

Developed Culture – Based Instructional Guide in Teaching Festival Dance

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Abstract:- This study aimed to compare the level of dance performance of Grade 7 learners where the Culture-Based Instructional Guide in Teaching Festival Dance is applied. It determined how the experts and student respondents assess the quality and effectiveness of the developed Culture-Based Instructional Guide in Teaching Festival Dance and the pre- and post -dance performance levels of the controlled and experimental group of the Grade 7 learners. Moreover, it identified whether the difference between the pre-and post-dance performance levels of the grade 7 learners is significant or not and explored the relationship between the assessment on the quality and effectiveness of the Developed Culture-Based Instructional Guide in Teaching Festival Dance and the level of their dance performance. The study was experimental with a researcher-made questionnaire and analytic rubric as the instrument of the study. The instrument was administered to 40 grade 7 students of San Pablo City Integrated High School and 10 teacher experts in the Secondary Cluster I District during the school year 2022-2023. The data collected were treated using mean scores, standard deviation, frequency, and percentage, paired samples t-test and Pearson Product Moment Correlation. Result revealed that the respondents assessed the developed culture-based teaching guide in teaching festival dance to the effective and desirable features. Also, analysis showed significant difference between the performances of the learners before and after the application of the teaching guide and there exists an association between the student performance and the features of the guide such as alignment to the targeted competencies, ease of use, and assessment of student learning. While no association was found between the learners' performance and the content and strategy used in the teaching guide.

Keywords:- Culture-Based Education, Teaching Guide, Student Performance.

I. INTRODUCTION

Education is one of the most important pillars of any developing nation. No less than the 1987 Philippine Constitution itself mandates that the state shall foster the preservation, enrichment, and dynamic evolution of a Filipino national culture based on the principle of unity in diversity in a climate of free artistic and intellectual expression (Llego, 2022). With this, section 5 c and d of the

Republic Act No. 10533, otherwise known as the Enhanced Basic Education Act of 2013, specifies that the curriculum shall be culture-sensitive and shall be flexible enough to enable and allow schools to localize, indigenize and enhance the same based on their respective educational and social contexts was devised. It further indicates that the production and development of locally produced teaching materials shall be encouraged and approval of these materials shall devolve to the regional and division education units (The Law Phil Project, 2022). This established the Mission of the Department of Education which required a culture-based approach to education.

In culture-based education, culture serves as the cornerstone for government, sustainable development, and education. Culture is a lens through which abilities, skills, and knowledge about a person and the world are shared. It also provides a technique, guiding principle, assessment, framework, and evaluation. The Philippines see itself as advancing toward being a nation of culturally educated and empowered Filipinos who are devoted global citizens as well as fervent nationalists and patriots. The use of cultural aspects in education may serve as a new flavor that can uplift student's interests towards the subject matter. Furthermore, this can lead learners to a strong connection between classroom learning experiences and their way of life. They may also develop a spirit of patriotism, nationalism, and cultivate their strong sense of belongingness to the community. All this will lead to an optimistic change to the nation (Knowledge Review, 2022).

II. RELATED WORK

MAPEH is one of the core subjects provided by the K to 12 Program as mandated by the Enhanced Basic Education Act of 2013. In this light, the ultimate goal of MAPEH education is to produce human beings who are able to appreciate the benefits of education and contribute to the development of the community in different spheres of life. To attain this end, the teaching-learning process necessitates new and innovative principles, rules, techniques, methods and procedure in order to meet the required needs and desires of the learners. For instance, the technical and technological changes and developments at global level, a teacher has to tackle the challenges and move forward to the future.

Like other subjects, teaching MAPEH requires preparations by the teacher so that the learning competencies will be aligned to the teaching approach and strategies as well as the appropriate instructional materials and assessment tool. Due to vast collections of topics and lessons in Social Studies, a learner may be ready to be immerse into the context of the lesson to be able to understand the lesson meaningfully. It is the challenge for the teacher to provide the necessary content through in-depth discussion in a specific period of time since topics branch out to other disciplines. The teacher may be able to control the flow of the lesson so as not to deviate away from the supposed lesson assigned for a particular day. It is quite challenging on the part of the teacher to always control the discussion since the curiosity of the learner may be satisfied before the lesson ends. Although there are lessons wherein the control of the discussion is depended on the learners, it is the duty of the teachers to facilitate the teaching and learning process.

MAPEH tackles about music, arts, physical education, and health. It helps learners to easily discover and acquire things about what they can get if they will enhance their potentials in MAPEH activities (Villa, 2018). In furtherance, Dinglasan (2019) opines that the co-curricular and extra-curricular programs of the MAPEH aims to promote the highest levels of human aspiration and artistic integrity of students' cultural and unique identity through composition, documentation, and performance in music, arts, dances and making students conscious of the importance of health and physical education by keeping their minds, bodies, and spirit healthy.

The system of education in the Philippines has dramatically and dynamically equipped with numerous strategies and practices that would enable teachers reach their goals as provider of knowledge. Thus, instilling to their learners the flexibility of using other technologically, innovatively, globally and collaboratively aware of the changes in the academe. Learners are encouraged to be equipped with critical thinking and problem-solving upbringings so as to define the insignia of real education among them (Carag, 2020).

The overall picture of the learning outcome mirrors the proper implementation of the curriculum that adheres to the standards and principles of Basic Education Curriculum this DepEd CALABARZON releases the enclosed guide entitled The 2C-2I-IR. K to 12 Approaches across learning areas that support teacher practice for use by all curriculum implementers of DepEd Region IV-A. Teaching and Learning Approaches Across Learning Areas that Support Teacher Practice is a guide to all curriculum planners, designers and leaders of DepEd Region IV-A. It was crafted to provide support in implementing the approaches prescribed in RA10533 expected to develop the information skills, learning and innovation skills, communication skills, life and career skills of all learners in the basic education program.

➤ *Instructional Guides*

The importance of instructional guides in the teaching and learning landscape had been attested, affirmed and proven by the following literature and studies. Instructional guides are essential tools in learning every subject in the school curriculum. They allow the learners to interact with words, symbols and ideas in ways that develop their abilities in reading, listening, solving, viewing, thinking, speaking, writing, using media and technology. According to Faize and Dahan (2017) instructional materials are print and non-print items that are designed to impact information to learners in the educational process.

Instructional materials include items such as prints, textbooks, magazines, newspapers, slides, pictures, workbooks, electronic media, among others. Similarly, these instructional guides bring life to learning by stimulating learners to learn.

The use of instructional materials in the classroom has the potential to help the teachers explain new concepts clearly, resulting in better learners understanding of the concepts being taught (Kadzera, 2016). Furthermore, Lockheed (2016) says that instructional guides are critical ingredients in learning and that the curriculum could not be easily implemented without them. Moreover, Kochhar (2016) adds that a teacher who has adequate and relevant teaching facilities are more confident, effective and productive. Similar views are shared by Steel (2016) who asserts that relevant instructional guides enable the learners to have a clear understanding of the subject. Brown (2016) summarizes the role of instructional guides as follow: (1) it promotes meaningful communication and effective learning, (2) ensure better retention, thus making learning more permanent, (3) help to overcome the limited classroom by making the inaccessible accessible, (4) provide a common experience upon which late learning can be developed, (5) stimulate and motivate students to learn, and (6) encourage participation especially if students are allowed to manipulate materials used.

In this end, Omabe (2017) asserts that instructional guides are central in the teaching and learning because they are used to compliment efficiency of a teacher, and effectiveness in lesson delivery. Esu (2016) affirms that instructional guides facilitate learning of abstract concepts by helping to concretize ideas and stimulate learners' imagination. Moreover, instructional materials help to increase active participation in the learning process while saving teacher's energy, reducing the teacher centeredness in teaching. In the same vein, Mathew (2016) states that the use of instructional guides make teaching effective as it enables learners to participate actively in classroom instruction. All these views suggest that the use of instructional guides can improve learners' performance.

Instructional guides play a very important role in the teaching-learning process the availabilities of textbook, appropriate chalkboard, Mathematics kits, Science kit, teaching guide, audio-visual aids, overhead projector, among others are the important instructional materials (Yusuf,

2016). Instructional guides played a very important role in the teaching-learning processes which include: (1) enhancement of the memory level of the students; (2) facilitate the teaching and learning process; (3) improvement of learners rate of accumulation; (4) serve as tools used by the teachers to correct wrong impression and illustration things that learners cannot forget easily; (5) assist in giving sense of reality to the body of knowledge under discussions; (6) gives lessons a personal look and encourages teacher's creativity; (7) permit the learners and teachers to experience in concrete terms the learning activities that can promote the idea of self-evaluation (Usman, 2017). These instructional guides bring life to learning by stimulating learners to learn. The use of instructional guides in the classroom has the potential to help the teachers explain new concepts clearly, resulting in better learners understanding of the concepts being taught (Kadzera, 2016).

Whilst, Osuala (2017) in his study exposed that instructional guides motivate and develop the interest of the student and help to bring about an enhance respect for teachers knowledge of the subject. The nature of the learning and the wide range of learner's abilities in the average classroom necessitate a high degree of teachers and experience in the method of presenting the subject matter. This has been truncated with the unavailability of instructional guides in schools. However, a common goal a teacher carries wherever he makes lesson presentation vitally fresh, stimulating and testing for their learners. This will help the teacher to individualize the learning method as well as the content and also working according to the student's need. This goal can be reached most effectively through the use of guidebooks and other instructional materials.

For further information, modules, workbooks, guidebooks and other instructional guides should be selected on the basis of how they enhance learning. This selection should be based on the contribution in achieving the set lesson objectives according to the learners' level and ability. It is also based on how it performs the intended task. As stated on the study of (Twoli, et. al, 2016), the criteria for the selection of instructional materials are as follows : (1) it realizes a goal or lesson objective ensuring the materials make the learning situation more realistic and concrete, (2) appropriate for age, intelligence, interests and experience of the learners and thus making learning easier and quicker hence ensuring that the material present information in an interesting manner, (3) supply a concrete basis for conceptual thinking and stimulate critical thinking while providing for integration of subject matter and (4) physically or visually attractive in real color and neatness to present up to date information on the topic as being worth the time, expense and effort involved in its use.

III. METHODOLOGY

➤ *Research Design*

The experimental research design was used in the study. It was applied in determining the effect of the developed culture-based instructional guide in teaching festival dance to

the performance of the grade 7 learners before and after the utilization of the guide.

➤ *Respondents of the Study*

The respondents of the study were the ten (10) teacher experts in the Secondary Cluster I District. They are the Teacher III, Master Teachers, and Head Teachers of Music, Arts, Physical Education and Health with 3 years of teaching experience and with Very Satisfactory remark in the IPCRF who was chosen randomly. Correspondingly, the student participants were purposively chosen Grade 7 learners of San Pablo City Integrated High School who were handled by the researcher. Those learners handled by the researcher were chosen and included in the study.

➤ *Research Instrument*

The main instrument of the study was a researcher-made questionnaire that would measure the quality of the developed Culture-based Instructional Guide in Teaching Festival Dance. Likewise, a researcher-made analytic rubric was utilized to determine the level of dance performance of the grade 7 learners. Both instruments were tested for its validity and reliability testing using the Cronbach's Alpha.

The following Likert Scale was used:

Score	Scale	VI
5	4.50 – 5.00	Outstanding
4	3.50 – 4.49	Very Good
3	2.50 – 3.49	Good
2	1.50 – 2.49	Fair
1	1.00 – 1.49	Poor

➤ *Research Procedure*

Formal communications were given to the Schools Division Superintendent for permission (Appendix A). Following acceptance, the researcher distributed the researcher-made surveys to the teacher experts. The researcher then evaluated each student using the analytical rubric to determine their degree of dance performance.

➤ *Statistical Treatment*

To gauge the quality of the developed Culture-based Instructional Guide in Teaching Festival Dance in terms of its alignment with the desired learning competencies, content, and strategy, assessment of student learning, as well as its ease of use and support mean scores, standard deviation, frequency, and percentage was used. It was similarly used to determine the level of dance performance by the student-participants in terms of choreography, Stage Presence, Musicality, Technique, and Effort. The level of dance performance given by Grade 7 students where the Culture-based Instructional Guide in Teaching Festival Dance and where it was not was compared using paired samples t-test to evaluate whether there is a substantial difference. While the quality of the Culture-Based Instructional Guide in Teaching Festival Dance and the level of dance performance given by the Grade 7 students when it was applied was assessed using Pearson Product Moment Correlation.

IV. RESULTS AND DISCUSSION

Table 1 displays the summary table of the Assessment on the quality and effectiveness of the developed Culture-based Teaching Guide. The results reveal that developed instructional guide pass the basic qualifications to be applied on the teaching-learning landscape. It also shows that the developed guide can be recommended to the division's learning resource centres for duplication that may lead to quality performance of the learners.

The data specifically demonstrates that the Culture-based Teaching Guide is perceived by students and experts as having achieved the acquisition of self-worth, cultural identity, and engagement ($M=3.85$, $SD=0.64$). This means that the developed material aids in understanding and coping with ethnic identity, which makes it crucial for the growth of positive self-worth in children and young adults.

It is also evident that the experts and the students has evaluated the material to reinforce the application of the culture-based education ($M=3.95$, $SD=0.59$), visualize the presentation of the course contents ($M=3.95$, $SD=0.68$), be aligned with the mandated 2C2IR approach stipulated in Basic Education Act of 2013 ($M=3.94$, $SD=0.76$), display the framework of the course of the study ($M=3.90$, $SD=0.70$), and arranged the topics and subtopics of the area content logically ($M=3.89$, $SD=0.50$). This suggests that the culture-based teaching guide organized the lesson carefully with a range of subject matter. These aids learning in context, enabling students to gain a thorough understanding as opposed to only memorizing information. This poses the importance to convey knowledge through a range of efficient teaching strategies. When teaching students, the topic to introduce is crucial since it can serve as a springboard for a student's development.

The teaching guide provided assessment activities that identified students' learning needs in a clear and constructive way ($M=4.01$, $SD=0.64$) and displays learners' strengths and weaknesses ($M=3.97$, $SD=0.76$). Which implies that teachers, using the developed culture-based guide, can analyze the performances and outputs delivered by the learners in an effective way. Teachers can infer on what to enrich and work on using the assessment results obtained from the teaching-learning process provided by the teaching guide. Furthermore, the assessment strategies provided in the teaching guide provide very meaningful information about students' learning of knowledge or skills, how they have developed, and what may yet improve.

Similarly, it is apparent that the developed teaching guide placed the learners into the advancement of culture-based learning engagement ($M=3.95$, $SD=0.55$) and challenged learners to perform festival dance ($M=3.96$, $SD=0.62$). This demonstrates that there has been effective planning for the guide's assessment activities. It adheres to the fundamentals of the intended results of the learning process and incorporates culture into assessment practice. Additionally, it highlights the skills and qualities of the learner that would allow for their holistic development.

Further, the culture-based teaching guide contains clear communication of conceptual goals linked to suggested activities, supports teachers in understanding and implementing lesson plans, reinforces pedagogical content knowledge, provides guidance on the use and comprehension of pertinent pedagogical activities, offers alternatives and freedom of choice, and encourages ongoing reflection among teachers. Thus, it establishes that teachers do not have to spend a great deal of time on learning how to use the guide in carrying out the teaching-and learning process.

Table 1. Summary Table on the Assessment on the Quality and Effectiveness of the Developed Culture-based Teaching Guide

Indicators	Mean	SD	VI
Alignment to the targeted learning competencies	3.86	0.41	Agree
Content and strategy	3.94	0.49	Agree
Assessment of student learning	4.05	0.49	Agree
Ease of use and support	4.11	0.43	Agree

Scale: 4.50-5.00 = Strongly Agree; 3.50-4.49 = Agree; 2.50-3.49 = Neutral; 1.50-2.49 = Disagree; 1.00-1.49 = Strongly Disagree

The Pre- and Post-Performance Scores of the learners in terms of Choreography is shown in Table 2. It can be seen that 21 students (52.5%) obtained a Fair performance during the pre-assessment of performances. Additionally, 19 students or 47.5% were able to deliver a good performance during the same assessment period. Also, it can also be gleaned that none of the learners were able to score 4-5.

However, the post-performance choreography scores of the learners establishes an improvement with 23 learners (57.5%) under the good performance scale, 12 learners (30%) had a very good performance, and 5 (12.5%) of them reached the outstanding performance scale.

This shows that following the deployment of the culture-based teaching guide, students were able to improve their choreography style. This can be attributed to the routines they execute being familiar because they mirror their culture and norms.

It is also displayed that majority of the learners scored in the lower scale of performance for the pre-performance assessment. Specifically, 20 learners (50%) had good stage presence, 19 learners (47.5%) had a fair stage presence score, while one learner (2.5%) had a very good stage presence as assessed by the teacher.

Conversely, the post-performance scores show that most of the learners had performance categorized in the higher scale. In fact, 31 of them (77.5%) obtained a very good performance score in terms of stage presence, 8 or 20% were given an outstanding mark, while only one (2.5%) learner had a good stage presence score.

Results show that learners were able to work on their stage anxiety and nervousness in presenting a dance performance. They were able to convey a feeling that the viewer can relate to.

Twenty-two students (55%) acquired a good performance during the pre-assessment of performances. In addition, 18 students or 45% delivered a fair performance during the same assessment period. Also, it can also be gleaned that none of the learners were able to score 4-5.

However, the post-performance choreography scores of the learners makes a progress with 29 learners (72.5%) garnering the very good performance score, and 11 learners (27.5%) reaching the outstanding performance scale.

This shows that there is an improvement on how students were able to translate the tone and emotional progression of each music into physical form during their dance performance.

It is likewise demonstrated that majority of the learners scored in the lower scale of performance for the pre-

performance assessment. Specifically, 26 learners (65%) were assessed to have a fair technique and 14 learners (35%) had a good technique score, while no one got scores in the very good and outstanding ranges.

On the contrary, the post-performance scores illustrate that most of the learners had performance classified in the higher scale. In fact, 32 of them (80%) obtained a very good performance score in terms of technique, 7 or 17.5% were given an outstanding mark, while only one (2.5%) learner had a good stage presence score.

Also, twenty-two students (55%) obtained a good performance in the pre-assessment of performances. Also, 15 students or 37.5% delivered a fair performance during the same assessment period and three (7.5%) learners got a very good performance.

Nevertheless, the post-performance scores of the learners makes a progress with 25 learners (62.5%) obtaining an outstanding mark and 15 learners (37.5%) on the very good performance scale.

Table 2. The Pre- and Post-Performance Scores of the learners

Dance Performance Indicators	Pre-test		Post-Test	
	Mean	SD	Mean	SD
Choreography	2.48	0.51	4.18	0.64
Stage Presence	2.55	0.55	4.18	0.45
Musicality	2.55	0.50	4.28	0.45
Technique	2.35	0.48	4.15	0.43
Effort	2.70	0.61	4.63	0.49
Over-all	2.53	0.38	4.28	0.27

Scale: 4.50-5.00 = Strongly Agree; 3.50-4.49 = Agree; 2.50-3.49 = Neutral; 1.50-2.49 = Disagree; 1.00-1.49 = Strongly Disagree

Analysis shows that there was a significant difference in the Choreography Performances between the pre-performance (M = 2.48, SD = .51) and post-performance (M = 4.18, SD = .64); $t(df) = -15.653, p = 0.000$. A significant difference in the Stage Presence Performances between the pre-performance (M = 2.55, SD = .55) and post-performance (M = 4.18, SD = .45); $t(df) = -15.398, p = 0.000$, was also established. Likewise, the difference between the pre-performance (M = 2.55, SD = .5) and post-performance (M = 4.28, SD = .45); $t(df) = -18.225, p = 0.000$, in terms of Musicality is statistically significant. There exists a significant difference in the Technique between the pre-performance (M = 2.35, SD = .48) and post-performance (M = 4.15, SD = .43); $t(df) = -22.045, p = 0.000$, was determined. Similarly, a significant difference in the between the pre-performance (M = 2.70, SD = .61) and post-

performance (M = 4.63, SD = .49); $t(df) = -14.694, p = 0.000$ in terms of Effort.

Over-all, a statistically significant difference between the performance score of the students during the pre-assessment (M = 2.53, SD = .38) and post- assessment (M = 4.28, SD = .27); $t(df) = -31.003, p = 0.000$, was established.

Data reveals that the improvement of the performances among learners are due to the application of the Culture-based Teaching Guide. Moreover, it suggests that the features of the guide positively affect student achievement in learning and performing festival dances. It shows that students participate more actively in class when they feel at ease and are familiar with the learning resources being used.

Table 3. Test of difference between the Pre- and Post- Performance Scores of the Grade 7 Students

Dance Performance Indicators	t	df	Sig.(2-tailed)
Choreography	-15.65	39.00	0.00
Stage Presence	-15.40	39.00	0.00
Musicality	-18.23	39.00	0.00
Technique	-22.05	39.00	0.00
Effort	-14.69	39.00	0.00

Legend: If p -value Sig. (2-tailed) ≤ 0.05 , then it is statistically significant. If p -value Sig.(2-tailed) > 0.05 , then it is NOT statistically significant.

Table 4. Correlation between the assessment on the quality and effectiveness of the Developed Culture-Based Instructional Guide in Teaching Festival Dance and the level of their dance performance

Culture-based Instructional Guide	Level of Dance Performance					
	Choreography	Stage Presence	Musicality	Technique	Effort	Over-all
1. Alignment to the targeted learning competencies	-0.047	0.293	0.287	.475*	.395	.456*
2. Content and strategy	0.1	-0.141	0.101	0.11	0.158	0.124
3. Assessment of student learning	0.251	0.287	.323	-0.023	0.072	.334*
4. Ease of use and support	.376	0.296	0.182	0.131	0.127	.417*

.Correlation is significant at the 0.01 level (2-tailed). Correlation is significant at the 0.05 level (2-tailed). Coefficients: .90 to 1.00 (-.90 to -1.00) Very high positive (negative) correlation; .70 to .90 (-.70 to -.90) High positive (negative) correlation; .50 to .70 (-.50 to -.70) Moderate positive (negative) correlation; .30 to .50 (-.30 to -.50) Low positive (negative) correlation; and .00 to .30 (.00 to -.30) negligible correlation

Analysis shows that the overall performance of the learners established a low positive significant association with the alignment of the teaching guide to the targeted learning competencies ($r = .456$, $p < 0.05$) and to its ease of use and support ($r = .417$, $p < 0.05$) at 0.01 level of significance. While the Assessment of Student learning posed a low positive significant relationship with the students' overall performance at 0.05 level of significance.

On the other hand, the content and strategy were found to have no significant association with students' performance. This means that the degree of performance of the learners in festival dance is determined by the alignment of the teaching guide to the targeted learning, its usability and support, and Assessment of Student Learning.

Local content was obviously simpler for students to handle and comprehend because their engagement in class increased as a result of more exposure to it. The students were more comfortable discussing these subjects and imparting their understanding of traditional culture content as a result of the utilization of familiar material.

V. CONCLUSION

Based on the findings, the following conclusions were drawn:

- There is a significant difference between the pre- and post-performance scores of the Grade 7 learners after the Culture-based teaching Guide was applied.
- There is a significant relationship between students' overall performance and the alignment of the teaching guide to the targeted learning competencies, ease of use, and assessment of student learning but does not significantly correlate with the content and strategy.

RECOMMENDATIONS

Based on the findings and conclusions, the researcher formulates the following recommendations:

- Teachers may continue the use of the developed Culture-based Teaching Guide in teaching Festival Dances.

- They may be a roll out of the schools developed Culture-based Teaching Guide in teaching Festival Dances in the Cluster I District, and its district wide adoption is recommended.
- Future research may include other topics and competencies where culture-based education is applied.

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