some of the students actively decided not to join any cultural organization school.

### Benefits of having a rich experience & high level of interest in Philippine Folk Dance

Table 10 shows the benefits in having a richer experience & high level of interest in Folk Dance. There are two (2) emerging themes used for the interpretation of the students' response, Social and Cultural Innovation and Personal & Professional Growth and Development.

**Table 10**

Benefits in having a richer experience & high level of interest in Folk Dance

Emerging Theme	Actual Response	Frequency
Social and Cultural Innovation	"We can conserve our culture for the next generation to see."	2
	"We can preserve our culture, tradition, and show the youth the value of the music and costume in Philippine folkdance."	3
	"Having a rich experience in folkdance will help you boost your self-confidence and will enhance your knowledge about the Philippine culture and you can also promote it to other people."	5
Personal & Professional Growth and Development	"Because I am a MAPEH major, I can transmit knowledge to the youth easier."	7
	"I can showcase my talent and enhance my dancing skills."	6

**Social and Cultural Innovation.** Having a rich experience and high interest in dancing will push you to share your knowledge to others. Thus, sharing your knowledge will be a big factor in conserving, preserving and valuing our culture in Philippine folkdance in terms of movements, costume, music and literature.

**Personal and Professional Growth.** If you love what you do, it is likely that you will thrive. Having rich experience and high interest in folkdance can give you the filling of happiness and fulfilment. Also, if you have improved your talent and skills, you can showcase your talent through performances or in teaching Philippine folkdance.

### Dance program and/or activities to enrich students 'experience and level of interest in Philippine Folk Dance

Table 11 shows the recommended Dance Program/Activities to be emphasized in enriching the experience and level of experiences.. There are four (4) emerging themes used for the interpretation of the students' response, Conduct Seminars and Workshops, Join Cultural Organizations, Folk Dance in Social Media and School-Based Folk Dance Promotion.

**Table 11**

Recommended Dance Program/Activities to be emphasized in enriching the experience and level of experiences

Emerging Theme	Actual Response	Frequency
Conduct Seminars and Workshops	"Attend seminars and workshops about folkdance"	9

Join Cultural Organizations	“Just like our university that has Sining Folkloric Group that promotes folkdance. My previous school also promotes folkdance through their programs in which they encourage students to perform only folk dance.”	4
Folk Dance in Social Media	“Watch videos about dancing to improve their skills.”	1
School-Based Folk Dance Promotion	“Engage and organize culminating activities.”	8

**Recommended Dance Program and Activities.** As shown in the table, conducting seminars and workshops, joining cultural organizations, uploading videos in social media, and having school-based dance programs can enrich experience and enhance the level of interest of the students. In the table shown, emerging theme 1 got the highest frequency, shows that MAPEH majors suggests the conduction of seminars and workshops can greatly increase the experience of the students.

**Proposed Dance Program Intervention and Activities**

Based from the results of the study, that there is a significant relationship between personal experiences and level of interest, the researchers devised a dance program intervention that is inclined with the problems and challenges encountered by the students in enriching their experience and level of interest and the recommendations that the respondents have given. The dance intervention program aimed to enrich the students' personal experience and level of interest. The said program may be enhanced to be more effective and engaging to the learners for a richer experience and higher level of interest towards Philippine Folk Dance and be able to promote the culture to the community.

**Table 12**  
Proposed Dance Intervention Programs

Program/ Major Activities	Person(S) Involved	Strategy	Expected Outputs/ Performance Indicators	Date Of Implementati on/ Duration/ Frequency	Budgetary Requirement s
Conduct of Dance Clinic and Forum	School Adminis trators, Departm ent Head, Teacher- Specialis t and students	-Conduct regular training/ seminar/ workshop in school about Philippine Folkdance  -Send teachers and students to local, regional, national and international folkdance training/ seminar/	-updated skills and knowledge about Philippine Folkdance	-Once/ twice a year	20,000.00

workshop/conferences					
		-Encourage the administrators, teachers and student to conduct research and extension activities in dance	-published researches about Philippine Folkdance  -Community involvement in the programs and activities of the school to promote Philippine Folkdance	-once/twice a year -2-3 published researches and extension activities	20,000.00
Formation of Cultural Club/ Performing Arts Guild	Department Head, Teacher-Coach/ Trainer and students	-Establish folkdance group and organization	- High-profiled folkdance groups and organizations	-all year round	No budget required
		-encourage students to join and participate in folkdance organization	- more students are engaged in Philippine Folkdances		No budget required
		-conduct regular training to members	-improved skills and talents of students		20,000.00
Promotion of Philippine Folkdance	School Administrators, Department Head, Teacher-Specialist and students	-conduct culminating activities that will showcase Philippine Folkdance	- Culminating Activities	-end of semester or school year	5,000.00
		-put-up information board, distribute flyers and other related materials to update knowledge and skills of students in Philippine Folkdance	-Well informed school community regarding Philippine Folkdance through	-all year round	5,000.00

	poster, bulletin boards and information sheets		
-conduct cultural shows or concert to showcase Philippine Folkdance and participate in various competitions	-Excellent shows and performances -successful participation in various competitions	-National Arts Month or as need arises	50,000.00

Shown in Table 12 are the proposed development program in dance. The proposed development program in dance is one year development program that was based on the recommendation of the respondents that will enrich their personal experiences and level of interest. Andin (2003) stated that in the Philippine setting culture – Folkdance is taught, in the field of academics and social practices, events and customs. The proposed programs is inclined with Andin’s statement. Andin (2003) also stated that the school is responsible in the promotion of folk dancing while community can continue to change this in real life circumstance.

**Table 13**  
Proposed Dance Intervention Activities

Activity Title	Objectives	Procedure	Expected Output
Back to Basics: Pick Me Up!	<ol style="list-style-type: none"> <li>To perform the basic skills of the students in Philippine Folk Dance.</li> <li>To enrich the students’ experience and level of interest.</li> </ol>	<ol style="list-style-type: none"> <li>Have the students watch a Folk Dance performance and have them remember a particular dance position.</li> <li>After watching the performance, individually, have the students perform the step they remember.</li> <li>The instructor then demonstrate the first basic position and have the students identify in which part of the performance that they watched where the first basic arm step is present.</li> <li>The process continues until all basic positions, the arm and the foot are identified.</li> <li>The students will now demonstrate the basis dance</li> </ol>	<ol style="list-style-type: none"> <li>Enhanced basic skills of the students in Philippine Folk Dance in terms of the Basic Positions.</li> <li>Richer experience and higher level of interest.</li> </ol>

		positions that they have learned.	
Back to Basics: Step Up!	<ol style="list-style-type: none"> <li>To perform the basic skills of the students in Philippine Folk Dance.</li> <li>To enrich the students' experience and level of interest.</li> </ol>	<ol style="list-style-type: none"> <li>Have the students watch a Folk Dance performance and have them remember a particular dance step.</li> <li>After watching the performance, individually and by pair, have the students perform the step they remember.</li> <li>The instructor then demonstrate the first basic steps and have the students identify in which part of the performance that they watched where the first basic step is present.</li> <li>The process continues until all basic steps, the arm and the foot are identified.</li> <li>The students will now demonstrate the basis dance step that they have learned.</li> </ol>	<ol style="list-style-type: none"> <li>Enhanced basic skills of the students in Philippine Folk Dance in terms of the Basic Steps</li> <li>Richer experience and higher level of interest.</li> </ol>
3,2,1 Seconds	<ol style="list-style-type: none"> <li>To familiarize the students in terms of Music used in Philippine Folkdance.</li> <li>To enrich the students' experience and level of interest.</li> </ol>	<ol style="list-style-type: none"> <li>Have the students watch different Folk Dance performance and have them particularly focus on the music</li> <li>After watching the performance, the teacher will play the music only.</li> <li>The students will identify the title of the name of the folk dance by only listening to the music.</li> <li>Once the students are familiarized with the music, the teacher will only play 3 seconds of the music and the students will identify the title of the music played.</li> <li>After all 3 seconds sound clips are played, the teacher will then play 2 seconds of the music and students will</li> </ol>	<ol style="list-style-type: none"> <li>Enhanced basic skills of the students in determining the music used in Philippine Folk Dance.</li> <li>Richer experience and higher level of interest</li> </ol>



		<p>identify the title of the music played.</p> <p>6. After all 2 seconds sound clips are played, the teacher will then play only a second of the music, and the students will identify the title of the music played.</p>	
Culminating Activity	<ol style="list-style-type: none"> <li>To perform a Philippine Folk Dance.</li> <li>To enrich the students' experience and level of interest</li> </ol>	<ol style="list-style-type: none"> <li>The students will be grouped with an even number of members.</li> <li>The instructor then hosts a draw lots, in which will decide what Folk Dance the groups will perform.</li> <li>The instructor will then distribute the literatures of the dance in which the students will interpret it and perform.</li> <li>The students will be given adequate time to practice their dance.</li> <li>A Culminating Program will then be hosted by the school in which the students will perform their chosen Folk Dance.</li> </ol>	<ol style="list-style-type: none"> <li>Enhanced skills and talents in interpreting Folkdance literature and performing Philippine Folkdance</li> <li>Richer experience and higher level of interest</li> </ol>
Share ko lang.	<ol style="list-style-type: none"> <li>To value and share the importance of the Philippine Folk Dance</li> </ol>	<ol style="list-style-type: none"> <li>Have the students form a circle.</li> <li>The students will share their experiences while preparing for the culminating activity, the problems and challenges and what they have learned as a dancer and as a part of their group.</li> <li>Students will also share on how they value Folk Dance before and after the culminating activity.</li> </ol>	<ol style="list-style-type: none"> <li>Well appreciated and widely shared Philippine Folk Dance.</li> </ol>

Shown in Table 13 are the proposed dance intervention activities, the objectives, procedure and the expected outcomes that fills the gap of the problems and challenges encountered by the MAPEH majors. The activities are proposed are in lined with the statement of Laginder & Stenöien

(2011) that indicates the effect of interest to commitment because of constant practice. The activities focuses on building the skills and talent which the respondents says they lacked. Also, Physical Education as a component of MAPEH subject covers Philippine Folk Dance as a part of its content. The use of this activities are needed in enriching the experience and level of interest of the students in Philippine Folk Dance.

## CONCLUSIONS

Based on the data gathered, this study therefore concludes the following.

1. The level of personal experience of the BSED Students specializing in MAPEH of PRMSU – San Marcelino Campus is low. Having a low level implies that the students lacked adequate opportunities in enriching their experiences towards Folk Dance or, by referencing Laginder, A. & Stenöien J. (2011) the students may had ample opportunities but have decided not to participate.
2. The level of interest of the MAPEH majors of PRMSU – San Marcelino Campus is high. The MAPEH majors having a high interest in Folk Dance indicates that the MAPEH majors have a clear understanding of the importance of their own culture and indicates the right perspective as future MAPEH teachers.
3. There is a small or weak positive correlation between the personal experiences of the students to their level of interest in Philippine Folk Dance.
4. Students encounter internal-factor as a problem and challenge in enriching their experience in Philippine Folk Dance. The subtheme with the most number of frequency is the “Lack of Skills and Talents” shows that the students lack the necessary skills in dancing thus being a hindrance for them to experience Folk Dance and further increase their interest.
5. Students think that having a high level of experience and interest will benefit them the most in terms of Personal & Professional Growth and Development
6. Most students recommend that joining seminars or workshop will improve their level of experience and level of interest.

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