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# Philippine Folk Dance Adaptation: A Pedagogical Enrichment for Tertiary Physical Education

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### Abstract

This study addresses the challenge of declining interest in learning Philippine folk dance, attributed to the popularity of modern and pop dances among today's youth. A survey was conducted to gauge students' interest levels, cultural awareness, and favorability towards modifying traditional dances, revealing a strong positive response. *Tiklos*, a traditional Filipino folk dance, was selected for adaptation. Modifications included new dance figures and the introduction of hand props, such as hats, to contextualize the dance as a farmer's dance, making it more visually engaging and culturally rooted. The re-choreographed version incorporated six figures, with adjusted directions and props to enhance storytelling and visual appeal. The study found that the modifications maintained students' interest and stimulated critical thinking by prompting students to consider how movement and props can portray character and narrative. This approach aligns with Experiential Learning Theory, which posits that learning through experience and reflection fosters deeper understanding and engagement. The research highlights the effectiveness of adapting and modifying folk dances to sustain interest and cultural relevance while also developing students' creative and critical thinking skills in dance education. Furthermore, the research instrument was validated using Cronbach's Alpha, resulting in an internal consistency score of 0.915, indicating high reliability.

### Introduction

Folk dance serves as a reflection of the cultural identity of specific localities and has been well-documented in books and videos. Francisca Reyes Aquino's volumes on Philippine folk dance are considered essential references for educators. These dances, performed by cultural groups both locally and internationally, showcase the vibrant and colorful heritage across Luzon, Visayas, and Mindanao.

Preserving cultural dance is crucial, and education—particularly Physical Education (PE)—plays a vital role in this effort. However, students today tend to prefer contemporary dance forms like hip-hop and K-pop. To engage students in traditional dances, PE teachers must creatively modify folk dances without altering their core themes. This approach is supported by the Commission on Higher Education (CHED) Memorandum Order 39, series of 2021, which integrates dance into tertiary PE

courses.

Research shows that students have limited interest in Philippine folk dances, largely due to their personal experiences and exposure to cultural activities. This study aims to increase interest in folk dance by modifying the traditional *Tiklos* dance. It introduces new dance figures and hand props to reflect its origins as a farmer's dance, utilizing varied space, floor patterns, and levels to enhance engagement. PE classes not only improve physical health but also promote teamwork and cultural understanding through activities like dance. Despite declining interest in traditional dances, exposure to these cultural expressions helps students appreciate diverse cultures.

This study uses the modified *Tiklos* dance from Jaro, Leyte, to enrich PE programs, focusing on practical activities rather than lectures and competitions. This approach aligns with the preferences of Generation Z students in Southern Philippines. The study underscores the importance of Philippine folk dance as part of the nation's history and emphasizes the need for skilled teachers to choreograph creative modifications. With additional resources, these dances can become more visually appealing and engaging for students.

A study found that students generally have a low interest in Philippine folk dance, which is influenced by their personal experiences. In tertiary education, involvement in folk dance presentations as a dancer or demonstrator, exposure to cultural presentations, and reading folk dance history are moderate, while participation in folk dance competitions and membership in folkloric dance groups are low (Reyes, Laguatan, & Ordillas, 2020). Although there are many opportunities to enrich students' interest in learning folk dance, active decision-making is necessary (Laginder, 2011). PE students tend to prefer other activities such as games, sports, and outdoor pursuits. It is concerning that many students are more interested in learning about other cultures than their own.

In addition to teachers being creative in their approach to teaching, students can also be encouraged to creatively engage with the subject matter. This approach can help them understand that the theme of a dance can remain the same while adding modifications. When folk dances are performed, community members can still recognize them, despite these creative changes. The PE program aims to develop students' critical thinking by helping them understand both the original form of a dance and the modifications made in

performances they watch. The researcher plans to modify an existing folk dance to make it more interesting and challenging for students to learn, thereby enriching dance education in PE. This is important as not all teachers are familiar with choreographic principles that can enhance an existing dance without altering its core.

Teacher competency in choreography becomes crucial when making modifications or enhancements to folk dances without changing their core concepts or themes. Music and dance in the curriculum play a significant role in developing awareness of the Philippines' diverse cultural heritage (United Nations Development Program, 2014). The CHed Memorandum Order 39, series of 2021, identifies PE 3 and PE 4 as offering a range of courses including Dance, Sports, Martial Arts, Group Exercise, and Outdoor and Adventure Activities. This study is also focused on cultural preservation, ensuring the continuity of culture and the arts, particularly dance. Understanding the dance traditions of various ethnic groups helps students recognize the importance of these cultural practices in shaping Filipino identity, alongside influences from neighboring and colonial cultures.

Research indicates that students' personal experiences significantly impact their interest in learning folk dance, particularly within the MAPEH program. Those with more exposure to folk dances are more interested, while those with less exposure tend to show little enthusiasm (Reyes, Laguatan, & Ordillas, 2020). Further studies reveal that students are more likely to develop an interest in cultural dances when engaged with elements such as dance steps, music, costumes, and history.

One effective way to teach folk dance is by varying the choreography in terms of space use, floor patterns, and levels. Floor pattern refers to the design created by a dancer's steps on the floor (Meriam Webster, n.d.) or the path a body part follows through space when moving across the floor (NSW Government, 2015). Teachers can choreograph how students move across the floor to introduce movement variety. Providing more space fosters greater interaction among students. Levels, which refer to the vertical distance from the floor, can be categorized as high, middle, or low (KET Education, 2022).

PE classes are designed to enhance students' physical health and well-being through various activities, including individual and team sports, dance, fitness exercises, and outdoor activities. These programs also

help develop teamwork skills (Llego, 2022). There are many purposes for teaching Physical Education wherein the role of the teacher is responsible for planning, teaching, and guiding the students. Tertiary PE helps establish long-term behavioral patterns that encourage physical activity (Guide to Community Preventive Services, 2018). In other countries like Sweden, teaching dance is linked to identity formation, with an emphasis on developing a multicultural identity (Mattsson, 2015).

Folk dance is not a universal genre, as no common movement, figure, form, style, or function is shared across cultures. The Music, Art, and Physical Education (MAPE) program in the Philippines serves as an avenue for students to be exposed to various art forms such as dance. These help students develop an interest in cultural dances by learning the dance steps, and knowing about the costumes, music, and history. This study aims to improve the teaching of folk dance in the curriculum by addressing the decline in student interest in traditional dances. Research shows that exposure to performing these dances often fosters a personal interest in learning them, with these variables being significantly related. Introducing dance programs can help students develop a deeper appreciation for culture and the arts (Lobo, 2023).

There are no definitive records of the origins of Philippine folk dance. It is believed that dance became integral to Filipino life for various purposes, including thanking the gods for natural events, celebrating agricultural harvests, and marking life events such as births and weddings. Before Spanish colonization, Filipinos danced to appease the gods, curry favor with spirits, and celebrate successful hunts or harvests (Crawford, 2018).

In PE, factors such as students' exposure to dance significantly affect their interest in the subject. Students who are more involved in dance tend to enjoy PE more, while those with a stronger inclination toward sports prefer fitness activities (Lobo, Dimalanta, & Bautista, 2022). Teacher competency, especially in choreography, greatly influences students' interest in dance (Ripalda, 2019). Teachers must not rely solely on reference materials but should adopt creative approaches to make folk dances more visually appealing and engaging for students. Additionally, folk songs can serve as valuable resources for creating dance material in PE (Ripalda, 2019).

Although many studies have explored the characteristics of folk dances in different provinces, few

have focused on modifying existing dances. This study will address the modification of folk dance from Region VIII, to make it more appealing to students while preserving its cultural essence.

## Objectives

1. To identify the level of interest of the students in learning folk dance as a springboard for the teacher to use modifications in folk dance teaching.
2. To measure the students' level of cultural awareness and their commitment to cultural preservation.
3. To identify the level of favorability towards modifications on folk dance.
4. To develop a modified version of the regional folk dance *Tiklos* as instructional material for tertiary-level teachers.

Since modifying folk dances is an instructional approach at the tertiary level, it encourages a collaborative learning environment. Students are not merely passive learners; they actively participate by creating their own movements suited to the dance, fostering creativity and personal expression. In the *Tiklos* dance, for example, students are encouraged to use their imagination to depict scenes from a farm, such as farmers working. This creative process leads to diverse interpretations, with each student contributing movements that symbolize different farming activities. The effectiveness of this method was demonstrated when students successfully choreographed their own movements that accurately represented the work of farmers. Initially, the teacher provided guidance by offering an example of how to enhance a dance, after which students were tasked with developing their own choreography.

## Conceptual framework

This study is grounded in learning theories that guided the researcher in conceptualizing the framework and methodology.

The Behaviorism Learning Theory of Watson (1924) is concerned with observable stimulus-response behaviors studied in a systematic and observable manner (Western Governors University, 2020). In the context of dance education, especially when teaching unfamiliar dances like folk dances, the presence of a teacher is essential. The teacher demonstrates the dance and its basic steps, which students then imitate. The students' output—how well they dance—can be observed and measured against criteria set by the teacher. These criteria might include precision of movements, rhythm

and timing, and coordination (Watson, 1924).

This theory focuses on observable behaviors and systematic teaching. In learning folk dance, this approach is evident. The teacher demonstrates the steps, imitated by students, and then practiced. Applying behaviorism in dance education is beneficial but has limitations in terms of critical thinking. Mastering the steps through repetition and feedback helps students build a strong foundation, freeing them to focus on more creative aspects. Regular feedback encourages reflective thinking, helping students improve their performance. To balance this, the teacher adds movements to the dance and lets the students analyze the movement. In the dance *Tiklos*, the researcher added movements like raking, fanning of self, and wiping off sweat for the students to analyze which movements are fit for farmers working in the field. This theory's emphasis on observable behaviors and systematic teaching is evident in the process of learning folk dance, where students replicate the teacher's demonstration and refine their performance through practice. While behaviorism is beneficial for building foundational skills, it has limitations when fostering critical thinking. Through repetition and feedback, students can master steps, freeing them to focus on more creative aspects of the dance. Regular feedback also encourages reflective thinking and improvement. To integrate critical thinking, teachers can introduce new movements and ask students to analyze them. For instance, in the *Tiklos* dance, the researcher added movements like raking, fanning oneself, and wiping sweat, prompting students to consider which movements are fit for farmers working in the field.

The Cognitive Learning Theory of Jean Piaget identifies how internal and external factors influence an individual's mental process to supplemental learning. This is when the brain absorbs and retains information through experience, the senses, and thought (Valamis, 2022). In learning dance, the students have to know the counting of musical measures to identify if it is in 2/4 or 3/4 time. Dance figures vary in number but basically, there are sixteen measures in each figure. The role of the student is to know the dance steps and formation inculcated within the figure. Each figure of the dance should be learned and mastered until the completion of the whole dance.

The students process information through experience, senses, and thought. In learning the *Tiklos* folk dance, they must understand musical measures and recognize the time signature of the dance. Each dance figure typically consists of sixteen measures that must be learned and mastered. In learning a folk dance, the process involves breaking down the dance into manageable parts where students focus on learning individual figures. As they master each figure, it builds towards performing the entire dance. This method aligns with Piaget's stages of cognitive development where students learn from simple concepts to more complex ones.

The Humanism Learning Theory suggests that learning is a natural desire driven by the goal of achieving self-actualization (Rogers & Freiberg, 1994) emphasizing the freedom and autonomy of learners, connecting their ability to fulfill other needs. In a school setting, learning dance is a social activity where students work in groups rather than individually. When teachers teach dance, students strive to master and perfect the dance step combinations. Sometimes, students feel the need to practice more to achieve perfection. Teachers guide students during practice to correct those who haven't mastered the steps yet. According to Maslow's Hierarchy of Needs, esteem is just below self-actualization and includes respect, self-esteem, status, recognition, strength, and freedom. He identified that self-esteem is composed of respect and acknowledgment from others, as well as self-assessment (Master Class, 2021). When students are not satisfied with their progress in class, they feel discontent. This feeling arises during self-assessment when students realize they need to do more to achieve mastery or perfect the dance they're learning.

The theoretical framework of this study is based on the following assumptions: (1) folk dances can be modified without altering their core theme or idea, (2) modifications to a dance can increase student engagement, (3) the modified dance can be incorporated into Physical Education curricula, and (4) the modified dance can serve as an enrichment tool in PE courses such as PE 212 and PE 222. Figure 1 illustrates the Conceptual Framework, which is rooted in these learning theories and forms the foundation for the creation of a modified folk dance that can be effectively taught in PE classes.

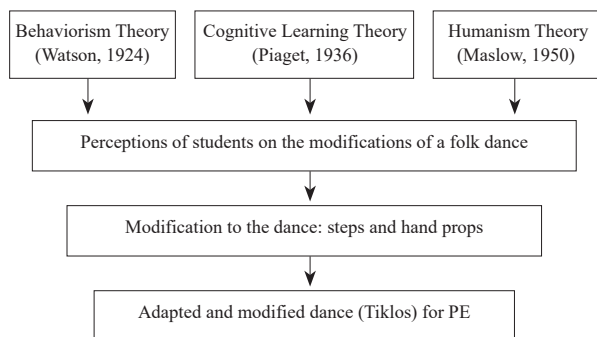


Figure 1 Conceptual framework

## Methodology

This research employs a descriptive - creative approach to analyze cultural traits in the teaching of tertiary-level Physical Education. A descriptive - creative research design combines systematic observation and documentation of a phenomenon with creative exploration and interpretation. The descriptive aspect focuses on documenting the steps, rhythms, and cultural context of the *Tiklos* dance through surveys, observations, and interviews with folk dance practitioners. It provides detailed accounts of the dance without investigating causal relationships, ensuring an accurate depiction of the subject.

Creativity involves generating new interpretations and modern choreographies that retain the dance's traditional elements. This exploration leads to the creation of original works that present the dance in innovative ways while staying true to its cultural essence. Thus, the descriptive-creative research design gathers comprehensive data (descriptive) and applies new conceptual frameworks (creative) to present the findings in novel ways, such as through visual arts or performance.

The participants of this study were informed of its purpose through a questionnaire, and all data were kept strictly confidential and used exclusively for research purposes. The respondents comprised male and female students enrolled in PE 212: Philippine Folk Dance at Eastern Visayas State University, College of Business and Entrepreneurship, Tacloban City campus, during the 2022 - 2023 academic year. Their ages ranged from 19 to 25 years.

Using homogeneous sampling, 150 students out of a total of 184 participated in the study. Thirty - four students were absent during the survey. The selected sample size is sufficient to represent the entire population of second - year students enrolled in PE 212. The questionnaire measured students' interest in learning folk

dance, their cultural awareness, and their attitudes towards modifications of traditional dances.

## Research instrument

The research made use of use of a self - structured questionnaire that measured the students' interest in learning folk dance, their cultural awareness since learning contributes to the cultural development of the students, and their favorability on modifications that will be applied to the folk dance being taught.

The researcher developed a three-part instrument for this study:

### Interest of Students in Learning Folk Dance

This part of the instrument measured interest of students in learning Philippine folk dance and had the following statements: (1) Learning about folk dance was interesting for me, (2) The steps introduced were easy to learn, (3) I appreciate Philippine folk dance, (4) My interest in folk dance is the same as my interest in learning other dance forms, and (5) The teacher made the folk dance lesson interesting and enjoyable.

### Students' Cultural Awareness and Preservation

As a Filipino, awareness of culture and how it is preserved is essential. The items of this part of the instrument are: (1) Philippine folk dance should be part of college education, (2) Continuing the presentation of folk dance helps preserve our culture, (3) Regional folk dance should be prioritized in PE classes over other dance forms, (4) Folk Dance should be performed during community celebrations, and (5) Preserving and uplifting our culture is a responsibility of all Filipinos.

### Students' Favorability Toward Modification in Folk Dance

Favorability for making modifications on folk dances identifies the level of the students on the approach and strategy of the teacher in teaching folk dance. These are the following: (1) Performing modified folk dances in PE was an enjoyable experience, (2) I favor modifications to folk dances over other dance forms, (3) Learning to modify a folk dance enhances our creativity, (4) The folk dance taught was not solely based on a book or video but included other resources, and (5) Modifications in folk dances interest me.

Each part consisted of five items, and responses were measured using a Likert scale ranging from 1 (Strongly Disagree) to 5 (Strongly Agree). The instrument was validated using Cronbach's Alpha, yielding a score of 0.915, indicating high reliability. Data were analyzed using statistical measures such as mean and standard deviation. The following scale was used to interpret the



data: 1.00 - 1.80 for Strongly Disagree, 1.81 - 2.60 for Moderately Disagree, 2.61 - 3.40 for Neutral, 3.41 - 4.20 for Moderately Agree, and 4.21 - 5.00 for Strongly Agree.

## Results

The study's findings are summarized in Table 1, which presents the criteria, mean, standard deviation, sample size, median, and interpretation.

The results showed that:

1. Interest of Students in Learning Folk Dance: The mean score was 4.48, with a standard deviation of 0.096, indicating that nearly all students strongly agreed they were interested in learning folk dance.

2. Cultural Awareness and Preservation: The mean score was 4.52, with a standard deviation of 0.095, showing strong agreement among students about the importance of cultural awareness and preservation.

3. Favorability Toward Modifications in Folk Dance: The mean score was 4.35, with a standard deviation of 0.067, indicating that most students strongly agreed with making modifications to traditional folk dances.

Overall, the total mean score of 4.45 reflects a strong and consistent positive attitude among students regarding learning folk dance, preserving cultural heritage, and favoring dance modifications.

**Table 1** Criteria, Standard Deviation, and Mean

Criteria	M	SD	Sample Size	Median	Interpretation
Interest of Students in Learning Folk Dance	4.48	0.096	150	4.50	Strongly Agree
Cultural Awareness and Preservation	4.52	0.095	150	4.55	Strongly Agree
Favorability of Modifications on the Dance	4.35	0.067	150	4.35	Strongly Agree
<b>Total Mean</b>	<b>4.45</b>				<b>Strongly Agree</b>

*Tiklos* or “pintakasi” is a term used to identify groups of people working for somebody without expecting any payment or fee in return for doing odd jobs in clearing the forest, digging wells, relocating a nipa hut, or even building a house. The original dance of *Tiklos*, has four (4) figures that were modified and Figures V and VI were added. Table 2 below presents the original version vis-a-vis the modifications. The original dance can be found at <https://www.youtube.com/watch?v=Q03cGSrXBmc>. Modifications were created to make the dance identifiable to farmers in the field which is not found in the original version.

For a better understanding, the dance steps used in the modified version are defined:

- Do-si-do - partners are opposite each other and moves forward, pass each other's right (or left) side, step across to the right (or left), move backward without turning around, and pass each other's left (or right) side to proper places. This is of foreign origin and is used in many Philippine dances.
- Contra gansa - a combination of a leap sideward, cross-step in front, and another step sideward
- Gallop - a step sideward and displacing with the other foot traveling sideward
- Rocking Step - to displace one foot with the other backward and forward in place
- Cross step - to step sideward to second position, and step the other foot across in front putting the weight at the end of the step.

**Table 2** Dance figures in original and modified version

Dance Figures	Original Version	Modified Version
I	(c) Boy's hands on waist; four steps backward (d) Face the audience throughout	(c) Boys hold the hat on the chest with their right hand; four skip backward fanning themselves with hat (d) Partners face each other doing the figure in do-si-do
II	(a) Boy's hands on waist; gallop step traveling sideward right and left; (a)-(d) repeated	(a) Raking movement; gallop step changing places with partner clockwise as Boy wipes sweat on forehead (c) Girls does a pivot turn as Boy kneels and fans himself with a hat
III	(a) Change step and hop combination (c) Three-step turn	(a) Contra gansa and bleking step (c) Gallop step
IV	Touch step and jump	Same step pattern changing formation
V	Repetition of Figure III	
VI	Repetition of Figure IV	
VII	None	Repetition of Figure II in new formation
VIII	None	Repetition of Figure III (a-d) (b) Rocking step (c) Cross step

Table 2 presents the modifications made to the original version of the dance *Tiklos*, aimed at better aligning the choreography with the concept of “*tiklos*”—a group of farmers working together on the farm.

In Figure I, a native hat (*buri*) was incorporated, as it is commonly used by farmers in the field for

protection from the sun, and also as a tool for fanning themselves. Partners face each other to signify interaction and collaboration. Figure II introduces a raking movement and a change of place, with the male dancer wiping his forehead to illustrate fatigue from farm work. Different dance steps were employed in Figure III to add variety, while Figure IV retained the same step pattern. Figures V and VI repeat Figures III and IV, respectively. The original version of the dance did not include Figures VII and VIII; these were added to complete the set of eight figures, matching the structure of the music. The original dance consisted of only four figures, with Figures V and VI being repetitions of the earlier steps.

The instrument used in this study to measure students' attitudes toward learning folk dance was divided into three parts: Interest of Students in Learning Folk Dance, Cultural Awareness and Preservation, and Favorability of Modifications on the Dance. Each part consisted of five items rated on a Likert scale from 1 (Strongly Disagree) to 5 (Strongly Agree). The internal consistency of the instrument, validated by a Cronbach's Alpha of 0.915, indicates it is highly reliable.

In Part I, the results revealed that students generally found learning about folk dance interesting ( $M = 4.0$ ) and the steps easy to learn ( $M = 3.5$ ), both falling into the "Moderately Agree" category. They expressed a strong appreciation for Philippine folk dance ( $M = 4.3$ ) and found the lessons particularly enjoyable due to the teacher's engaging approach ( $M = 4.5$ ). However, their interest in folk dance compared to other dance forms was neutral ( $M = 3.0$ ). These findings suggest that while students enjoy and appreciate learning folk dance, their interest levels are comparable to other dance forms, largely influenced by the teaching methods employed.

Part II focused on students' cultural awareness and preservation. The results indicated strong agreement that Philippine folk dance should be taught to college students ( $M = 4.2$ ) and that continuous presentation of these dances aids in cultural preservation ( $M = 4.6$ ). Students also moderately agreed that regional folk dances should be emphasized in physical education classes over other dance forms ( $M = 4.0$ ). Furthermore, there was strong support for performing folk dances in community events ( $M = 4.3$ ) and a profound sense of responsibility to preserve and uplift Filipino culture ( $M = 4.8$ ). These responses highlight significant recognition among students of the importance of cultural education and preservation through folk dance.

In Part III, concerning the favorability of modifications on the dance, students found performing modified folk dances enjoyable ( $M = 3.8$ ) and believed that learning to modify a dance enhances creativity ( $M = 4.0$ ). They moderately agreed that the dance was taught using diverse resources ( $M = 4.1$ ), which they appreciated, and expressed moderate interest in modifications ( $M = 3.9$ ). However, their preference for modifications over traditional forms of other dances was neutral ( $M = 3.2$ ). This suggests that while students enjoy the creative aspects and diverse teaching methods associated with modifications, their preference for these over traditional forms is not strong.

In summary, as shown in the results, students have a strong interest and appreciation in learning folk dance, have a significant sense of cultural awareness, and are responsible for cultural preservation. They have a positive response to modifications in folk dances and find them enjoyable, and creatively stimulating. These highlight the importance of engaging teaching methods, cultural education, and enhancing students' creative flexibility through learning experiences with folk dances. The findings can be connected to various educational and cultural theories and previous research on dance education and cultural preservation. The study can be linked to the concepts, theories, and other research based on the questions that need to be answered by the study.

### Interest of Students in Learning Folk Dance

The Theory of Multiple Intelligences of Gardner (1983) is demonstrated by the high levels of interest and appreciation for folk dance among the students. Gardner suggests that bodily - kinesthetic intelligence, which involves controlling body movements and handling objects skillfully, is crucial for activities like dance. The strong interest in folk dance ( $M = 4.0$ ) and their appreciation for it ( $M = 4.3$ ) reflects engagement with this type of intelligence, emphasizing the importance of the inclusion of hands - on learning activities in education.

The Self - Determination Theory (SDT) caters to the psychological needs of autonomy, competence, and relatedness to understand human motivation essential for psychological health and well - being (Deci, 1980). Another study focuses on autonomy, competence, and relatedness as key factors in fostering motivation can be connected to these findings has shown that when students feel competent and autonomous, their intrinsic motivation for learning increases, as seen in the students' positive

responses to the folk dance lessons (Vallerand, 2000; Deci & Ryan, 1985).

The enjoyment and interest in folk dance likely stem from the students feeling competent in learning the steps ( $M = 3.5$ ) and the autonomy provided by the teacher's engaging approach ( $M = 4.5$ ). Previous research by Ryan and Deci (2000) has shown that when students feel competent and autonomous, their intrinsic motivation for learning increases, as seen in the students' positive responses to the folk dance lessons (Vallerand, 2000; Deci & Ryan, 1985).

### Students' Cultural Awareness and Preservation

The strong agreement on the importance of learning and preserving Philippine folk dance ( $M = 4.2 - 4.8$ ) can be connected to Cultural Capital Theory by Pierre Bourdieu. Bourdieu (1973) posits that cultural capital, which includes knowledge, skills, education, and any other advantages a person has, can give them a higher status in society. In this context, learning folk dance can be seen as acquiring cultural capital that enhances students' understanding and appreciation of their heritage, thus contributing to their social identity and cohesion.

Additionally, the Constructivist Learning Theory associated with Piaget (1923) began with research on child development as he was working at the Binet Laboratory in Paris, collaborating with Theodore Simon. This led to the development of methods for evaluating children's reasoning and intelligence, laying the groundwork for his later theories on cognitive development (Piaget, 1923). Vygotsky's contributions to developmental psychology were also emerging around this time. His ideas on social interaction and cultural influences became the foundation for understanding child psychology (Vygotsky, 1962).

These emphasize learning as an active, constructive process and support the idea that engaging in cultural practices like folk dance helps students build a deeper understanding of their culture. Vygotsky's concept of the Zone of Proximal Development (ZPD) suggests that students learn best when they are challenged within their ZPD by a more knowledgeable other, in this case, the teacher. The teacher's role in making lessons interesting and enjoyable ( $M = 4.5$ ) likely facilitated this learning process, helping students develop a strong sense of cultural awareness and responsibility.

### Students' Favorability Toward Dance Modifications

The students' positive response to dance modifications ( $M = 3.8 - 4.1$ ) aligns with Creative Pedagogy, which promotes teaching methods that stimulate creativity. The Theory of Creative Process involves stages such as preparation, incubation, illumination, and verification. Modifying folk dances engages students in these creative stages, improving their capacity for innovative thinking (Wallas, 1926).

The Experiential Learning Theory, which emphasizes learning through experience, also applies here. The use of diverse teaching resources ( $M = 4.1$ ) and active participation in dance modifications ( $M = 3.9$ ) provide concrete experiences that promote deeper engagement and learning (Kolb, 1984).

### Connection to Previous Research

The National Dance Education Organization (NDEO)' report titled *Evidence on the Impact of Dance in the K-12 Setting*. This review examines various studies demonstrating how dance education impacts students' achievement positively, the satisfaction of the teacher, and school culture. It highlighted the multifaceted benefits of dance in educational settings, emphasizing the role of dance as it enhances physical fitness, cognitive development, and social skills among students (National Dance Education Organization, 2013).

A study investigated the benefits of dance sports for improving learning strategies among institutionalized children and found that there was a significant improvement in academic motivation, performance, and concentration. The research supports that engaging in dance enhances cognitive abilities and emotional well-being (Tomescu, 2023).

Dance education is beneficial to improve brain function, and enhance social skills, emotional development, and resilience. A study focused on how dance fosters creativity and self-expression as it builds confidence and interpersonal relationships among students (Barron, 2018).

A systematic review discussed the various benefits of dance as an alternative to traditional physical activity. The findings indicated that dance provides physiological and psychological benefits not only to healthy populations but also to medically compromised ones. Dance programs in schools and society need to be seriously considered by policymakers (Tao et al., 2022).

These studies resonate with the finding that students find folk dance engaging and enjoyable, which



enhances the overall learning experience, and that cultural preservation through education in the Philippines further emphasizes the role of traditional arts in maintaining cultural identity. The students' strong agreement on the importance of folk dance in preserving Filipino culture ( $M = 4.2 - 4.8$ ) aligns with Chua's (2018) findings.

## Discussion

The findings of this study identified the effectiveness of modifying a folk dance as a pedagogical approach in tertiary - level teaching. Taken into consideration are the interests of students in learning folk dance as a springboard for the teacher to use modifications in teaching folk dance. The cultural awareness of the students was also taken and their commitment to cultural preservation. The level of favorability towards modifications of a dance was assessed to determine the extent of developing a modified version of the regional dance *Tiklos* as an instructional material for teaching. This is similar to a study conducted on the awareness of the cultural significance of the Philippine folk dance among junior and senior high school students, which displayed a moderate to high percentage that suggests that students recognize the importance of folk dances (Garcia, 2024). It was also noted that students have limited experience and enthusiasm for Philippine folk dances, emphasizing the importance of fostering student interest to improve learning outcomes and cultural transmission (Reyes, Laguatan, & Ordillas, 2020). The highlight of the study is the modification of the Philippine folk dance *Tiklos* on some of the dance figures. Some of the figures were retained, while others were added.

*Tiklos* is a peasant dance from Leyte. Farmers or workers get together to work on a project while resting at noon. They play *tiklos* music and dance.

Figure I has the following steps: 2 heel and toe change steps forward, right and left alternately. Take 2 change steps sideward right and left, then do 3 steps and a close moving backward. Where the hands of the boys were on their waists, it was modified to holding a hat on the chest with their right hands. The four steps backward were modified to four skips backward while fanning themselves with 4 cut steps backward and forward, 3 gallops and a step sideward right, 4 cut steps backward and forward, and 3 gallops and a step sideward left with the hat. Partners face the audience throughout this figure was modified to face each other. In Figure II are 4 cut steps backward and forward, 3 gallop steps and a step

sideward right, 4 cut steps backward and forward, and 3 gallop steps and a step sideward left. The boy's hands are on the waist and were modified to the raking movement. Having a gallop step travelling sideward right and left was modified to doing a gallop changing place with partner clockwise as boys wipe their foreheads. Figure III has 1 change step sideward right and 2 hops on right, a repetition to the left, 3 step turns right and points close with the left foot, and a repetition to the other side. The change step and hop combination was modified to the contra gansa and bleking step. The gallop took the place of the three-step turn. Figure IV has 2 touch steps with the right and left foot, 4 changing steps, repetition of touch steps with the left and right foot, and 4 changing steps. Figure IV's touch step and jump retained the same movement, except that it was done while travelling. Figures V and VI were a repetition of figures III and IV. The original version of the dance did not have figures VII and VIII, and was modified to the repetition of figure II with the new formation and repetition of figure III with rocking step and cross step, respectively. These last two figures were given modifications to create a fitting ending to the dance. The original version of the dance is used as reference material in teaching Physical Education, wherein the book serves as a guide on a specific dance, such as *Tiklos* (Aquino, 1960). Figures VII and VIII can be modified to unlimited possibilities that would depend on the creativity and choreographic skills of the teacher.

It can be stated that modifying a folk dance, such as *Tiklos*, is an effective pedagogical strategy to enhance students' engagement and foster cultural awareness and preservation. By balancing the retention of traditional elements, educators can create meaningful learning experiences for students and sustain the rich Philippine folk dance heritage. This approach in teaching nurtures cultural identity while adapting to contemporary teaching contexts.

## Suggestions

### For Students

Students learn to develop critical thinking and develop their creativity and imagination. Students should learn to analyze the theme of a dance, then integrate movements or dance steps that they have learned to make a folk dance that demonstrates what has been observed in real-life situations. Results of this study showed that modifying a dance can be a tool to enhance an existing folk dance. Students should analyze and understand the

background of a specific dance to be able to modify it. Although students are into dance, it showed that dance modifications are favorable for them.

### For Teachers

Since not all teachers can choreograph, and dances are taught as taken from a reference material where their ideas are not demonstrated, they should be able to integrate the different principles of choreography. They should know how to use their creative approach to make a dance more meaningful and relatable. They should learn about the authenticity of the dance through its history, identifiable dance steps, and its cultural significance. With the approach of modifying a dance, teachers have to suit their instructions to the level of the students to create a positive environment for critical thinking and self-expression.

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