

Dancing with Heritage: Lived Experiences of Physical Education Teachers in Teaching 'Curacha Samareña' Folk Dance

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Abstract

Aim/Purpose: This study explored the lived experiences of Department of Education Physical Education (PE)teachers in teaching the folk dance 'Curacha Samareña' of Samar, Philippines. Specifically, it aimed to investigate the pedagogies of teaching the 'Curacha Samareña' folk dance, and to identify the challenges and successes encountered by these teachers.

Introduction/Background: The Philippines has a long history of colonization, which shaped its vibrant culture and tradition, including the country's dances. As an archipelago, it has different folk dances, and some of these dances are integrated across school curricula. This study explored the lived experiences of PE teachers on the nature and cultural significance of teaching the folk dance 'Curacha Samareña' in Samar Division, Samar, Philippines.

Methodology: The study utilized a qualitative-phenomenology design employing an interview guide. Thirty-nine (39) teacher-participants were identified using purposive sampling in five (5) different secondary schools in Samar Division, Philippines.

Findings: The Samar natives, or 'Samareños', perform the 'Curacha Samareña' dance as a form of thanksgiving, and it reflects the vibrance of the local culture. While 'Curacha Samareña' is not included as a dance topic in the present Physical Education curriculum, Physical Education teachers must still be trained for local dances and act as cultural bearers. Some Physical Education teachers lack the knowledge and dancing skills to teach 'Curacha Samareña' due to a lack of training, opportunities, and support. Based on the data analysis and themes generated, it was concluded that 'Curacha Samareña' is a folk dance of vital importance to the people of Samar. However, it is currently facing deculturation due to its exclusion from the school curriculum. The absence of this cultural practice in educational settings risks eroding the community's cultural memory. It is not just a sprightly and fast-paced dance, but also one with profound cultural and historical significance. This folk dance is intricately tied to the identity of 'Samareños,' as it depicts their vibrant and joyous nature. Its movements and rhythms reflect the historical experiences and emotions of the community. Furthermore, it demystifies the notion that 'Samareños' are lavish; instead, it highlights their gratitude and bravery.

Contribution/Impact on Society: The study highlights the cultural and historical importance of 'Curacha Samareña,' a cherished folk dance deeply rooted in the identity and traditions of the people of Samar. However, its exclusion from the school curriculum has placed it at risk of deculturation, and the erosion of cultural memory, threatening its continuity. Reintroducing this dance into educational settings and promoting collaborative efforts between schools and cultural organizations can play a crucial role in safeguarding its legacy. Programs, workshops, and performances that actively engage all generations ensure the transmission of cultural knowledge, foster community pride, and strengthen intergenerational connections. Furthermore, celebrating 'Curacha Samareña' on national

and international platforms can showcase the unique heritage of Samar, ensuring it is treasured and preserved for generations to come.

Recommendations: Physical Education teachers should undergo specialized training so that they can effectively teach folk dances, as they play a crucial role in preserving and transmitting regional heritage. Including local and regional dances, such as 'Curacha Samareña,' in the Music, Arts, Physical Education, and Health (MAPEH) curriculum enriches education while fostering a deeper appreciation for cultural diversity. Teachers' active involvement in curriculum development ensures that educational content remains both culturally relevant and pedagogically sound, benefiting future generations.

Additionally, preserving local dances through community-based programs, workshops, and school initiatives is vital for maintaining cultural heritage and strengthening national identity. These efforts encourage active participation and engagement across all generations, promoting cultural appreciation and safeguarding traditional practices. By prioritizing these initiatives, communities can protect their cultural richness and celebrate the diversity that shapes their identity.

Research Limitation: The present study only delved into the experiences and pedagogies of Physical Education teachers in teaching 'Curacha Samareña' folk dance, a local dance of Samar, Philippines. There were 39 teacher-participants from selected schools in the Department of Education, Samar Division, Philippines.

Future Research: For future investigations on this topic, the researchers suggest that in-depth studies be conducted on the role of teachers instructing local and regional dances that have cultural value. Moreover, conducting an experimental or pilot study on integrating local and regional dances into the present K-12 curriculum is strongly suggested, and not just popularized national dances. Likewise, while this perspective is local, a similar study may be conducted in other countries and in other curricula. An international approach may provide comparative data, enriching our understanding of how diverse dance traditions can be preserved and promoted globally. Furthermore, collaboration with international educational institutions could offer a broader perspective on the benefits and challenges of integrating local dances into modern educational systems.

Keywords: *Samar cultural heritage, dance education and teaching*

Introduction

In today's borderless education, it is vital to know one's own culture while appreciating those of others. Cultural education has multifaceted values, encompassing social, economic, and educational dimensions. It fosters a sense of identity and belonging, and the school curriculum plays a pivotal role. Preservation efforts must ensure that heritage is maintained for future generations. Cultural education begins in schools, formal or non-formal, where students learn about their heritage, fostering pride and a sense of responsibility towards its preservation (Silva et al., 2024). Cultural education can also drive economic growth through tourism and local businesses, aligning with the United Nations' Sustainable Development Goals (Achille & Fiorillo, 2022).

Cultural education around the globe plays a crucial role in addressing societal changes, promoting intercultural dialogue, and preserving national values amidst globalization. Moreover, global awareness and competence are essential in the face of rapid global changes, urging a more intentional pursuit of truly global education (Gube, 2023). As globalization blurs borders and exposes states to external influences, education becomes a medium for cultural conservation and transmission of noble values against the eroding effects of global cultures (Kamal et al., 2019).

Furthermore, the cultural awareness of students is crucial for their development and education (Yusri et al., 2023). Teachers, such as dance teachers, play a crucial role in reinforcing cultural awareness among students (Abdallah & Alkaabi, 2023). Additionally, students' cultural awareness of dance is influenced by various factors such as family background, educational systems, and exposure

to different cultural dances. Research has indicated that multicultural dance education plays a crucial role in enhancing students' understanding of diverse cultures (Albattat et al., 2016).

The Philippines' multiculturalism is a result of its unique landscape and history, and this is evident in the diversity of cultures, traditions, beliefs, and practices. The kinds of dances found in a nation reveal the culture, art, and temperament of its people (Aquino, 1952). It is likewise believed that among the many different sources of a nation's cultural tradition, folk dances are considered one of the best (Patterson et al., 2018). As stated in the Philippine Constitution Article XIV Section 15, "the state shall conserve, promote and popularize the nation's historical and cultural heritage and resources, as well as artistic expressions," and in Section 17, "the state shall recognize, respect, and protect the rights of indigenous cultural communities to preserve and develop their cultures, traditions, and institutions". Hence, there is a need to inculcate the significance of culture and values through education for sustainable development in a social context (Mathews & Savarimuthu, 2020).

Moreover, the evolution of Philippine dances, particularly in the context of cultural appropriation and transformation, has been a subject of exploration in various forms (Jacinto, 2013). This is because the landscape of Philippine dance is multifaceted, and the ongoing practice of "Filipizining", or adding a Filipino taste to different dance disciplines, is an artistic articulation of differences (Bautista, 2019). This highlights the need for cultural awareness among students and teachers in educational settings.

Additionally, teachers can serve as guides for students by creating an environment that challenges and motivates dancers to reach their highest level of mastery, while also encouraging dancers to respect their bodies and elevate their spirits (Mainwaring & Krasnow, 2010). This is also supported by a study by Hong-Joe (2002), who noted that the development of teachers' self-assurance and competence in teaching dance is the most significant challenge in dance education. Demystifying dance and educating students and the public about its scope and value are areas for improvement.

According to Bautista (2019), there are evident gaps in teaching dances in the Philippines, particularly in the areas of traditional and folk dances. Studies show a decline in students' interest in traditional dances, emphasizing the need for further investigation and solutions to enhance appreciation for cultural arts, as supported in a study by Longley and Buck (2019). Research has indicated that while there are high levels of practice in preserving and strengthening Philippine folk dances, students exhibit better knowledge of dance literature than actual folk dances, showcasing a gap in knowledge transfer and engagement in dance education (Poralan et al., 2012). These studies collectively underscore the significance of understanding and addressing the challenges faced by dance educators in promoting cultural appreciation and enriching the teaching of traditional dances in the Philippines.

Philippine dances symbolize and exemplify the fusion of several cultural traditions that characterize the Philippines (Namiki, 2011). While the 'Curacha Samareña' folk dance is widely known in Samar, its historical significance is slowly vanishing because of foreign cultural assimilation and its exclusion from the school curriculum. Ironically, despite the growing interest in anthropology of the body, the study of moving bodies, such as dance, remains marginal (Lock, 1993).

Folk dances must be preserved due to their cultural significance and role in heritage conservation (Kalita & Deka, 2020). Preserving traditional dances helps to maintain a rich and varied history for future generations, contributing to the preservation of national culture and traditions. Additionally, traditional dances are considered true treasures that should be safeguarded through documentation and digital preservation (Chau & Ma, 2020). For a Physical Education (PE) teacher to embody the "Samarnon" culture, he must have knowledge of and be adept at skills in folk dances. Teaching these dances maintains cultural continuity by handing it down to the next generation (Dacanay et al., 2021). Hence, the present study investigated the experiences and teaching pedagogies of PE teachers in teaching 'Curacha Samareña' for the Department of Education (DepEd), Division of Samar, Philippines.

Literature Review

Dance Education in the Philippines

Dance education in the Philippines is evolving, particularly through the integration of technology and a focus on traditional practices. Recent studies have highlighted the effectiveness of online platforms and applications in enhancing students' engagement and knowledge of Philippine folk dances. This transition is crucial for preserving cultural heritage while adapting to modern educational needs. The study of Rea (2024) highlights a significant relationship between students' awareness of folk dances and their performance in physical education, suggesting that incorporating diverse activities can enhance overall academic success. Moreover, dance education in the Philippines incorporates traditional folk dances, emphasizing cultural identity. The curriculum includes instructional materials that utilize familiar folk songs, fostering meaningful and enjoyable learning experiences, while preserving Philippine culture amidst global influences (Ripalda, 2022).

Challenges in Teaching Folk Dance

Teaching folk dance in the Philippines faces several challenges that stem from cultural, educational, and social dynamics. These challenges include declining student interest, the impact of globalization, and the need for effective pedagogical strategies. Addressing these issues is crucial for preserving the rich heritage of Philippine folk dances and enhancing cultural awareness among students. This lack of engagement can be attributed to modern influences and a disconnect from cultural roots, necessitating innovative programs to rekindle interest in folk dance (Lobo, 2022). Furthermore, globalization poses a threat to the preservation of folk dances, as traditional practices are often overshadowed by global cultural trends (Poralan et al., 2012).

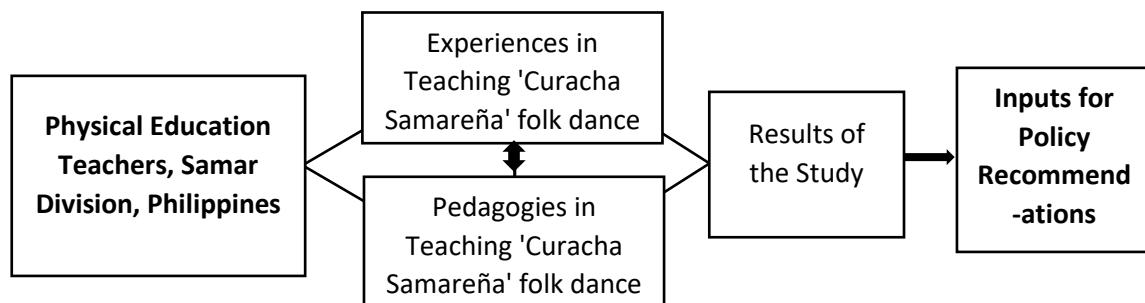
Future Directions of Teaching Folk Dance

Future directions of teaching folk dance in the Philippines are shaped by the need to enhance cultural appreciation, integrate technology, and adapt pedagogical practices. As interest in traditional dances declines among students, innovative approaches are essential to revitalize engagement and understanding of this cultural heritage. Integrating folk pedagogy with modern teaching methodologies can enhance the effectiveness of folk-dance education, ensuring it remains relevant in contemporary settings (Murotovna, 2024). Additionally, teachers must emphasize the holistic benefits of folk dance, including mental resilience and cultural identity, to further justify its inclusion in educational curricula (Talpă, 2023).

Conceptual Framework

Figure 1 below illustrates the study's conceptual framework and methodology. The researchers selected several secondary schools within the Department of Education of Samar and conducted interviews with PE teachers to gather their lived experiences in teaching the 'Curacha Samareña' folk dance. This qualitative study aimed to explore the pedagogies, challenges, and successes encountered by the teachers in imparting this cultural tradition.

Figure 1 Conceptual Framework of the Study



Methodology

Research Design

A qualitative design was utilized in this research study to investigate the lived experiences of Physical Education (PE) teachers in teaching 'Curacha Samareña' folk dance for the Department of Education, Samar Division, Philippines. To explore their experiences, a phenomenological approach was used. Additionally, the research concentrated on the phenomenon of teaching folk dance.

Population and Sample Size

Thirty-nine (39) teacher-participants were identified who met the inclusion criteria, which were:

- a junior high school and senior high school PE teacher, and
- non-Physical Education (PE) degree holders handling PE and dance subjects.

Teacher-participants came from five different junior high schools in the Department of Education (DepEd), Samar Division, Samar, Philippines, namely (a) Wright National High School, (b) Hinabangan National High School, (c) Calbiga National High School, (d) San Jose De Buan National High School, and (e) Motiong National High School. All PE teachers from these five schools participated in the study. Specifically, there were eight teacher-participants from Wright National High School, six from Hinabangan National High School, 12 from Calbiga National High School, three from San Jose De Buan National High School, and 10 from Motiong National High School, for a total of 39 teacher-participants.

The Samar State University Institutional Ethics Review Board (SSU-IERB) recommended that a large sample size was required. Additionally, Creswell (2007) highlighted that study participants typically exceeding 25 were considered essential for capturing diverse perspectives, ensuring data saturation, and facilitating robust thematic development. This approach acknowledged that PE teachers bring distinct experiences and pedagogical approaches to the instruction of folk dance, enriching the study's depth and validity.

Sampling Method

Purposive sampling was utilized in the present study since the participants were PE teachers teaching dance subjects, specifically the 'Curacha Samareña', to ensure that the data that was gathered would be rich and insightful.

Research Instruments

To learn more about the teacher-participants' lives, an interview guide was used. Focus group discussions were also conducted using a group interview guide; these interviews were done at convenient times for the participants.

Ethical Considerations

This study adhered to the national and institutional guidelines for research involving human subjects. Ethical approval was obtained from the SSU-IERB before the study commenced. Moreover, the teacher-participants received written and oral information about the study's objectives and benefits. They were also informed that their participation was voluntary, and that they could opt to withdraw at any time without needing to give an explanation. Confidentiality was assured according to ethical research guidelines.

Data Gathering Procedures

After securing ethical clearance for the study, a letter stating its objectives and requesting permission to conduct it was sent to the principal of each school. An unstructured interview guide, approved by the SSU-IERB, was used to gather the data. This instrument helped the researchers to collect crucial information and ask suitable follow-up questions, allowing teacher-participants to elaborate on their previous responses. Furthermore, before data gathering began, the researchers' proposed procedure and protocol were submitted and approved by the SSU-IERB, considering ethical considerations regarding the interviews, interpretation, handling, and disposal of data. Lastly, the in-

depth interviews lasted for thirty minutes to ninety minutes, depending on how well the PE teachers could recall their experiences and respond to each question.

Data Analysis

The data were analyzed using Colaizzi's method. This method aided the researchers in finding, understanding, describing, and depicting the lived experiences of PE teacher-participants, revealing emergent themes and their interwoven relationships. The study followed Colaizzi's structured seven-step process, which included reading and familiarizing oneself with the data, extracting significant statements, formulating meanings, clustering themes, developing an exhaustive description, identifying the fundamental structure, and validating findings with the teacher-participants. This was done to ensure a deep, reflective understanding of human experiences while maintaining methodological rigor and credibility. The data from each interview was gathered, organized, and carefully examined by the researchers to produce textural and structural descriptions of participants' experiences (Moustakas, 1994).

Trustworthiness

The researchers ensured trustworthiness by maintaining transparency throughout the data collection and analysis process, thereby fostering credibility in the study's findings. To further enhance rigor, they implemented strategies such as triangulation, member checking, and thick description, enabling a more profound, context-rich exploration of the lived experiences of the PE teacher-participants.

Results and Discussion

The research questions explored the experiences and pedagogies in teaching 'Curacha Samareña' folk dance, and after the data analyses, four main themes emerged:

1. 'Curacha Samareña' is a fast and lively couple dance.
2. 'Curacha Samareña' entails that Samar natives, or 'Samareños', perform the dance as a form of thanksgiving.
3. 'Curacha Samareña' is not included as one of the dance topics in Physical Education class under the present curriculum.
4. Physical Education teachers must be trained in local dances and act as cultural bearers.

Subthemes are also presented below.

Theme 1. 'Curacha Samareña' is a fast and lively couple dance.

PE01 – "It is a lively traditional couple dance, with couples happily dancing".

PE07 – "Curacha Samareña is a fast and happy dance performed by couples."

PE12 – "Curacha Samareña is a dance that requires skilled dancers because it has a fast tune."

PE16 – "It is a dance with fast musical accompaniment."

PE28 – "Curacha Samareña is a dance by both partners showing fast movements and with improvisation while performing."

Subtheme 1.1. 'Curacha Samareña' is a dance with high dexterity.

PE10 – "Dancers must be quick in performing the steps."

PE17 – "Dancers must be able to quickly improvise steps while performing."

PE22 – "Dancers should have quick reflexes in dancing."

In his book, Miel (1973) described Curacha Samareña as a sprightly, fast-paced dance requiring a lot of skill and dexterity on the part of the dancers, and this is common among typical Curacha steps in the province of Samar. Philippine dances are known for their fast-paced movements (Lewis, 2012). It involves dynamic steps such as jogging, forward-backward movements, arm swings, and quick clap cycles, enhancing performers' health and fitness levels (Martin & Miller, 2018). This implies that the nature of the dance is fast, lively, and requires dexterity.

Theme 2. ‘Curacha Samareña’ entails that Samar natives, or ‘Samareños’, perform the dance as a form of thanksgiving.

PE02 – “Dancing ‘Curacha Samareña’ is symbolic for ‘Samareños’ since they offer their gratitude to the highest being.”

PE06 – “When ‘Samareños’ dance while throwing paper bills in the air, it is their way of giving back to others.”

PE 16 – “In Samar, couples dance to showcase their wealth, and they do the ‘Saburak’, or a dance movement that means throwing paper bills in the air, while dancing.”

PE23 – “People in Samar or ‘Samareños’ would gather, prepare food, and dance “Curacha Samareña”.

PE31 – “Curacha Samareña dance symbolizes the faith of ‘Samareños’ to good returns and good harvests.

Subtheme 2.1. ‘Curacha Samareña’ reflects the vibrancy of the local culture.

PE12 – “The colors of Samar culture are depicted in the dance.”

PE36 – “Curacha Samareña’ shows how people are happy, and it reflects the positive character of the local culture.”

PE39 – “There is so much in Samar that people must know, and it is shown in the dance.”

Traditional dances can serve as a form of imploring for a good harvest, reflecting cultural expressions of gratitude and celebration, and they hold significant cultural value, embodying artistic, spiritual, and socio-contextual perspectives (Wowiling, 2013). Additionally, traditional dances are a part of ceremonies like Thanksgiving, where they play a role in showcasing gratitude and celebrating the harvest season (Lebaka, 2012). This implies that local dances symbolize faith for a good harvest and reflect the cultural attributes of a given place.

Theme 3. ‘Curacha Samareña’ is not included as one of the dance topics in Physical Education classes under the present curriculum.

PE02 – “Learners today no longer appreciate folk dance because the curriculum is focused on academic subjects.”

PE07 – “Based on the present curriculum, there is no lesson that includes ‘Curacha Samareña’ as one of the topics in dance.”

PE15 – “Only national dances and some Asian dances are included in the dance curriculum in MAPEH; regional and local dances must also be included so that students will be able to know and appreciate the Samar culture.”

PE30 – “This dance has to be included in the curriculum so that the Samar culture lives on even among the young learners of today.”

PE35 – “Learners lack local knowledge of the culture and traditions of Samar.”

Subtheme 3.1. Some Physical Education teachers lack the knowledge and dancing skills to teach ‘Curacha Samareña’.

PE07 – Other PE teachers are not knowledgeable of the dance background, history, and basic skills.

PE19 – Some teachers no longer teach the dance because it is challenging for them due to its degree of difficulty.

PE22 – Other teachers prefer to teach national or international dances that have easy steps and slow-paced music.

The exclusion of local dances in education is a prevalent issue observed in various educational settings, leading to negative attitudes among students toward their cultural heritage (Mensah & Acquah, 2021). On a positive note, students who took folk dance training had a positive attitude toward dance (Altun & Atasoy, 2019), suggesting that traditional dances should be included in the

curriculum so that students would better appreciate local culture, especially in the rapid curriculum revamp in the Philippines.

Theme 4. Physical Education teachers must be trained in local dances and act as cultural bearers.

PE05 – “Physical Education teachers play a vital role in promoting local culture, but they lack training.”

PE13 – “As teachers, it is their task to promote local dances and local culture as well.”

PE22 – “Physical Education must be trained in teaching local dances to students.”

PE28 – “Physical Education teachers lack training relative to their subjects handled, more so, in dance.”

PE37 – “The Department of Education must train Physical Education teachers to teach local dances since they are also cultural bearers.”

Subtheme 4.1. Some teachers in the Department of Education (DepEd) lack training because of a lack of opportunities and support.

PE10 – “Some teachers, especially Physical Education teachers, lack training due to the unavailability of specialized training for them.”

PE19 – “Physical Education teachers are burdened with other duties and responsibilities in school, leading to a lack of training.”

PE22 – “Teachers often do not have the chance to attend training because it is expensive, and they spend their resources instead of the school’s.”

Physical education teachers must be trained in dance to enhance their practical teaching abilities, develop motivational styles, and understand cross-cultural interactions (Amado et al., 2020). Additionally, training in dance helps teachers cultivate students' interests, movement skills, and cultural awareness (Li & Yang, 2022). These factors imply the need for dance training among Physical Education teachers.

Contribution/Impact on Society

From the data analyses and themes generated, it was concluded that 'Curacha Samareña' is a folk dance of vital importance to the people of Samar. However, it is currently facing deculturation due to its exclusion from the school curriculum. The absence of this cultural practice in educational settings risks eroding the cultural memory of the community. It is not just a sprightly and fast-paced dance, but also one with profound cultural and historical significance. This folk dance is intricately tied to the identity of 'Samareños,' as it depicts their vibrant and joyous nature. Its movements and rhythms reflect the historical experiences and emotions of the community.

Furthermore, it demystifies the notion that 'Samareños' are lavish; instead, it highlights their gratitude and bravery. The preservation of 'Curacha Samareña' within the educational system is essential to maintaining the rich cultural tapestry of Samar. By reintroducing this dance into the curriculum and emphasizing a contextualization approach to teaching, we can ensure that future generations can appreciate and uphold this significant aspect of their heritage. Educators play a crucial role in embedding these cultural elements into students' lives, fostering a deep sense of pride and identity.

In addition to curriculum inclusion, collaborative efforts between educational institutions and cultural organizations can amplify the preservation and promotion of 'Curacha Samareña.' These partnerships can lead to the creation of sustainable cultural programs that benefit the entire community. Community-based programs, workshops, and public performances can engage both young and old in actively participating in this folk dance, thereby fostering a sense of belonging and pride. Intergenerational activities can further strengthen the bonds within the community and ensure the transmission of cultural knowledge. These initiatives can also serve as platforms for cultural exchange, allowing people from different regions to gain a deeper understanding and appreciation of

Samar's cultural heritage. By showcasing 'Curacha Samareña' on national and international stages, the cultural legacy of Samar can be celebrated and preserved for generations to come.

Recommendations

Physical Education (PE) teachers must be trained, based on their expertise, to teach folk dance because they serve as cultural bearers of the community. This training ensures that they can effectively preserve and transmit the unique cultural heritage of their respective regions. There is also a need to contextualize and include regional and local dances into the current Music, Arts, Physical Education, and Health (MAPEH) curriculum in the Philippines. This inclusion not only enriches the curriculum but also instills a deeper appreciation of cultural diversity among students. It is also suggested that an experimental study be conducted on the inclusion of other regional dances in the MAPEH curriculum, which could lead to a more comprehensive understanding of various cultural practices.

Additionally, PE teachers must be involved in curriculum crafting since they are not just teachers, but also cultural bearers. Their participation would ensure that the curriculum is both culturally relevant and pedagogically sound. Moreover, the 'Curacha Samareña' folk dance must be preserved and promoted locally in the educational sector. By doing so, the educational sector can play a pivotal role in safeguarding intangible cultural heritage.

Lastly, local dances must be preserved to maintain the cultural heritage and identity of a given place. Preservation efforts of local dances help foster a sense of nationality, so that students, teachers, and communities can protect their cultural richness and promote cultural diversity. Furthermore, initiatives should be taken to incorporate community-based dance programs that encourage active participation and appreciation from younger generations.

Research Limitation

The present study only delved into the experiences and pedagogies of Physical Education teachers in teaching 'Curacha Samareña' folk dance, a local dance of Samar, Philippines. There were only (39) teacher-participants from selected schools in the Department of Education, Samar Division, Philippines.

Future Research

For future directions based upon this study, the researchers suggest that a deeper investigation be conducted of the role of teachers in teaching local and regional dances which have cultural value. Moreover, we strongly suggest conducting an experimental pilot study to integrate local and regional dances into the present K-12 curriculum, not just popularized national dances. Likewise, while this perspective is local, similar studies may also be conducted in other countries and in other curricula. Such an international approach would provide comparative data, enriching our understanding of how diverse dance traditions can be preserved and promoted globally. Furthermore, collaboration with international educational institutions could offer a broader perspective on the benefits and challenges of integrating local dances into modern educational systems.

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