

DEVELOPMENT and Validation of a Measurement Scale for Student Attitude towards Philippine Folk DANCES

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ABSTRACT

This study aimed to explore and quantify university students' attitudes toward Philippine folk dances in Region XII, Philippines, through the development and validation of a culturally relevant measurement scale. An exploratory-sequential mixed methods was employed to investigate and develop a context-specific scale of university students' attitudes toward Philippine folk dances (A-PFD) in Region XII, Philippines. Using a non-probability purposive sampling technique, 22 participants were selected for the qualitative phase and engaged through in-depth interviews and focus group discussions. The interview transcripts were then used to develop items in Likert scale form to describe university students' A-PFD. In the quantitative survey phase, 265 university students from various universities in Region XII, Philippines, were surveyed. Through exploratory factor analysis (EFA), three factors were revealed: affective component, behavioral component, and cognitive component. Confirmatory factor analysis (CFA) and additional fit indices indicated that this three-factor structure provided a superior and more parsimonious model. The final questionnaire, developed as an outcome of this study, comprised 31 items and demonstrated excellent reliability, as indicated by a high Cronbach's alpha coefficient. A descriptive survey also revealed a high level of A-PFD among university students in Region XII. However, it was revealed that there was no significant difference when grouped according to year level, sex, ethnicity, and course. Further, quantitative data results confirm qualitative data results. The developed A-PFD scale offers a valuable tool for educational institutions to assess and promote cultural engagement among students.

KEYWORDS: *Physical Education, Attitude, folk dances, mixed-method, exploratory sequential, Philippines*

INTRODUCTION

Folk dance is more than just a combination of steps and music. It serves as a specific culture's symbol, expression, and essence. This type of dance are representations of the attitudes and social lives of Filipino ancestors before, during, and after the reign of colonists for hundreds of years (Acuña, 2018). However, several investigations have reported growing concern over university students' negative attitudes toward participating in folk dance programs and activities (Smith, 2018; Altun & Atasoy, 2019; Johnson, 2019; Brown, 2020). This declining attitude towards folk dances among students can be linked to the growing social and technological sectors and the popularity of pop culture, which diminishes the significance placed on cultural elements, culminating to the deterioration of exposure to and love for folk dances (Lykesas, 2017; Reyes et al., 2020). The increasing negative attitude toward folk dances among college students has also been reported in several countries, including the United States, Australia, and the United Kingdom (Smith, 2018; Johnson, 2019; Brown, 2020), as well as in India (Singh & Singh, 2018) and Malaysia (Wan et al., 2017).

In the contemporary context of the Philippines, modern hip-hop dances have overshadowed the significance of the country's rich culture and traditions which pose significant risk in preserving cultural values (Reyes et al., 2020). This problem is said to be linked to the reduced exposure to folk dances given to students (Lobo, 2022). Moreover, rapid social, technological, and economic changes have significantly eroded cultural heritage, with dance experiencing a noticeable decline as an artistic expression in recent decades (Lykesas, 2017; Villones, 2020). This is evidenced by students having moderate level of attitude and experience, a fluctuating level of motivation toward Philippine folk dances, and disinterest when participating in these traditional art forms (Javina, 2021; Tapanan et al., 2021; Buedron, 2017).

Several studies have explored the benefits of folk dance on students' well-being and cultural appreciation (Koc, 2017), the role of school involvement and personal interest in promoting cultural engagement (Lobo, 2022), efforts to preserve folk dance traditions (Lobo, 2023), and perceptions and experiences of students and pre-service PE teachers regarding folk dances (Poralan et al., 2014). However, despite these contributions, there is a lack of a standardized, empirically validated instrument specifically designed to measure students' attitudes toward Philippine folk dance which is an essential tool for understanding engagement levels and informing targeted interventions in

physical education and cultural programs. Moreover, the researcher found only a few studies that utilized mixed methods designs in examining folk dances (Jochum et al., 2024; Bontigao et al., 2022). Thus, the researcher found the necessity to address or supplement this absence in the literature by developing a tool which can measure university students' attitude toward Philippine folkdances.

This investigation bears significance in dance education and the teaching of Philippine folk dances in schools. The findings may enlighten the education sector, curriculum designers, and the Commission on Culture and Arts about college student's attitude of toward Philippine folk dance, providing a basis for developing programs and policies that strengthen Filipino culture and arts. Additionally, the Attitude Toward Philippine Folk Dance Scale can support curriculum development, student profiling, or cultural program assessment by providing empirical data on learners' nature, allowing educators and policymakers to design more responsive, culturally relevant, and engaging learning experiences. This inquiry will be presented at a national/international educational symposium upon completion and will be published to disseminate the results.

METHODS

Research Design

This study employed a mixed methods research design, specifically the exploratory sequential approach, in analyzing the attitudes towards Philippine folk dances among university students. In the use of this approach, qualitative data were first collected followed by quantitative data (Creswell & Plano Clark, 2020). The results obtained were converted into a measurement scale that accounted for an understanding of attitudes of university students toward Philippine Folk Dance.

Qualitative Phase

In the qualitative phase, 15 students participated in in-depth interviews, and seven took part in focus group discussions. Additionally, a second focus group discussion with seven PE instructors provided further insights into students' attitudes towards Philippine folk dances. Purposive sampling was employed to select participants who met specific criteria: being enrolled college students in Region XII State Universities and Colleges, having completed or being enrolled in rhythmic activities courses, and engagement in Philippine folk dance-related activities.

Quantitative Phase

In the quantitative phase, 265 college students were randomly selected for exploratory factor analysis (EFA) and confirmatory factor analysis (CFA), following recommendations by Bandalos and Finney (2019). 30 students underwent a pilot test which determined the reliability of the measurement scale. The final phase of the study consisted of a quantitative survey of 120 students identified through stratified random sampling that represented each subgroup from Region XII, per the recommendation of Levinson et al. (2018). While the sample size is generally appropriate, the selection was further informed by the need to achieve adequate statistical power, meet instrument validation standards, and complement findings from the qualitative phase, where data saturation had been reached. In the end, these exhaustive approaches to sampling aimed to validly capture and model students' attitudes toward Philippine folk dances.

Trustworthiness of the Study

Lincoln and Guba (1994) state that the credibility of a research study is essential for determining its value. They emphasized that establishing credibility is one of the most crucial aspects of demonstrating trustworthiness. This study, therefore, employed Lincoln and Guba's (1994) work on evaluating truth in a qualitative report, i.e., credibility, transferability, confirmability, and dependability.

Ethical Statement

This study adhered rigorously to an ethics review process and received certification affirming its compliance with established ethical standards. Upholding these ethical principles was essential to ensure the research's integrity and prevent issues such as data falsification or fabrication. As such, the study embodies a commitment to justice, the advancement of knowledge, and the pursuit of truth.

RESULTS

Qualitative Phase

Students Attitudes toward Philippine Folk Dances

Table 1

Student Attitude Towards Philippine Folk Dances

Essential Themes	Core Ideas
	<i>Raise Awareness and Ensure Continuous Practice</i>

Awareness of Cultural Significance	<i>Understanding Historical Context Appreciation of Cultural Heritage Preservation our Cultural Traditions Share and Promote our Cultural Heritage Showcasing our Culture and Express our Identity</i>
Cultural Knowledge and Understanding	<i>Promoting and Preserving our Cultural Heritage Knowledge of Historical and Cultural Contexts Familiarity with Cultural Traditions and Rituals Awareness of Regional Variations Joy and Happiness</i>
Emotional Fulfillment	<i>Stress Relief and Relaxation Sense of Accomplishment Contribute Enjoyment and Fun Socializing and Engaging with Friends Passion and bringing Pride to Dancing</i>
Passion and Cultural Connection	<i>Passionate about Cultural Heritage Emotional Connection Personal Identification with Cultural Traditions Deep Enthusiasm for Dance Intrinsic Motivation</i>
Motivation and Engagement	<i>Goal Setting and Achievement Explore and Express Creativity Dedication and Engagement Hones Physical Skills Performance Participation</i>
Participation and Involvement	<i>Participation in Cultural Celebrations Enhance Self-confidence Boost Creative and Leadership Skills Teaching Communication Share and Gain Knowledge</i>
Knowledge Sharing and Advocacy	<i>Public Performances and Demonstrations Using Social Media for Advocacy Peer Mentoring Sharing New Figures and Steps Consideration of Oneself</i>
Engagement and Learning	<i>Acquiring Learning Skills Collaborative Learning Use of Educational Resources Willingness to Learn</i>

Presented in Table 1 is the thematic analysis based on the participants' responses from in-depth interviews and focus group discussions, which were transcribed and analyzed using Colaizzi's method. This systematic approach involved extracting significant statements, formulating meanings, and clustering them into core themes. The responses were categorized to address three probed issues, unveiling student attitudes toward Philippine folk dances. From the analysis, eight themes emerged with corresponding core ideas.

Awareness of Cultural Significance. This essential theme has six core ideas namely: Raise Awareness and Ensure Continuous Practice, Understanding Historical Context, Appreciation of Cultural Heritage, Preservation of our Cultural Traditions, and Share and Promote our Cultural Heritage. Through these core ideas, it is understood that students perceive Philippine folk dances as a significant cultural practice that embodies awareness and continuous practice, historical context, cultural heritage, and preservation efforts. These aspects collectively highlight the importance of maintaining and promoting folk dances as a means of preserving cultural identity. During the IDI and FGD, the students expressed that “Um... I want to share it with others para maging aware din sila and para mag tuloy-tuloy po yung um sayaw para hindi po siya malimutan and then madala pa rin po sa future generations ma’am. (FGD-GSC-011)”

Cultural Knowledge and Understanding. Under this theme are five core ideas namely: Showcasing our Culture and Express our Identity, Promoting and Preserving our Cultural Heritage, Knowledge of Historical and Cultural Contexts, Familiarity with Cultural Traditions and Rituals, and Awareness of Regional Variations. These core ideas mean that students perceive Philippine folk dances as a way to understand cultural practices that show a person's identity, heritage, history, traditions and rituals, and regional variations. These aspects collectively highlight the importance of maintaining and promoting folk dances as a means of preserving cultural identity. During the interviews, the students stated that: “Dito naipapakita yung ating mga kultura, maipapakita dito yung mga kakaibang kultura at tradition about sa Pilipinas. Uhm... maipapakita din dito yung ating pagkakakilanlan bilang isang Pilipino.” (IDI-NCOT-002)

Emotional Fulfillment. The essential theme of emotional fulfillment has five core ideas namely: Joy and Happiness, Stress Relief and Relaxation, Sense of Accomplishment, Contribute Enjoyment and Fun, and Socializing and Engaging with Friends. These core ideas illustrate how Philippine folk dances

contribute to students' emotional well-being, providing a sense of joy, accomplishment, stress relief, enjoyment, and engagement. These emotional benefits reinforce the importance of integrating folk dances into educational programs to support students' overall development. During the interviews, the students mentioned: "...pag naga saot ko, Ma'am. It brings so much happiness makes me feel alive po..." (IDI-NCOT-003) and "So while performing folkdance ma'am um masaya talaga siya ma'am kasi um of course na engage kayo sa mga friends mo and you are socializing sa kanila. (IDI-NCOT-011)

Passion and Cultural Connection. In this essential theme, five core ideas were identified namely: Passion and Bringing Pride to Dancing, Passionate about Cultural Heritage, Emotional Connection, Personal Identification with Cultural Traditions, and Deep Enthusiasm for Dance. The identification of these core ideas implies that students' engagement in folk dance goes beyond physical participation. It is reflective of their deep emotional and cultural connection. These core ideas highlight their pride in dancing, passion in cultural heritage, identification with cultural traditions, and enthusiasm underscoring the powerful role that folk dances play in connecting students to their cultural heritage and identity. During the IDI and FGD, the students shared: "I think for me is the one who is have passion and of course the uh dedication mo sa sarili mo. Because it is hindi lang man para sa sarili mo penepperform mo yung dance but bringing pride sa kung saan yung pinanggalingan niyong sayaw." (FGD-SK-012)

Motivation and Engagement. Under this theme are five core ideas, which are Intrinsic Motivation, Goal Setting and Achievement, Exploring and expressing creativity, Dedication and Engagement, and Honing physical Skills. These core ideas highlight that students are motivated by the joy and fulfillment they find in dancing and by setting and achieving personal goals that enhance their skills and performance. This intrinsic motivation, drive for self-improvement, creativity, dedication, engagement, and enhanced physical skills are crucial for sustaining their long-term engagement in folk dances. During the interviews, the students also mentioned: "Sumasayaw ako kasi ito'y nagpapasaya sa akin and I love doing these things, not just because I have to." (FGD-COT-001)

Participation and Involvement. Highlighted in this essential theme are five core ideas which are: Performance Participation, Participation in Cultural Celebrations, Enhance Self-confidence, Boost Creative and Leadership Skills, and Teaching Communication. These core ideas demonstrate that students are

highly involved in performance opportunities and cultural celebrations, which provide them with platforms to perform, participate, enhance self-confidence, boost creativity and leadership skills, and enhance communication skills. Such participation reinforces their skills and strengthens their connection to their cultural identity. During the IDI and FGD, the students said: “Love ko po talaga ang pagpe-perform sa mga school events at community festivals; ito’y nagbibigay sa akin ng pagkakataon na ibahagi ang ating kultura sa iba.” (IDI-SCOT-001)

Knowledge Sharing and Advocacy. This essential theme reveals five core ideas: Share and Gain Knowledge, Public Performances and Demonstrations, Using Social Media for Advocacy, Peer Mentoring, and Share New Figures and Steps. These core ideas emphasize the importance of sharing knowledge, public performances, social media advocacy, peer mentoring, and sharing new figures and steps in promoting and sustaining the practice of Philippine folk dances. Through these activities, students share their knowledge, advocate for cultural preservation, and foster a community of learners. During the interviews, the students shared: “Ah... what motivates me is to uhm... to share my uhm... knowledge about that specific dance so that other people will gain knowledge about that specific dance.” (IDI-SCOT004)

Engagement and Learning. Under this essential theme are five core ideas which are: Consideration of Oneself, Acquiring Learning Skills, Collaborative Learning, Use of Educational Resources, and Willingness to Learn. These core ideas illustrate how students engage in considering oneself, acquiring skills, collaborative learning, use educational resources, and learning to enhance their understanding and skills in folk dancing. The support from peers and access to diverse learning materials are vital for fostering a deeper engagement with the cultural practice. During the interview, the students mentioned the following: “For me the learnings, as a gina considered mo na yung sarili mo na as you perform ma’am.” (IDI-COT012) and “Siguro yun learning skills na makukuha nila ma’am.” (IDI-GSC013)

Quantitative Phase***Underlying Dimensions of Students' Attitude Toward Philippine Folk Dances*****Table 2***KMO and Bartlett's Test*

	KMO	Approx. Chi-square	df	Sig	Interpretation
KMO Measure of Sampling Adequacy	0.974				Good
Bartlett's test of Sphericity		14203	137 8	.00 0	Significant

A 53-item checklist was developed based on the participants' responses during the interviews regarding their attitude toward Philippine Folk Dances. This tool was administered to 265 college students in Region XII. In this first phase of the survey, the respondents were asked to determine the level of their agreement for each item in the checklist using a Five-Point Likert scale for their options in their responses: 5 (Always True), 4 (Usually True), 3 (somewhat true), 2 (usually not true), and 1 (never true).

The high KMO measure of sampling adequacy (0.974) and the significant Bartlett's test of sphericity (.000) indicate that the data is suitable for factor analysis. A KMO value close to 1 suggests that the patterns of correlations are relatively compact and, hence, suitable for factor analysis. Further, Bartlett's significant test underscores the variables' intercorrelations, further validating the factor structure obtained through EFA. These statistics reinforce the reliability and validity of the measurement scale developed for assessing student attitudes toward Philippine folk dances.

The rotated factor matrix separates the items into three distinct dimensions of student attitudes toward Philippine folk dances, which are identified as affective, behavioral, and cognitive factors. Factor 1, representing the affective dimension, includes six items with factor loadings ranging from 0.509 to 0.622, capturing students' emotional reactions to Philippine folk dances. Factor 2, representing the behavioral dimension, comprises 15 items with loadings ranging from 0.403 to 0.944, indicating a range of behaviors from moderate to strong association, and Factor 3, representing the cognitive

dimension, includes 10 items with loadings between 0.416 and 0.838, reflecting students' knowledge, beliefs, and thoughts about folk dances.

Using Promax rotation, an oblique rotation method, allowed for the factors to be correlated, which is appropriate given the interrelated nature of cognitive, affective, and behavioral components in attitudes. This approach, combined with a principal axis factoring extraction method, helped identify the underlying structure of the data, ensuring each factor is distinct yet potentially linked. The acceptable threshold for factor loadings was set at 0.40 and above, as Hair et al. (2019) recommended, ensuring practical significance. Items failing to meet this threshold or exhibiting cross-loadings were excluded to improve model clarity and distinctiveness (Tabachnick & Fidell, 2013).

This thorough analysis confirmed that the 31-item scale effectively captured the multifaceted nature of students' attitudes toward Philippine folk dances, providing a reliable tool for further educational research and practice. The high loadings within each factor validate the scale's capacity to accurately measure emotional, behavioral, and cognitive dimensions, offering insights into how these aspects interact and influence student engagement with folk dances.

Table 3

Rotated Factor Matrix

	Factor		
	1	2	3
Item1			0.416
Item2			0.513
Item3			0.498
Item4			0.838
Item5			0.675
Item6			0.705
Item7			0.611
Item8			0.442
Item11			0.424
Item20			0.568
Item25	0.622		
Item26	0.599		
Item27	0.567		
Item28	0.509		
Item29	0.513		

Item31	0.539
Item36	0.403
Item39	0.461
Item41	0.542
Item42	0.550
Item43	0.874
Item44	0.944
Item45	0.706
Item46	0.870
Item47	0.687
Item48	0.565
Item49	0.831
Item50	0.773
Item51	0.914
Item52	0.922
Item53	0.818

Note: The 'Principal axis factoring' extraction method was used in combination with a 'Promax' rotation

Factor Structure of the Questionnaire on Students' Attitude toward Philippine Folk Dances

Table 4.1
Goodness of Fit of the Four-Factor Model

Index	Criterion	Model Fit Value	Interpretation
CMIN/D F	< 3	1.336	Good Fit
CFI	> .95	0.999	Good Fit
GFI	> .95	0.995	Good Fit
TLI	> .95	0.999	Good Fit
NFI	> .95	0.995	Good Fit
IFI	> .95	0.999	Good Fit
RMSEA	< 0.08	0.047	Good Fit
SRMR	< 0.08	0.051	Good Fit

Confirmatory Factor Analysis (CFA) was employed to validate the factor structure of the 31-item Students' Attitude Toward Philippine Folk Dances Scale, administered to 155 university students from Region XII. Participants

rated their agreement with each item on a five-point Likert scale. During the CFA process, items with cross-loadings demonstrating adequate loadings above .70 were all retained. This robust validation confirmed three dimensions: affective, behavioral, and cognitive. Therefore, CFA affirmed the reliability and validity, resulting in the scale's structural integrity in measuring students' attitudes toward Philippine folk dances.

The affective dimension, with items 25 through 31, showed strong loadings, indicating significant emotional engagement, personal narrative expression, and cultural pride. The behavioral dimension, represented by items 36 through 53, encompassed a wide range of behaviors, including intrinsic motivation, cultural advocacy, and knowledge dissemination, all with high factor loadings. Finally, the cognitive dimension, covered by items 1 through 20, effectively captured cognitive aspects like social, communicative, and leadership skills.

Significant positive correlations were found among the three dimensions: affective and behavioral ($r = .69$), affective and cognitive ($r = .79$), and behavioral and cognitive ($r = .92$), all with p -values less than .05, indicating that improvements in one dimension are associated with improvements in the others. This unidirectional alignment suggests that as students develop a more positive affective attitude, they are also likely to exhibit more positive behavioral and cognitive attitudes toward Philippine folk dances. These findings offer valuable insights for educational practices and suggest future research directions, such as exploring the scale's predictive power concerning students' engagement with folk dances.

As shown below in Table 4.1, the evaluation of the measurement model through Confirmatory Factor Analysis (CFA) yielded highly satisfactory fit indices. Each index, representing different facets of model assessment, suggests that the hypothesized three-factor model aligns well with the empirical data. The Chi-Square to Degrees of Freedom ratio (CMIN/DF) attained a value of 1.336, well within the acceptable range of less than 3, indicating that the model adequately fits the observed data and its complexity is justified. Additionally, the Comparative Fit Index (CFI) scored an impressive 0.999, surpassing the benchmark of 0.95 and highlighting the model's robustness over a baseline model of uncorrelated variables.

Other fit indices also reflected the model's robustness: the Goodness of

Fit Index (GFI) was 0.995, the Tucker Lewis Index (TLI) was 0.999, the Normed Fit Index (NFI) was 0.995, and the Incremental Fit Index (IFI) was 0.999. Moreover, the Root Mean Square Error of Approximation (RMSEA) was 0.047, significantly below the upper limit of 0.08, denoting a close fit. Lastly, The Standardized Root Mean Square Residual (SRMR) value of 0.051 further corroborates this finding, reinforcing the minimal residual variance and the model's appropriateness. These high values collectively indicate that the proposed model accounts for the observed variance and covariances with exceptional precision, thereby affirming the validity and reliability of the scale in effectively measuring students' attitudes toward Philippine folk dances.

Measurement Tool Suitable for Assessing the Student Attitude Towards Philippine Folk Dances

Table 4.2

Final 31-item Measurement Scale for Student Attitude Towards Philippine Folk Dances

Factor 1: Affective

- | | |
|--------|--|
| Item25 | I personally feel that Philippine folk dance serves as a platform for expressing emotions and telling personal narratives. |
| Item26 | Exploring how dancers employ movements, gestures, and facial expressions in Philippine folk dances evokes a sense of experiencing a range of emotions and personal narratives. |
| Item27 | I personally feel that understanding how the audience perceives and emotionally connects with Philippine folk dances is crucial for successfully expressing emotions. |
| Item28 | I find pleasure in the unique aspects of Philippine folk dances, like the lively footwork, detailed formations, use of props, and energetic rhythms. |
| Item29 | I personally feel that when we use feedback from participants and observations from the audience, it brings out excitement and enthusiasm in both dancers and the audience. |
| Item31 | Sharing the Philippine culture through Philippine folk dances to our audience makes me really feel contentment. |
-

Factor 2: Behavioral

- | | |
|--------|---|
| Item36 | I actively cultivate intrinsic motivation and enthusiasm, driving me to seek out and participate in opportunities to play and perform Philippine folk dances. |
|--------|---|

- Item39 I participate in Philippine folk dance to promote cultural preservation to broader audiences.
- Item41 I engage in Philippine folk dances as a way to carry out my emotions.
- Item42 I dance Philippine folk dances to foster a sense of national identity that others should also embody.
- Item43 I archive videos showcasing Philippine folk dances on my personal devices.
- Item44 I collect videos about Philippine folk dances to evaluate the accessibility, educational value, and preservation of cultural heritage.
- Item45 I support learning and promote appreciation of diverse folk-dance traditions by watching Philippine folk dance videos.
- Item46 I engage in conversations and discussions surrounding Philippine folk dances as I see it necessary to widen understanding.
- Item47 I advocate for the active promotion of dialogues on Philippine Folk dances to enhance cultural understanding, facilitate knowledge dissemination, and encourage community engagement, as I believe they have a significant impact.
- Item48 I promote love for Filipino culture by engaging in discourse in promoting appreciation and awareness of the richness of Philippine folk dances.
- Item49 I actively engage in discussions about Philippine folk dance to enhance our abilities and skills.
- Item50 I take discussions regarding Philippine folk dances as a platform to improve performances.
- Item51 I take on the role of a teacher about Philippine folk dances to impart my knowledge to others.
- Item52 I share my knowledge about Philippine folk dances to give back to the community.
- Item53 I watch contests on Philippine folk dances to learn and re-learn.

Factor 3: Cognitive

- Item1 Philippine folk dances develop my social interaction skills through interacting with the members of the group and our competitors.
- Item2 I build rapport with the members of the group through learning about the Philippine folk dances.
- Item3 I engage with others to learn about the nature and basics of Philippine folk dances.

Item4	I believe that dancing Philippine folk dances boosts my confidence and self-esteem especially when we win in competitions.
Item5	I am fulfilled when I execute properly the steps of a particular Philippine folk dance.
Item6	I believe that dancing Philippine folk dances enhances my leadership skills.
Item7	I believe that dancing Philippine folk dances improves my flexibility not just physically but also mentally.
Item8	I believe that dancing Philippine folk dances advances my communication skills.
Item11	I think that dancing Philippine folk dances improves my story-telling skills in conveying compelling stories, preserving cultural narratives, and evoking emotional resonance.
Item20	I perceive enjoyment and social bonding in dancing Philippine folk dances.

Table 4.2 presents the refined 31-item scale designed to measure students' attitudes toward Philippine folk dances, organized into three factors: affective (6 items), behavioral (15 items), and cognitive (10 items). Respondents rated each statement using a five-point Likert scale, ranging from strong agreement to strong disagreement.

Reliability Test of Student Attitude Towards Philippine Folk Dances Scale

Table 5

Reliability Test of the Measurement Scale for Student Attitude Towards Philippine Folk Dances

Factors/Items	Cronbach's Alpha	Interpretation
Factor 1: Affective	0.960	Excellent
Factor 2: Behavioral	0.970	Excellent
Factor 3: Cognitive	0.949	Excellent
OVERALL	0.978	Excellent

Table 5 presents the Cronbach's alpha values for the scale measuring student attitudes toward Philippine folk dances. The affective (0.906), behavioral (0.970), and cognitive (0.949) components all demonstrate strong internal consistency, with the overall scale achieving an excellent reliability coefficient

of 0.978.

Level of Attitude toward Philippine Folk Dances in Region XII

Table 6.1

Level of Student Attitude Towards Philippine Folk Dances

Indicators/Items	SD	Mean	Descriptive Level
Affective	0.756	3.73	High
Behavioral	0.884	3.38	Moderate
Cognitive	0.819	3.53	High
OVERALL	0.733	3.55	High

The results reveal a high level of emotional engagement with Philippine folk dances, reflected in the affective dimension's mean score of 3.73. Cognitive engagement is also strong ($M = 3.53$), indicating substantial knowledge and beliefs. In contrast, the behavioral dimension shows a slightly lower mean of 3.38, suggesting moderate active participation and advocacy. Overall, the combined mean score of 3.55 points to a generally positive attitude toward Philippine folk dances.

Significant Difference in the Level of Attitude toward Philippine Folk Dances in Region XII

Table 6.2

T-Test Results on the Significance of the Difference in the Level of Student Attitude Towards Philippine Folk Dances when analyzed according to Grouping Variables

Year Level (First Year vs. Second Year)				
Dimensions	t	df	p-value	Interpretation
Affective	- 0.101	98	0.920	Not Significant
Behavioral	- 1.342	98	0.183	Not Significant
Cognitive	- 1.517	98	0.132	Not Significant
Overall	- 1.134	98	0.260	Not Significant
Sex (Male vs. Female)				
Dimensions	t	df	p-value	Interpretation
Affective	1.034	98	0.304	Not Significant

Behavioral	0.105	98	0.916	Not Significant
Cognitive	0.324	98	0.746	Not Significant
Overall	0.517	98	0.606	Not Significant
Ethnicity (IP vs. Non-IP)				
Dimensions	t	df	p-value	Interpretation
Affective	0.432	98	0.667	Not Significant
Behavioral	- 2.466	98	0.015	Significant
Cognitive	- 1.420	98	0.159	Not Significant
Overall	- 1.348	98	0.181	Not Significant

*significant at the 0.05 level

Ethnicity-Behavioral: IP (\bar{x} =2.97) vs. non-IP (\bar{x} =3.49)

The T-test results revealed no significant difference in attitudes towards Philippine folk dances across year levels, gender, and most ethnic groupings, indicating a uniform appreciation across these demographic variables. However, a notable exception was found in the behavioral dimension between Indigenous Peoples (IP) and Non-IP students ($p=0.015$), with IP students showing lower engagement ($M=2.97$) compared to non-IP students ($M=3.49$). This significant difference suggests that cultural background influences engagement levels, highlighting the need for culturally responsive pedagogies that address students' diverse backgrounds.

Table 6.3

ANOVA Results on the Significance of the Difference in the Level of Level of Student Attitude Towards Philippine Folk Dances when analyzed according to Grouping Variables

Dimensions	F	df	p-value	Interpretation
Affective	0.269	5	0.929	Not Significant
Behavioral	0.599	5	0.701	Not Significant
Cognitive	0.523	5	0.758	Not Significant
Overall	0.424	5	0.831	Not Significant

As shown on Table 6.3, ANOVA results showed no significant difference in student attitudes towards Philippine folk dances across different academic courses, with p-values well above the 0.05 significance level in all dimensions. This uniformity across disciplines suggests that appreciation for Philippine folk dances transcends academic boundaries, affirming their value as a unifying element of Philippine culture.

Data Integration of Salient Qualitative and Quantitative Findings

An integrative analysis of qualitative and quantitative findings in relation to student attitudes toward the folk dances of the Philippines. It shows a composite and multi-dimensional understanding of the cognitive, affective, and behavioral dimensions of these attitudes. The qualitative analysis generated the following key themes: awareness of cultural significance, knowledge and understanding of their culture, emotional fulfillment, passion and sense of belonging to the culture, motivation and engagement, participation, and involvement, thematic engagement and knowledge sharing, advocacy, and engagement and learning. All these present the various ways in which students get involved with folk dances—from the raising of awareness pertaining to culture, in general, to emotional satisfaction and personal development.

Quantitatively, the factor structure analysis through Confirmatory Factor Analysis (CFA) supports the validity of these themes. The cognitive dimension (Factor 3) includes items with high factor loadings (e.g., Item 1 at 0.87, Item 20 at 0.87) and a high Cronbach's alpha ($\alpha = 0.949$), indicating strong internal consistency. The affective dimension (Factor 1) also shows robust loadings (e.g., Item 25 at 0.87, Item 27 at 0.82) with a Cronbach's alpha of 0.906, reflecting significant emotional engagement. Likewise, the behavioral dimension (Factor 2) demonstrates high loadings across items (e.g., Item 36 at 0.84, Item 50 at 0.95) and an exceptionally high Cronbach's alpha ($\alpha = 0.970$), emphasizing students' active participation and advocacy.

The integration of qualitative themes with quantitative factor structures underscores the reliability and comprehensiveness of the developed measurement scale. The connecting and building up of data from both methodologies validate the multifaceted nature of students' attitudes toward Philippine folk dances. This integration provides a holistic view, affirming that cognitive, affective, and behavioral components are interrelated and collectively shape students' engagement with their cultural heritage. These findings not only validate the measurement scale but also offer valuable insights for educators and policymakers to design culturally responsive educational programs that foster a deeper appreciation and active participation in cultural practices.

DISCUSSION

University Students' Attitude toward Philippine Folkdances

The previous chapter's inquiry into the attitudes of students from Region

XII toward Philippine folk dances revealed a multidimensional perspective, encompassing cultural awareness, knowledge and understanding, emotional fulfillment, passion and connection, motivation and engagement, participation, advocacy, and learning. These findings align with Cultural Theory (Douglas & Wildavsky, 1982), Social Identity Theory (Tajfel & Turner, 1979), and the Multicomponent Model of Attitude (Eagly & Chaiken, 1993; Ajzen, 2001), providing a strong theoretical framework for understanding the factors that shape student attitudes.

The qualitative analysis revealed a nuanced understanding of how students engage with Philippine folk dances. Themes such as cultural awareness, emotional fulfillment, motivation, participation, and advocacy illustrate the varied and meaningful ways students connect with their cultural heritage. These findings indicate that engagement extends beyond performance, including cognitive appreciation, emotional resonance, and a strong sense of identity and belonging. Folk dance thus emerges as a cultural expression and a medium for personal growth, learning, and advocacy—underscoring its significance in educational and identity-formation contexts.

Building on these insights, statements from the qualitative phase were subjected to Exploratory Factor Analysis (EFA) to examine the underlying dimensions of students' attitudes across cognitive, affective, and behavioral domains. This process distilled the broad qualitative themes into measurable variables, enabling a more focused analysis of the key factors shaping student attitudes. The resulting structure offers a robust foundation for understanding these multidimensional attitudes and designing culturally responsive educational strategies that promote appreciation of Philippine folk dances.

This EFA survey explored the level of the respondents' attitudes towards Philippine folk dance using a five-point Likert scale. The survey yielded a 31-item questionnaire divided into three factors: the affective, behavioral, and cognitive components. This result determined complex interactions across cognitive, affective, and behavioral components in understanding attitude, which can be explained through the Multicomponent Model of Attitude (Eagly & Chaiken, 1993; Ajzen, 2001). The model postulated that attitudes are formed and influenced by interlocking components, which must work together to form an overall attitude. Therefore, looking into how the students perceive, feel, and engage with Philippine folk dances can be helpful in understanding and predicting overall attitude. In saying, Philippine folk dance (PFD) plays an

important role in showing the country's diverse history and traditions.

Revealed in the results of this study, the attitude that students show toward Philippine folk dances have a strong affective component. They express a close integration with Philippine folk dances based on feelings of "happiness," "pride," and "cultural identification." However, such affective reactions reflect these dances' profound emotional impact, giving rise to considerations of the latter strongly bonded to their cultural heritage (Ajzen, 2001). Also, by developing permanently embedded appreciation and attachment to cultural practices, emotional involvement with cultural activities and heritage is preserved (Harackiewicz et al., 2016).

On the behavioral component, referring to activities and behaviors that students engage in regarding Philippine folk dances, the results show that students proactively engage through performing dances, attending cultural events, and advocating for preserving folk dancing. Empirically, this highlights students' commitment to promoting and preserving cultural heritage. Thus, students' willingness to share their knowledge and skills in folk dancing is underlined as a significant social and communal practice since it helps in the process of cultural education and transmission (Lobo, 2022).

The final component, which is the cognitive component, denotes the students' beliefs, thoughts, and knowledge about Philippine folk dances. Results showed that students can recognize the historical, cultural, and artistic import of folk dances, which they perceive as indispensable parts of their culture and way of life. Such cognitive value reflects the intrinsic importance of folk dances, not only for entertainment but as crucial aspects of personal and cultural identity.

Based on the results provided above, literatures (Panganiban, 2018; Rea, 2024) claim that in a school setting, students have a positive attitude and high awareness toward Philippine folk dances. Moreover, Adolfo et al. (2023) and Buedron (2017) stated that schools' teaching popularizes folk dances and that, according to Babiera (2014), the level of PE teachers' acculturation significantly relates to their teaching of folk dances among students. Several factors affect one's attitude towards PFD. As asserted by Garcia (2024), students from rural areas showed a higher level of awareness toward PFD, which may be due to the more substantial presence and practice of traditional cultural activities in rural communities. Therefore, it is essential to strengthen the implementation of cultural practices in educational institutions to preserve better and promote

traditions that are deeply personal and tied to individual identity.

Measurement Tool Suitable for Assessing the Students' Attitude toward Philippine Folkdances

A five-point Likert scale questionnaire with 31 context-specific items was used to measure students' attitudes toward Philippine Folk Dances in Region XII. The questionnaire comprised three factors: cognitive, affective, and behavioral components. A confirmatory factor analysis (CFA) evaluated the factor structure and ascertained the dimensionality, item representation, and goodness of fit of the model. The instrument's internal consistency was assessed for reliability, yielding a Cronbach's alpha coefficient of 0.978. This excellent value indicates that the items are highly interrelated and consistently measure the same underlying construct, affirming the tool's reliability and coherence in assessing students' attitudes toward Philippine folk dance.

The cognitive dimension of the tool reflects the beliefs and knowledge of students regarding Philippine folk dances. Listed as part of the Multicomponent Model of Attitude by Eagly and Chaiken (1993) and Ajzen (2001), it serves as the foundation of attitudes, considering that it embodies thoughts and beliefs. In terms of the affective component, it is the emotional feeling being elicited by Philippine Folk Dances and a measure of the feelings like pride, joy, and sense of culture identity. As further claimed by Ajzen (2001), the affective reactions are very significant in the process of the formation of attitudes because it results in changes in the way the individual feels for the attitude object. Lastly, the behavioral component of attitude, is the willingness to engage in Philippine Folk Dances which is guided by the cognitive-based and affect-based beliefs. Engagement may be observed though attending cultural events or advocating for the preservation of PFDs.

Significant Difference in the Level of Students' Attitude toward Philippine Folkdances in Region XII

The study reveals that students have high levels of cognitive and affective behavior toward Philippine Folk Dance and that the behavioral component scored moderately. While students exhibit strong understanding (cognitive) and positive feelings or attitudes (affective) toward Philippine Folk Dance, their actual participation or demonstrated actions (behavioral component) are only moderate. This result suggests a potential gap between students' knowledge and appreciation of the dance and their willingness or ability to engage in it, highlighting the need for strategies that encourage more active

involvement (Jackson et al., 2020). Hence, integrating cultural practices into educational curricula, such as students actively participating and publicly advocating PFDs through more targeted educational and cultural commands.

Based on the T-test analysis, students' attitudes toward Philippine folk dances do not significantly differ when categorized by year level, gender, or ethnic background. In other words, students generally share a similar level of appreciation for Philippine folk dances regardless of these demographic differences, suggesting that such attitudes are widely shared and not influenced by these specific factors. A notable exception was found in the behavioral dimension between Indigenous Peoples (IP) and non-IP students, with IP students showing lower engagement compared to non-IP students. Cultural background plays a significant role in shaping students' behavioral engagement. The result showed that the lower engagement of Indigenous Peoples (IP) students compared to their non-IP counterparts indicates that existing approaches may not fully resonate with or support the lived experiences of IP students. This result underscores the importance of implementing culturally responsive pedagogies that are inclusive, respectful, and reflective of students' diverse cultural identities to foster greater participation and connection. As Owens et al. (2024) discussed, one's cultural identity significantly impacts educational outcomes, revealing that it can serve as both an asset and a challenge that may not fully acknowledge or value students' cultural backgrounds. Moreover, compelling and culturally relevant pedagogy in enhancing student motivation and academic success influences their expectations and interactions among students and teachers.

Data Integration of Salient Qualitative and Quantitative Findings

This mixed-method study employed an exploratory sequential design and utilized a joint display revealing a comprehensive understanding of students' attitudes toward Philippine folk dances. Moreover, this integration has drawn new insights beyond the information gained from separate qualitative and quantitative results.

Qualitative findings revealed eight essential themes denoting that students' participation in cultural practices reflects a sense of their historical awareness, appreciation for cultural heritage, and recognition of the role of folk dances in cultural preservation. This result is in congruence with the study of Lobo (2022), which shows that students are interested in learning folk dance concerning its dance history. The emergence of these themes indicates that

integrating Philippine folk dance into schools can significantly contribute to student's holistic development. It also points out the importance of employing culturally sensitive pedagogy that fosters deeper cultural awareness, emotional connection, and a sense of identity and advocacy among learners beyond learning technical skills. Babiera (2014) recommended that educators, particularly PE teachers, consider incorporating more culturally meaningful and reflective activities that allow students to learn about their traditions and internalize and actively engage with them, promoting personal growth and cultural preservation.

To validate on the qualitative data above, quantitative data were collected using the survey tool measuring students' cognitive, affective, and behavioral attitudes toward Philippine folk dance. The results supported the qualitative findings: students scored high in cognitive and affective dimensions, reflecting strong awareness, appreciation, and emotional connection to the dances. However, behavioral engagement was only moderate, aligning with qualitative insights that, while students feel connected to the dances, barriers such as confidence, access, and relevance sometimes hinder active participation. Moreover, quantitative analysis revealed no significant differences in attitudes across year levels, gender, and most ethnic groups, suggesting a broad, shared appreciation. However, a significant difference emerged between Indigenous Peoples (IP) and non-IP students in the behavioral dimension, resonating qualitative narratives on Personal Identification with Cultural Traditions.

The integration of qualitative themes with quantitative factor structures underscores the reliability and comprehensiveness of the developed measurement scale. The connecting and building up of data from both methodologies validate the multifaceted nature of students' attitudes toward Philippine folk dances. This integration provides a holistic view, affirming that cognitive, affective, and behavioral components are interrelated and collectively shape students' engagement with their cultural heritage. These findings not only validate the measurement scale but also offer valuable insights for educators and policymakers to design culturally responsive educational programs that foster a deeper appreciation and active participation in cultural practices.

CONCLUSION

This paper specifically investigated the perceptions of college students toward Philippine folk dances in terms of cognitive, affective, and psychomotor dimensions. Qualitative data of this study revealed eight essential themes that

collectively highlight students' deep awareness and understanding of the cultural significance, emotional fulfillment, and passion for folk dances, which drive their motivation, active participation, knowledge sharing, and continued engagement in learning and cultural advocacy. Further, Quantitative data validated the qualitative findings by revealing high cognitive and affective attitudes but moderate behavioral engagement toward Philippine folk dance, with a notable difference in behavioral responses between IP and non-IP students, highlighting the role of cultural identification. Qualitative and quantitative findings were integrated into a measurement scale developed and validated to measure students' attitudes toward Philippine folk dances. A three-dimensional structure in line with the dimensions derived in the qualitative analysis of cognitive, affective, and behavioral was supported by EFA and CFA. High Cronbach's alpha scores across dimensions indicated good reliability of the scale. This integration of both qualitative and quantitative findings affirmed that the cognitive, affective, and behavioral components are interrelated and collectively shape students' engagement with their cultural heritage. To conclude, this study underscores the need to integrate Philippine folk dance into curriculum assessments, develop inclusive co-curricular programs, and implement cultural initiatives that engage both IP and non-IP students. Beyond validating the scale, the findings highlight folk dance as a vital tool for promoting cultural identity, appreciation, and inclusive participation in education.

Limitation

While the findings contribute to the growing evidence of knowledge on attitudes toward Philippine Folk dance among students, this study presents several limitations. Firstly, the study focused on students from State Universities and Colleges in Region XII limits the generalizability of findings to other regions and institutional contexts. Also, the purposive sampling used in the qualitative phase may have introduced bias by selecting participants that are already engaged or appreciative of folk dance that potentially exclude alternative perspectives. Moreover, the disparity in sample sizes between qualitative and quantitative phases may have affected the integration of findings across methods. Lastly, the reliance on self-reported data in the quantitative phase raises concerns about social desirability bias. Students may have responded in ways they believed were socially acceptable rather than reflecting their proper attitudes or behaviors.

Implications for Practice

The study highlights key educational implications, particularly integrating Philippine folk dances into curriculum programs. By examining students' cognitive, affective, and behavioral attitudes, it emphasizes the pedagogical value of folk dance in supporting personal growth, emotional well-being, and cultural identity. The validated measurement scale offers educators a useful tool for designing and implementing culturally responsive programs that foster student engagement and promote a holistic approach rooted in cultural heritage.

In addition to advocating for the inclusion of folk dances in the general curriculum, this study underscores the broader significance of cultural education in shaping students' attitudes, values, and behaviors. The validated measurement scale offers a practical framework for educators and policymakers to evaluate students' cultural engagement, providing empirical data for integrating folk dance and related facets into academic programs. This supports developing a curriculum that creates opportunities for students to connect with their heritage and cultivate a strong sense of identity. Such an approach aligns with global educational priorities emphasizing intercultural understanding as a vital competency in an increasingly interconnected world. The study also focuses on its potential to promote inclusivity and celebrate diversity within academic settings. Educators may use folk dances to unveil and celebrate the richness of the many cultures in the Philippines, enabling students to take notice and respect those traditions. Students will have community-based learning opportunities in an inclusive and respectful environment, collaborating with local cultural organizations and community leaders. For such an implementation to be authentic, educators are suggested to undergo professional development programs to learn how to teach folk dances. To note the value of cultural education, the policymakers must ensure that schools get the necessary resources like funding for training, materials, and facilities to support community partnership in the implementation of folk dance programs that will result in the safekeeping of cultural heritage and creation of well-rounded, culturally literate students.

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