



Competency in Teaching Samar Folk Dances among MAPEH Teachers in Catbalogan City Division

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ARTICLE INFORMATION

History:

Received 01MAY2019

Final Revision 23NOV2019

Accepted 05DEC2019

Keywords:

Contextualization of dances

Dance education

Dance performance

K to 12 curriculum

ABSTRACT

It is a task of education to maintain the continuity of culture by handing down the existing cultural experiences, values, traditions, and customs from one generation to another. Thus, it is necessary that in teaching Samar folk dances requires the knowledge and skills of MAPEH teachers to effectively transfer and preserve culture. This study aims to determine the competency of MAPEH teachers in Catbalogan City in teaching Samar folk dances. This study uses the descriptive design employing researchers-made survey questionnaire, performance checklist, and video recording device as instruments validated by the experts and through test-retest.

Respondents were identified using convenient non-random sampling and utilized frequency, percentage, mean, and weighted mean for the data analysis. The MAPEH teachers' competency in teaching Samar Folkdances is notably near to the ground, it is an evidence that there is a need to enrich knowledge and skills to contextualize application in the classroom and other cultural presentation. Revisiting and retraining on Samar Folkdance literature, costumes, and props must be required to at least enhance the little knowledge that they had. Further, since it is also observed that teachers' claimed to have no skills in teaching Samar Folkdances time signature, step pattern and movements, these topics should be undertaken during in-set trainings prior to the start of the school year.

I. INTRODUCTION

Culture and education complement each other in various points of interaction. Culture paves the way for education while education is responsible for the preservation of culture.

Therefore, both have to be interwoven in various ways (Matthew, 2020). Culture is defined as that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society" (Tylor, 1871).

However, it is defined, it is agreed that culture is passed on from generation to generation. Thus, education plays an important role in transmitting and preserving culture.

Education, through its specialized agencies, act as agents of preservation. They inculcate the traditions, customs, values, arts, morals among others into the minds of the students. It is a task of education to maintain the continuity of culture by handing down the existing cultural experiences, values, traditions, customs etc. from one generation to another through its various programmes and practices (Bawa, 2016).

In the Philippines, the Department of Education K-12 program has implemented Republic Act 10533 otherwise known as Enhance Basic Education Act of 2003. It emphasizes the curriculum contextualization and should be flexible enough to enable and allow schools to localize, indigenize and enhance the same based on their respective educational, cultural, and



social context (Philippine Government Official Gazette, 2013). Localization is a freedom for school or local authorities to adopt the curriculum to local conditions and relating the context of the curriculum and the process of teaching and learning to the local environment (Bringas, 2014). Thus, there is a need to contextualized the teaching of Music, Art, Physical Education and Health (MAPEH) in the delivery of curriculum as a means of preserving the culture.

Dance as one of the components of MAPEH occupies a major part especially in the present trend where learning comes out well through understanding one's culture. It is thus moot and academic that in teaching dances, folk dances are basic and essential (Royce, 1977). Folk dances have been an integral part of Philippine Educational System where the culture-based or contextualized curriculum has been introduced. These include rhythm and dances such as rhythmical movements patterns; the promotion and appreciation of Philippine folkdances, indigenous, and traditional dances as well as other dance forms (DepEd K to 12 Physical Education Curriculum Guide, 2013).

Many educational institutions have already adopted dance as part of their curricula with the help of Francisca Reyes Aquino and other people who auspiciously care about the passing away of traditions that have lived for centuries. The value of Dance Education is being a medium for national identity and became evident in Physical Education programs on a national scale (Francisco, 2015). There are unpublished and published books of folk dances in Samar that cater to different modes of cultural and aesthetic values of Samar like the Samar Folkdances of Meil (1973). For this reason, Samar folk dances as a lesson are suitable in teaching folkdances as one of the components in MAPEH subject.

Teaching Music, Art, Physical Education and Health (MAPEH) is challenging and needs rigorous approach to building professional knowledge which made MAPEH teachers at par with others who are on top of their teaching performance. The teacher employs diverse teaching strategies, instructional materials, mastery of content knowledge and assessment in congruence to the varying components of MAPEH (Silvestre, 2020). This entails that teachers are expected to be competent in

teaching dances in their curricular instructions since they are the front liners in uplifting and preserving the significant value of our national and local culture. As there is a need to implement the curriculum, the teachers must be rightfully competent in their field of specialization which can be exhibited through a measurable pattern of knowledge and skills needed to be demonstrated by the teachers in the learning community, leading to the teaching learning process and preservation of cultural heritage in which the competency of the teachers is therefore an essential factor in the transmission of knowledge and skills.

Hence, this study aimed to determine the competence of the MAPEH teachers in teaching and performing Samar folkdances like: An Labasero, An Marol, Curacha Samareno, Ismayling, Jota ha Kalipay, Kuradang, La jota Samarena, Pandangyado, Salampati, Surtedo Samareno, Tagay-tagayan, and Tiyadut specifically on the literature, costumes, and props, time signature, step patterns, and arm movements.

II. METHODOLOGY

Research Design

The study utilized descriptive-correlation design to profile the teacher-respondents' competency in teaching on Samar folk dances. This design helped describe the variables that occur naturally among them as appropriate in addressing the research problem. The researcher gathered data and gave accurate information about the respondents' competency with regards to their knowledge which was assessed through a questionnaires and performance checklist with rubrics for the assessment of the respondents' skills on Samar folk dances of MAPEH teachers in Catbalogan City Division.

Research Samples

Forty (40) respondents who were the MAPEH teachers of Catbalogan City Division were invited through a convenient non-random sampling procedure. Of the forty invited teacher-respondents, thirty have attended the workshop with pertinent data collected.

Data Collection Method

The data was collected with the use of survey questionnaire, performance checklist, and video recording device as instruments. The



questionnaire has two parts- Part I centered on the profiling of the participants; and Part II focused on the knowledge of the teacher-respondents pertaining to dance literatures, costumes and props of Samar folkdances. The performance checklist, in likert-form type scale- helped determine the skills on step patterns with time signatures and arm movements. While a hidden, yet consented by the teacher-participants video recording device was installed to record the pre-dance performance, which later on was utilized by the Samar State University (SSU), Cultural Arts, Sports and Physical Education Development (CASPED) to assess as post-dance performance.

There were two ways employed in validating the instruments. One was the provision of draft copies of questionnaires and performance checklists to the adviser, panel of evaluators, and P.E instructors. Another was through test-retest which was administered to 20 MAPEH teachers who were not from the field of research. These were administered in three different National High Schools in Samar. After which, an item analysis was conducted to test the reliability. Out of 40 items, 25 items were accepted and 15 items were rejected due to low discrimination indices.

The data collection method was conducted through a workshop. The researcher invited the MAPEH teachers of Catbalogan City Division for a workshop on Samar Folkdances with Samar State University (SSU)- Cultural Arts, Sports and Physical Education Development (CASPED) as host.

Before the workshop proper, the researcher set-up the hidden camera to capture the activities intended for the post-dance performance assessment. Questionnaires were distributed to the teacher-respondents and the pre-dance performance activity was conducted. The respondents were tasked to execute five (5) sample figures and steps of a particular Samar folk dance, which was recorded prior to the workshop proper.

The respondents were rated individually by experts in the field of folkdances of Samar State University based on the video recorded performance as a pre-dance activity. This was to assess the skills with regards to their execution on step pattern with correct time signature and their arm movements. The researcher retrieved all the questionnaires to be able measure the participants' knowledge and skills on Samar folkdances that construe with their competency.

Data Analysis

The data were analyzed and interpreted by employing the following statistical tools: frequency, percentage, mean, and weighted mean.

Frequency and percentage were used for the analysis of the profile of the respondents. Mean was used to analyze the competency of each of the teacher-respondent. While the weighted mean was used to analyze the overall competency of the teacher-respondents.

Ethical Consideration

The researcher followed the set standard protocols in administering the instruments especially on the installation of hidden camera in the workshop venue. The information obtained were treated with much confidentiality with an informed consent necessitated through the Informed Consent Form which includes the video recording of the event. These consent were given to the respondents for them to understand that their participation was voluntary and that they are free to withdraw from the research endeavor at any time, having to give a reason and without any consequence. The researcher assured the teacher-participants that the data collected was treated with utmost consideration to the value of anonymity, and shall be accessible to the researchers only. Likewise, the information dealt with inconspicuousness through concealment of the mentioned identities.

III. RESULTS AND DISCUSSION

Competency of Teacher-respondents' in terms of knowledge on dance literature, costumes and props

Table 1 presents the knowledge of teacher-respondents pertaining to dance literature. It was manifested in the result that most of the teacher-respondents were slightly knowledgeable in terms of dance literature as evident in the mean of 6.42. As opposed to this, the Department of Education (2017) mandated the adoption of Philippine Professional Standards for Teachers in which it requires teachers' mastery of content knowledge as this is one quality to become an effective 21st century teacher in the Philippines.

The result indicates an ineffective teaching in Samar folk dances due to lack of knowledge in the dance literatures as an essential facet in teaching folk dance. This indicates that incompetence or no competence will lead to no interest to teach this kind of cultural art form, wherein the teachers are encouraged to localize and contextualize the lessons in the implementation of the K-12 program.



Table 1: Respondents' Knowledge on Dance Literature

Knowledge Level	Total	
	f	%
Highly Knowledgeable (identified 10 –12 dance literature)	2	6.45
Moderately Knowledgeable (identified 7 – 9 dance literature)	12	38.71
Slightly Knowledgeable (identified 4 – 6 dance literature)	16	51.61
Not Knowledgeable (identified 1 – 3 dance literature)	1	3.23
Total	31	100.00
Mean	6.42 (Slightly Knowledgeable)	
SD	1.75	

Table 2: Respondents' Knowledge on Costumes and Props

Knowledge Level	Total	
	f	%
Moderately Knowledgeable (identified 5 – 6 Costumes & Props)	1	3.23.
Slightly Knowledgeable (identified 3 – 4 Costumes & Props)	16	51.61
Not Knowledgeable (identified 1 – 2 Costumes & Props))	14	45.16
Total	31	100.00
Mean	2.65 (Slightly Knowledgeable)	
SD	1.02	

From Table 2, the teacher-respondents' are slightly knowledgeable on costume and props used for Samar folk dances such as, the *Patadyong* which is used commonly for the dance *Jota ha Kalipay*, *Kuradang*, and *Surtido Samareño* while the costumes *Barong tagalog* and *Maria Clara* used for the dance *Lajota Samareña*, *Pandangyado*, and *Salampati*. Likewise, *An Marol* dance used *Sampaguila flower* to get the attention of the girl dancer, and the *Tagay-tagayan* dance used *Tuba wine* to offer drinks to the visitors were essential parts of exhibiting local culture.

Since the results revealed that the respondents were slightly knowledgeable on costumes and props used in Samar folk dances, the respondents desert the significance of the history of culture from the past generation. This means that the teacher-respondents are lacking the competence to this aspect which will lead them to become ineffective in teaching particularly the Samar folkdances which they were encouraged to teach in the implementation of the K to 12 curriculum.

Competency of Teacher-respondents in terms of skills on time signature, step patterns and arm movements

Table 3 presents the skills of teacher-respondents on step patterns and time signatures. Along with the assessment of the respondents skills, they were not able to

demonstrate the five selected Samar folk dances with exact step patterns and time signature or counting like the cross step turn, mincing steps, waltz turn, waltz balance, slide turn or piang-piang, do-si-do, kuradang, step brush swing hop and other common steps used in Samar folkdances and is based on the dance literatures with the grand mean of 1.66 that was interpreted to be not skilled.

The results negate the study of Buedron (2018) that even the Non-MAPEH Major Teachers has high competency in terms of the level of skills in dance. This also negates the article in the website of Ausdance National (2012) in which they revealed that the Physical Education teachers demonstrated instructional competencies. The result entails that the teacher-respondents will not be able to teach Samar folk dance effectively and efficiently to the learners because do not possess sufficient skills in the learning transfer.

Table 4 presents the skills on the arm movements on Samar folkdances of the teacher-respondents. As reflected in the table, it was revealed that the respondents were not skilled on the interpretation of arm movements with the mean of 1.55 that can be interpreted as not skilled in the dance *An Labasero*, and also not skilled on the dance *Lajota Samareña*



Table 3: Respondents' Skills on Time Signature and Step Patterns

Dance Title	Weighted Mean	Interpretation
An Labasero	1.68	Not Skilled
Lajota Samareña	1.45	Note Skilled
Kuracha Samareña	2.16	Slightly Skilled
Surtido Samareña	1.48	Not Skilled
An Marol	1.52	Not Skilled
Grand Mean	1.66	Not Skilled

Legend:

- 4.51 – 5.00 Extremely Skilled
- 3.51 – 4.50 Highly Skilled
- 2.51 – 3.50 Moderately Skilled
- 1.51 – 2.50 Highly Skilled
- 1.00 – 1.50 Highly Skilled

Table 4: Respondents' Skills on Arm Movements

Dance Title	Weighted Mean	Interpretation
An Labasero	1.55	Not Skilled
Lajota Samareña	1.48	Note Skilled
Kuracha Samareña	2.00	Slightly Skilled
Surtido Samareña	1.42	Not Skilled
An Marol	1.48	Not Skilled
Grand Mean	1.59	Not Skilled

Legend:

- 4.51 – 5.00 Extremely Skilled
- 3.51 – 4.50 Highly Skilled
- 2.51 – 3.50 Moderately Skilled
- 1.51 – 2.50 Highly Skilled
- 1.00 – 1.50 Highly Skilled

Meanwhile, the respondents exhibited to be slightly skilled with the mean of 2.00 in the dance Kuracha Samareña, and not skilled on the dance Surtido Samareña which was posted the mean of 1.42, and for the An Marol dance, the respondents showed to be not skilled with the mean of 1.48. The result reflect that the respondents were not able to demonstrate the arm movements in proper position such as; the jaleo, sarok, hayon-hayon and arms on lateral position with exact sequence of movements based on the dance literature of Samar folk dances. This implicates incompetence in teaching these particular dances to the learners, since skill in dancing even on the execution of arm movements is imperative in teaching learning dance.

IV. CONCLUSION

The MAPEH teachers' competency in teaching Samar Folkdances is notably near to the ground, it is an evidence that there is a need to enrich knowledge and skills to contextualize application in the classroom and other cultural

presentation. Revisiting and retraining on Samar Folkdance literature, costumes, and props must be required to at least enhance the little knowledge that they had. Further, since it is also observed that teachers' claimed to have no skills in teaching Samar Folkdances time signature, step pattern and movements, it must be one the topics that should be undertaken during in-set trainings prior to the start of the school year.

ACKNOWLEDGEMENT

The researchers would like to acknowledge all the people who made a significant contribution in the realization of this article.

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