

Teaching Folk Dances: The Challenges Faced by Public Elementary Teachers in District 4 of the City Schools Division of Las Pinas

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ABSTRACT

The educational foundation of teachers has an impact on the way they teach and the depth of their teaching. Several factors can contribute to the challenges that teachers face in teaching folk dances to children. One, children were no longer exposed to folk dances at home, school, and in the community. Many schools' shortcut dance or other art forms may be because of the teachers' poor background in dance education. Teachers' limited knowledge will produce substandard learning; hence, there are several reasons why folk dance is not emphasized in the elementary curriculum. Also, the teacher's readiness to teach creates meaningful learning for the pupils.

The purpose of this study was to investigate the contributing factors experienced by public elementary teachers in District 4 of the City Schools Division of Las Pinas" in teaching folk dances to pupils.

This study analyzed the teachers' responses and found that teachers were not confident to teach folk dance due to the following factors: there was no proper training on how to teach folk dance; elementary MAPEH teachers were generalists; insufficient knowledge of folk-dance terminologies and identifying folk dances; inadequate skills in performing folk dance steps and interpreting folk dance literature when teaching the dance.

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CHAPTER ONE

INTRODUCTION AND RATIONALE

A. Introduction and Rationale

Teachers must be equipped with the necessary background knowledge to be effective in the delivery of their lessons. Elementary teachers are generalists, which means they teach all the subjects offered in school. They are expected to teach the learners correct and accurate information on a specific subject.

Many schools' shortcut dance or other art forms may be because of the teachers' poor background in dance education. Teachers' limited knowledge will produce substandard learning; hence, there are a plethora of reasons why folk dance is not given emphasis in the elementary curriculum (Lawson-Williams, 2007, p. 47).

There are many reasons why folk dance is not paid attention to within schools, such as lack of resources, current culture and arts laws, and policies, department of education programs, activities, and priorities, and most of all, teachers' lack of knowledge and understanding of folk dances.

One of the biggest problems is the lack of qualified teachers to carry on a folk-dance program. Another is the lack of suitable materials and facilities to carry out the program.

The inability of the teachers to teach folk dances in school resulted in the learners' less appreciation of culture and arts and, most importantly, failure to learn the rich history of the country.

B. Purpose and Objective of the Study

This action research study sought to assess the prior knowledge and current understanding of elementary teachers in teaching folk dances, specifically in the following areas: 1. Subject taught? 2. The number of years teaching MAPEH? 3. Training on folk dance attended. 4. The reason why they teach folk dance? 5. Types of folk dance taught to pupils 6. How do they teach folk dance? 7. Which folk dance steps can they teach? 8. How confident are they in teaching folk dance? 9. What is their level of skills in teaching folk dance?

The purpose of the study is to examine the teachers' readiness to teach folk dance and improve their skills.

C. Proposed Innovations, Interventions, and Strategy

The proponent is optimistic about conducting a training workshop on folk dance to educate the elementary teachers teaching physical education subjects, specifically on dance education.

The training workshop will be conducted in coordination with the Education Program Supervisor in Music, Arts, Physical Education, and Health (MAPEH), together with the Public Schools District Supervisor (PSDS) of District 4.

The two-day activity is a combination of theory and application aimed at enhancing and equipping elementary teachers with the skills needed in teaching folk dances.

Here is the project proposal for the folk-dance training workshop.

D. Project Proposal

➤ *Project Title: Training-Workshop in Folk Dance*

• *Course Program/Brief Description:*

Folk arts, specifically folk music and dance, embody fundamental values of great worth to our culture, our nation, and our children. There is no better way to share time as families and friends. Our job is to preserve the joyful tunes we've inherited from our ancestors and to pass them on to others. Philippine folk dance helps keep the people connected to their ancestry and their traditions. Folk dance helps to preserve the cultural unity of the people.

People think folk dances are important because they help keep a culture alive. People have been doing folk dances for hundreds of years, and there is value in keeping that tradition alive. Folk dances are important because they preserve the Philippine culture and pass it on to the next generation. They are a uniting force for the Philippine people.

A series of activities is carried out by the institution every year. Teachers are expected to be active in all school activities. Whether you are a MAPEH/PEHM specialist or non-MAPEH/PEHM specialist, you will be asked to teach dance during a school program.

It is very evident that nowadays, many teachers are novices in teaching folk dance, hence it becomes a problem.

➤ **Objectives:**

The goal of the training workshop is for the teachers to be able to teach folk dance and to enhance skills in:

- Folk dance terminologies;
- Basic folk-dance steps;
- Classification/Types of folk dances;
- Folk dance formations;
- Folk dance book-based interpretation.

• *Date and Time: December 15-16, 2022/ 8:00 AM- 4:00 PM*

• *Target Participants: Elementary Teachers of District 4.*

• *Expected Outcome:*

At the end of the training workshop, teachers are expected to learn folk dance terminologies, basic folk dance steps, classification of folk dance, and folk dance formations.

• *Implementation Mechanics:*

- ✓ Pre-implementation (Orientation): Planning, Organizing, and Dissemination of Tasks
- ✓ Implementation: Training-Workshop in Folk Dance
- ✓ Post-implementation on: Testimonies of beneficiaries

Table 1 Implementation Mechanics

A. PRE-IMPLEMENTATION STAGE		
DATE	ACTIVITY	VENUE
October 31, 2022	Planning, Organizing, and Dissemination of Tasks	Face-to-face meeting
B. IMPLEMENTATION STAGE		
DATE	ACTIVITY	VENUE
December 15-16, 2022	Training-Workshop	Division Office
C. POST – IMPLEMENTATION STAGE		
Post-evaluation of the Program	Q&A	Google Meet

• *Indicative Program of Activities:*

- ✓ *Training-Workshop in Folk Dance*

Table 2 Training-Workshop in Folk Dance

DAY 1		DAY 2	
MORNING SESSION 8:00 – 8:45		MORNING SESSION 8:00 – 11:00	
Opening Program		Session 1	
I. Invocation	Ms. Julie Gonzales Teacher III LPCNSHS-Talon Dos Campus	“Cariñosa” (Maria Clara)	Dr. Fatima T. Yusingbo EPS – MAPEH Resource Speaker
II. Philippine National Anthem	AVP	11:00 – 11:15 Open Forum	
III. Las Piñas Hymn	AVP		
IV. Opening Remarks	Dr. Shiela F. Soriano Public Schools District Supervisor District 4	AFTERNOON SESSION 1:00 – 3:30	
V. Rationale of the Training-Workshop	Dr. Fatima T. Yusingbo EPS – MAPEH	“Folk Dance” • Free interpretation	Dr. Maritess Ann Resource Speaker

		3:30 – 3:45 Open Forum 4:00 – 4:30 Closing Program <table><tr><td>I. Challenge</td><td>Participants</td></tr><tr><td>II. Acceptance</td><td>Participants</td></tr><tr><td>III. Closing Remarks</td><td></td></tr></table>		I. Challenge	Participants	II. Acceptance	Participants	III. Closing Remarks	
I. Challenge	Participants								
II. Acceptance	Participants								
III. Closing Remarks									
VI. Inspirational Message/s	Dr. Raquel M. Austero Chief Education Supervisor Curriculum Implementation Division Loreta B. Torrecampo, CESO V Schools Division Superintendent								
VII. Presentation of the Training-Workshop Schedule	Ms. Cecilia P. Lara Head Teacher III GNHS Annex								
VIII. Presentation of the Training-Workshop Committee Chairman	Mr. Francisco G. Corpin Principal II LPCNSHS-Talon Dos Campus								
IX. Reading of the Attendance	Mr. Eduardo C. Alondata Teacher III LPCNSHS – Doña Josefa Campus								
X. Challenge									
XI. Acceptance									
Dhenjeryl I. Basco LPCNSHS – CAA Campus Master of the Ceremony									
8:45 – 9:00 Nationalistic Songs – Audio Visual Presentation									
9:00 – 11:30 Session 1 <table><tr><td> “Folk Dance” - Terminologies - Classification - Steps </td><td> Dr. Marites Ann Resource Speaker Mr. Francisco G. Corpin Principal II Golden Acres National High School Resource Speaker </td></tr></table>		“Folk Dance” - Terminologies - Classification - Steps	Dr. Marites Ann Resource Speaker Mr. Francisco G. Corpin Principal II Golden Acres National High School Resource Speaker						
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11:30 – 11:45 <table><tr><td>Open Forum</td><td> Ms. Julieta Gonzales Teacher III LPCNSHS – CAA Campus Moderator </td></tr></table>		Open Forum	Ms. Julieta Gonzales Teacher III LPCNSHS – CAA Campus Moderator						
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AFTERNOON SESSION 1:00 – 1:15 <table><tr><td>Nationalistic Songs</td><td> Mr. Francisco G. Corpin Principal II Golden Acres National High School Resource Speaker </td></tr></table>		Nationalistic Songs	Mr. Francisco G. Corpin Principal II Golden Acres National High School Resource Speaker						
Nationalistic Songs	Mr. Francisco G. Corpin Principal II Golden Acres National High School Resource Speaker								
1:15 – 4:00									

Session 2		
“Gaway-gaway” (Rural dance)	Mr. Francisco G. Corpin Principal II Golden Acres National High School Resource Speaker	
4:00 – 4:15		
Open Forum	Mrs. Dhenjeryl I. Basco Teacher II LPCNSHS-CAA Campus Moderator	

- Funding Source and Requirements*

<u>NONE</u>	
Proponent: Mr. Francisco G. Corpin Principal II	
Approved: LORETA B. TORRECAMPO Schools Division Superintendent	
Technical Working Group	
1. Invitation Committee	Chairman: Ms. Maria Cecilia P. Lara LPCNSHS-CAA Campus Members: Mr. Eduardo C. Alondata Ms. Glorefie Cabug
2. Program Committee	Chairman: Mr. Eduardo C. Alondata LPCNSHS-Dona Josefa Campus Members: Mr. Mark Jefferson V. Magpantay Ms. Crystal G. Estadillo
3. Documentation Committee	Chairman: Ms. Cristina Dingal LPCNSHS-Talon Dos Campus Members: Ms. Maria Cecilia P. Lara Ms. Lanie Bucayo
4. Monitoring and Evaluation Committee	Chairman: Ms. Maria Elanie D. Bucayo LPCNSHS-CAA Campus Members: Ms. Glorefie Cabug Mr. Eduardo C. Alondata

5. Technical Committee	Chairman:	Mr. Mark Jefferson Magpantay LPCNSHS-Dona Josefa Campus
	Members:	Ms. Cristina Dingal Ms. Maria Cecilia P. Lara
6. E-Certificates Committee	Chairman:	Ms. Crystal G. Estadillo LPCNSHS-Dona Josefa Campus
	Members:	Ms. Dhenjeryl I. Ibasco Ms. Cristina Dingal
7. Registration/Attendance Committee	Chairman:	Ms. Glorefie Cabug LPCNSHS-Dona Josefa Campus
	Members:	Ms. Maria Elanie D. Bucayo Mr. Mark Jefferson V. Magpantay
8. Training-Workshop Session/ Master of Ceremony	Chairman:	Mrs. Dhenjeryl I. Basco LPCNSHS-CAA Campus
	Members:	All the Committee Chairman

CHAPTER TWO

PARTICIPANT OF THE STUDY

A. *Participant of the Study*

The respondents of the study are elementary teachers from District 4 of the City Schools Division of Las Pinas.

B. *Sample*

The researcher has identified thirty (30) elementary teachers from District 4 of the City Schools Division of Las Pinas teaching MAPEH as respondents to the study. Five (5) teachers from each school were invited to answer the proponent's questionnaire.

C. *Instrument of Study*

"Teaching Folk Dances: The Challenges Faced by Public Elementary Teachers in District 4 of the City Schools Division of Las Pinas"

- Name (Optional): _____
- Age: _____
- Gender: _____
- School: _____
- Grade Level: _____
- Undergraduate School: _____
- Province: _____

D. *Research Questions*

➤ *Directions:*

Kindly encircle the letter that you experience in teaching folk dance.

• *What Subject do you Teach?*

- ✓ Math
- ✓ English
- ✓ Science
- ✓ AP
- ✓ Filipino
- ✓ MAPEH

• *How many years have you been Teaching MAPEH?*

- ✓ 1 to 3 years
- ✓ 4 to 7 years
- ✓ 8 to 11 years
- ✓ 12 years onward
- ✓ Not teaching MAPEH

• *What kind of Dance-Related Training have you Attended?*

- ✓ Folk dance
- ✓ Hip-hop dance
- ✓ Jazz dance
- ✓ Ballet dance
- ✓ Ethnic dance
- ✓ Modern dance
- ✓ None

• *Why do you Teach Folk Dance?*

- ✓ I am assigned to do it
- ✓ I am trained to teach folk dance
- ✓ It is part of the subject
- ✓ I use it for promotion

✓ I want to learn the skills

• *What Type of Folk Dances have you Taught to Pupils?*

✓ Maria Clara dances

✓ Tribal dance

✓ Cordillera dance

✓ Rural dance

✓ Muslim dance

• *How many Folk-Dance Steps can you Teach?*

✓ Two - Three

✓ Four - Five

✓ Six - Seven

✓ Eight - Nine

✓ Ten – more

• *How do you Teach Folk Dance to Pupils?*

✓ Free interpretation

✓ Book-based

✓ Imitating steps from youtube

✓ Hire a dance trainer

✓ Let the students practice on their own

• *Which of the Folk-Dance Steps are you Confident in Teaching?*

✓ Mincing, Mazurka

✓ Habanera, Bleking

✓ Hayon-hayon, Hapay

✓ Kuradang, Polka

✓ Hopping, Slide step

• *How Confident are you in Teaching Folk Dance?*

✓ Extremely confident

✓ Highly confident

✓ Confident

✓ Somewhat confident

✓ Not confident

• *What is your Level of Skills in Teaching Folk Dance?*

✓ Novice – zero knowledge of folk dance

✓ Advanced beginner – can identify folk dances

✓ Competent – can teach the basic steps

✓ Proficient – can teach the dance in a freestyle approach

✓ Expert – can teach and interpret the dance movement via a book-based

E. Data Gathering

The researcher used self-structured questionnaires to gather the data needed for the study. Respondents were given time to answer the tool.

CHAPTER THREE

RESULTS AND DISCUSSION

The thirty (30) respondents, composed of twenty (20) females and ten (10) males were MAPEH elementary teachers from the different schools in District 4 of the City Schools Division of Las Pinas namely; Pamplona Elementary School Central, Pamplona Elementary School Unit I, Vergonville Elementary School, Dona Manuela Elementary School, Talon Elementary School, and Almanza Elementary School. Five respondents were considered in each school.

Table 3 Years in Teaching MAPEH

How many years have you been teaching MAPEH?	
1. 1-3 years	9
2. 4-7 years	8
3. 8-11 years	5
4. 12 years onward	8

Based on the table shown, nine teachers have been teaching MAPEH for three years the most, eight have been teaching MAPEH for 4 to 7 years, five have been teaching MAPEH for 8 to 11 years, and eight teachers have been teaching MAPEH for 12 years onward.

Table 4 Dance-Related Training Attended

What kind of dance-related training have you attended?	
1. Folk dance	17
2. Hip-hop dance	0
3. Jazz dance	0
4. Ballet dance	0
5. Ethnic dance	1
6. Modern dance	0
7. None	12

Many of the teachers, when asked about their attendance at dance-related training, have identified folk dance, one of the teachers answered ethnic dance, and twelve teachers have not been sent to a dance-related training for some reason.

Out of nine teachers with 1 to 3 years' experience in teaching MAPEH, six of them have not attended any dance-related training, and two out of eight teachers with 4 to 7 years' experience in teaching MAPEH have not attended a dance-related training. Also, two out of five teachers with 8 to 11 years' experience in teaching MAPEH have not attended dance-related training, while of the teachers with 12 years' experience onward teaching MAPEH, two of them have not been sent to dance-related training at all.

Table 5 Reasons for Teaching Folk Dance

Why do you teach folk dance?	
1. I am assigned to do it	2
2. I am trained to teach folk dance	1
3. It is part of the subject	23
4. I use it for promotion	0
5. I want to learn the skills	4

The majority of the respondents have considered teaching folk dance because it was part of the subject, four of the teachers taught folk dance because they wanted to learn the skills, and two teachers claimed that they taught folk dance simply because they were assigned to do it, while one of the teachers taught folk dance because he was trained to do it.

Table 6 Type of Folk Dances Taught

What type of folk dances have you taught to pupils?	
1. Maria Clara	19
2. Tribal dance	0
3. Cordillera dance	1
4. Rural dance	7
5. Muslim dance	3

Respondents were asked about the type of folk dances they introduced to their pupils; nineteen of them answered Maria Clara, one answered Cordillera, seven answered Rural dance, and three answered Muslim dance.

Teachers with twelve years of experience teaching MAPEH, seven of whom have taught Maria Clara folk dance to their pupils. Of teachers with 8 to 11 years' experience in teaching MAPEH, only one has taught Maria Clara folk dance to pupils. Seven out of eight teachers with 4 to 7 years' experience teaching MAPEH have taught Maria Clara folk dance to their pupils. Four teachers with 1 to 3 years' experience teaching MAPEH have taught Maria Clara folk dance to pupils.

Table 7 Folk Dance Steps a Teacher can Teach

How many folk-dance steps can you teach?	
1. Two to three	16
2. Four to five	9
3. Six to seven	3
4. Eight to nine	1
5. Ten more	1

When asked how many folk-dance steps they can teach to their pupil, the majority of the respondents answered two to three only, nine teachers said four to five only, three teachers can teach six to seven steps, while the other two teachers can teach eight to nine and ten or more steps respectively.

Obviously, five teachers with 1 to 3 years' experience teaching MAPEH answered that they can teach only two to three folk dance steps. For teachers with 4 to 7 years' experience in teaching MAPEH, five of them answered that they can also teach two to three steps. Two teachers with 8 to 11 years of experience teaching MAPEH said that they can teach two to three steps so far. Sadly, there were four teachers with 12 years' experience or more MAPEH said that they can teach two to three steps at most.

Table 8 Strategy used in Teaching Folk Dance

How do you teach folk dance to pupils?	
1. Free interpretation	2
2. Book-based	10
3. Imitating steps from youtube	18
4. Hire a dance trainer	0
5. Let the students	0

Unexpectedly, eighteen teachers have resorted to imitating steps from YouTube when they teach folk dance. Ten teachers claimed that they have taught folk dance via book-based methods, and two teachers have used the free interpretation method in teaching folk dance.

There were six teachers, three of which is 12 years of experience, and another three with 8 to 11 years of experience teaching MAPEH, who answered by imitating steps from YouTube when they teach folk dance. Seven out of eight teachers with 4 to 7 years' experience teaching MAPEH, identified imitating steps from YouTube as their way of teaching folk dance. While five teachers with 1 to 3 years' experience teaching MAPEH declared that they imitate steps from YouTube, they teach folk dance.

Table 9 Folk Dance Steps that a Teacher is Confident to Teach

Which of the folk-dance steps are you confident in teaching?	
1. Mincing, Mazurka	1
2. Habanera, Bleking	3
3. Hayon-hayon, Hapay	3
4. Kuradang, Polka	3
5. Hopping, Slide step	20

The majority of the respondents were confident in teaching hopping and slide folk dance steps, as shown in the table. Few teachers have expressed confidence in teaching mincing, mazurka, habanera, bleking, hayon-hayon, hapay, kuradang, and polka folk dance steps.

Five teachers with 1 to 3 years' experience teaching MAPEH, declared that they were confident to teach hopping and slide steps. All the teachers with 4 to 7 years' experience expressed that they can only teach hopping and slide steps. Of teachers with 8 to 11 years' experience, four of them said that they can teach hopping and slide steps confidently, and four teachers with 12 years' experience onward expressed that they could teach hopping and slide steps with confidence.

Table 10 Degree of Confidence in Teaching Folk Dance

How confident are you in teaching folk dance?	
1. Extremely confident	1
2. Highly confident	0

3. Confident	12
4. Somewhat confident	9
5. Not confident	8

Twelve teachers have expressed confidence in teaching folk dance, nine of the respondent teachers said that they were somewhat confident to teach folk dance, and eight of them declared that they were not confident to teach folk dance. Only one out of thirty teacher respondents expressed that he is extremely confident in teaching folk dance.

Amazingly, only three of the newbie teachers with 1 to 3 years' experience expressed that they were not confident, five were confident, and one was somewhat confident to teach folk dance.

For teachers with 4 to 7 years' experience, one answered not confident, three were somewhat confident, and four responded that they were confident to teach folk dance. While for teachers with 8 to 11 years' experience, one responded as not confident, three as somewhat confident, and one teacher respondent answered "confident" to teach folk dance.

Of teachers with 12 years or more experience, two expressed that they were not confident, four were somewhat confident, one was confident, and one was extremely confident to teach folk dance.

Table 11 Level of Skills in Teaching Folk Dance

What is your level of skills in teaching folk dance?	
1. Novice – zero knowledge of folk dance	3
2. Advanced beginner – can identify folk dances	12
3. Competent – can teach the basic steps	14
4. Proficient – can teach the dance in a freestyle approach	1
5. Expert – can teach and interpret dance movement via book-based	0

As shown in the table, fourteen of the respondents claimed that they were competent to teach folk dance. There were twelve teachers who could identify folk dances, and one expressed that he could teach folk dance with freestyle. Three of the MAPEH teachers declared that they have zero knowledge of teaching folk dance.

Surprisingly, there were only two teachers with 1 to 3 years' experience teaching MAPEH who expressed that they were novices, two were advanced beginners, and five were competent to teach folk dance. Of teachers with 4 to 7 years' experience, one respondent claimed that he was proficient, four were competent, and three expressed that they were advanced beginners when it comes to teaching folk dance.

For teachers with 8 to 11 years' experience, two have answered advanced beginners, and three of them declared that they were competent to teach folk dance. Sadly, for teachers with 12 years or more experience, one has declared that he was a novice. Five of the teachers expressed that they were advanced beginners, and two were competent to teach folk dance.

CHAPTER FOUR

FINDINGS AND RECOMMENDATIONS

➤ *Findings*

Based on the results analyzed in the study, the researcher arrived at the following findings. Out of thirty MAPEH teachers, twelve of them were not sent to dance-related training, hence they cannot teach folk dance. Twenty-three of the teacher respondents teach folk dance not because they love to do it, but because it was part of the subject. Nineteen of the respondents expressed that they have introduced Maria Clara folk dance over other types of folk dances.

The claim of the sixteen teachers that they can only teach two folk dance steps was strengthened because eighteen of the thirty teachers declared that they resorted to imitating folk dances on YouTube. Although twelve of the teachers said that they were confident to teach folk dance, when asked about their level of skills to teach folk dance, fourteen of them could teach the basic steps only, while twelve of them considered themselves as advanced beginners, who can only identify folk dances.

The researcher believed that since elementary MAPEH teachers were generalists, they had insufficient knowledge of folk-dance terminologies, hence they found it difficult to introduce folk dance to pupils. Also, it was noted that teachers have inadequate skills in performing folk dance steps and interpreting folk dance literature when teaching the dance.

➤ *Recommendations*

Based on the findings stated above, the following recommendations will help meet the concerns of elementary MAPEH teachers in District 4 of the City Schools Division of Las Pinas, especially in the teaching of folk dances:

- Elementary MAPEH Teachers in District 4 should be given ample guidance and training in modern techniques, integrating cultural context into the curriculum, and fostering family involvement.
- Teachers must be motivated to enhance their liking for the teaching of folk dancing.
- As a meaningful intervention, newbies in physical education should attend seminars, workshops, and dance clinics to learn the fundamental dance skills and strengthen cultural awareness.
- It is highly encouraged that the Administration and department heads be exposed to physical education activities and improve their supervision in the teaching of folk dancing.
- The time allotment for Physical Education should not be used for other non-related activities.
- A similar study should be conducted in other Districts and Clusters of the City Schools Division of Las Pinas.

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