

# Pedagogical Practices on Dance Education for Public School Teachers, Bislig City Division

Elma Patayon<sup>1\*</sup>

<sup>1</sup> Master Teacher II, Tabon M. Estrella National High School, Bislig City Division, Philippines

\*Corresponding Author: [elma.patayon01@deped.gov.ph](mailto:elma.patayon01@deped.gov.ph)

Received: 1 February 2025 | Accepted: 7 May 2025 | Published: 1 June 2025

DOI: <https://doi.org/10.55057/ijares.2025.7.3.21>

---

**Abstract:** *The development of creative teaching practices in dance education provides an essential component in evaluating effective learning. As such, instructional styles and practices are gathered and assessed. This study is to determine pedagogical practices in dance education and skills performance of grade 9 students based on the ratings of 17 Music, Arts, P.E., Health (MAPEH) teachers and 17 independent groups of assessors in Bislig City Division. A descriptive survey, comparative and correlation design, with randomly selected Grade 9 students as unit of analysis. Validated researcher-made instruments were used to gather and process the ratings of MAPEH teachers and an independent group of assessors. Proportionate sampling, simple percentage and multiple correlation and t-test were used. The result revealed that teachers adopted some pedagogical practices in teaching dance education that are relevant and effective. Thus, demonstrating a high level of expertise ultimately affects the performance of the students as mentioned (Powell, 2008). Indeed, MAPEH teachers are encouraged to explore how dance skills performance is employed and instil students' abilities. More so, the researcher attains a proposed relevant enhancement program as an extension for teachers who are unaware of how to teach dance movements and to properly address weaknesses discovered during actual classroom observation. On the other hand, the planning procedure depicting the current situation on pedagogy of teaching dance education for grade 9 students of City Division must be updated about the instructional curriculum. Hence, MAPEH teachers continue to utilize a variety of strategies to develop systematic, well-structured teaching pedagogy.*

**Keywords:** Pedagogical Practices, Dance Education

---

## 1. Introduction

In an article of (Postgraduate in Dance Partnership, 2013) Education focuses on the broad aspects of pedagogy. The importance of developing creativity and the ability to implement and deliver dance projects and teaching of a high level is an idea points out in global educators emphasize that global education is a pedagogical approach, not just a new “teaching technique,” and usually designate peace, human rights, development, and the environment as the four content areas of global education such as knowledge, skills, attitudes and action (Teaching for a Better World: Global Issues and Language Education, n.d.)

Pedagogical practice can teach diverse content to students at different grade levels in physical education (PE) (Casey & Goodyear, 2015). Organizing students to work together in small

groups is an ancient practice in education throughout the world (Slavin, 2009). It is a well-documented pedagogy that promotes higher-order thinking, problem solving, skills, academic achievement, and socialization (Elsevier, 2009).

According to Yuxing (2024), dance education is undergoing unprecedented changes. With the rapid development of information technology and the Internet, new educational tools and platforms continue to emerge, providing extensive resources and convenience for the teaching and learning of dance art.

In the Philippine setting dance education emphasizes in giving of the training- workshop through the Philippine Folk Dance Society which includes dance sessions, forum, street dance showcase, folk dance competition, parade of delegates, dance showcase, lectures, demonstrations, learning of new dances, exhibit of festival costumes and cultural presentation of dances to aid the MAPEH teachers, choreographers and other dance enthusiasts to learn appropriate movements of dance (Sayaw @ Philippines Folk Dance Journal, 2014). Dance Workshop aims to develop competencies and the necessary skills, knowledge, understanding, and appreciation in folk dance education and provides them with a forum to discuss and help address their problems and concerns (Personal Communication Journal, March 4, 2014).

In Bislig City Division, teaching dance demonstration and interpreting dance literature are the least competencies. Fundamental movements are ignored, failure of planning for teaching dance and the lack of curriculum knowledge are perennial problems. Thus, the researcher conducted this study to determine some pedagogical practices and measure skills performance of students, and those teachers who are naïve and incompetent to interpret correct rhythmic pattern. For these reasons, the researcher designs a context of instruction to improve teaching practices.

## **2. Literature Review**

Educational dance is rooted in children's natural way of moving. Gives expression to their natural movement and become the collective actions from which individuals can develop and come to know themselves within the aesthetic experience (Allison and Barrett, 2000). Children learn most readily from experience. To learn by "doing" and to act on knowledge is the basis of kinesthetic learning. It is becoming more widely understood through the work of Jean Piaget (1896-1980), Howard Gardner (1944), and other cognitive theorists (as cited in Chambers, 2013). Dance integrates kinesthetic learning with understanding. Preschool children do not conceptualize abstract processes (Piaget). They primarily learn through physical and sensory experiences. When children are provided with creative movement problems that involve the selection of movement choices, they learn to think in the concrete reality of movement. Thus, learning the art of dance helps young children develop knowledge, skill, and understanding about the world (Chambers, 2013).

Kolb (1984) in his Experiential Learning Theory that the key components of learning-by-doing, how it works to meaningful practice. As a widely accepted theory, educators can use the model to support teaching practice and learner experience. Anttila (2008) explained that the dance forms as experience by the teachers and with the concrete way of teaching dance.

As mentioned in Pearson Education, 2017 teaching Physical education such as sports, games, cultural performances and that Instructional model for will help Dance Education Teachers learn, select, and practice these comprehensive patterns of teaching. (Chambers, 2013) said

physical experience and is an integral part of the educational process. Further, upscale and upskill on one's dance skills imply that one's creative performance in dance is part of the dance teaching and pedagogy emphasized by As Ball et al. (2008).

Another study found that teachers are most effective in delivering high quality dance experience, have excellent knowledge and believe in the value of dance and have a passion for sharing dance. Creative approaches to teaching and learning in dance and use a range of strategies to inspire, meet students' individual learning needs and enable them to fulfil their potential, a safe dance practice through their own practice.

Wu and Huang (2013) also stressed dance teaching and pedagogy, including lesson plans and teaching strategies for both creative dance and stylized dance. The researchers will discuss opinions in teaching skills and may shed light on the development of theories and practice of teachers in dance education. (Dance II, 2008) The learning in dance is internal and personal, not all learning can be demonstrated in dance presentations.

In 2009, Bannerman expressed in the Conference on Research on Dance (CORD) held at De Montfort University, Leicester England in 2009. Global perspectives on dance pedagogy; research and practice, are considered pedagogy, research and practice. Sims (2010) in her dissertation talks on how does background and training affect dance pedagogy in higher education. As stated by (Olivera, Formosinho, and Araujo, 2006) in their study about children's recognition of their own knowledge and conscientiousness that learning is an empowering process, the prospective for dance education is promising not only at an early age.

In recent study of dance training performance, Ramirez (2009) described the schedule or training were done regularly Routine of Exercises and warm up were given in preparation for the dance rehearsal by the dance coordinators and trainers. With these details, the researcher gathered pertinent information to provide substantial knowledge regarding the essence of the study. These works of literature are of great help in establishing a good foundation on the pedagogical practices in dance education and dance skills performance of the grade 9 students in the public secondary school.

### **Tables and Figures**

The analysis and presentation of the data were collected from the MAPEH teachers and independent group of assessors' public secondary schools.

**Table 1: Shows the Result of Pedagogical Practices of MAPEH Teachers in Terms of Lesson Planning Based on the Ratings of MAPEH Teachers and Independent Group of Assessors.**

Lesson Plan	MAPEH Teachers (n = 19)		Independent Group of Assessors (n = 19)		Overall	
	MEAN	DESC.	MEAN	DESC.	MEAN	DESC.
1. Adopts objectives of the lesson	3.00	Often Practice	3.12	Often Practice	3.06	Often Practice
2. Prepares appropriate instructional materials/ teaching aids	2.72	Often Practice	3.62	Always Practice	3.17	Often Practice
3. Relates lesson from current to future	3.06	Often Practice	2.37	Occasionally Practice	2.72	Often Practice
4. Provides appropriate motivation	2.89	Often Practice	3.37	Often Practice	3.13	Often Practice
5. Conveys ideas clearly	2.83	Often Practice	3.25	Often Practice	3.04	Often Practice
6. Utilizes the art of questioning to develop higher level of thinking	2.67	Often Practice	3.00	Often Practice	2.83	Often Practice
7. Ensures students participation	3.11	Often Practice	3.62	Often Practice	3.36	Often Practice
8. Addresses individual differences	2.67	Often Practice	3.12	Often Practice	2.89	Often Practice
9. Presents and develops the lesson significantly	2.78	Often Practice	3.25	Often Practice	3.01	Often Practice
<b>OVERALL</b>	<b>2.85</b>	<b>Often Practice</b>	<b>3.19</b>	<b>Often Practice</b>	<b>3.02</b>	<b>Often Practice</b>

**Table 2: Shows the Result of Pedagogical Practices of MAPEH Teachers in Terms of Warm Up Exercise Based on the Ratings of MAPEH Teachers and Independent Group of Assessors.**

Warm- Up Exercises	MAPEH Teachers		Independent Group of Assessors		Overall	
	MEAN	DESC	MEAN	DESC	MEAN	DESC
1. Applies stretching exercise before actual performances.	2.39	Occasionally Practice	2.50	Occasionally Practice	2.44	Occasionally Practice
2. Uses appropriate movement Combination	2.28	Occasionally Practice	2.25	Occasionally Practice	2.26	Occasionally Practice
3. Organizes simple routine of the dance	2.44	Occasionally Practice	2.87	Often Practice	2.65	Often Practice
4. Cooling down is shown after having moderate exercise	2.22	Occasionally Practice	2.50	Occasionally Practice	2.36	Occasionally Practice
5. Shows accurate in dance teaching performance	2.17	Occasionally Practice	2.75	Often Practice	2.46	Occasionally Practice
6. Demonstrates clear execution of the dance steps	2.44	Occasionally Practice	2.87	Often Practice	2.65	Often Practice
7. Illustrates correct timing and coordination in teaching dance	2.44	Occasionally Practice	3.25	Often Practice	2.84	Often Practice
8. Provides facilities/ audio materials to assess learning	2.61	Often Practice	2.37	Occasionally Practice	2.49	Occasionally Practice
8. Provides with good musicality	2.61	Often Practice	1.75	Occasionally Practice	2.18	Occasionally Practice
9. Wears proper outfit/ sports attire in teaching dance lesson	2.17	Occasionally Practice	2.50	Occasionally Practice	2.33	Occasionally Practice
<b>OVERALL</b>	<b>2.37</b>		<b>2.56</b>	<b>Often Practice</b>	<b>2.46</b>	<b>Occasionally Practice</b>

**Table 3: Shows the Result of Pedagogical Practices of MAPEH Teachers in Terms of Demonstration Based on the Ratings of MAPEH Teachers and Independent Group of Assessors.**

Demonstration	MAPEH Teachers		Independent Group of Assessors		Overall	
	MEAN	DESC	MEAN	DESC	MEAN	DESC
1. Performs correct fundamental arms and feet	2.39	Occasionally Practice	2.50	Occasionally Practice	2.44	Occasionally Practice
2. Illustrates footwork of the dance steps	2.33	Occasionally Practice	3.25	Often Practice	2.79	Often Practice
3. Observes correct body alignment, body weight and momentum	2.22	Occasionally Practice	2.75	Often Practice	2.48	Occasionally Practice
4. Introduces basic movements prior to the most complicated one	2.17	Occasionally Practice	2.87	Often Practice	2.52	Often Practice
5. Demonstrates correct step pattern	2.22	Occasionally Practice	3.12	Often Practice	2.67	Often Practice
6. Executes the steps gracefully	2.33	Occasionally Practice	3.12	Often Practice	2.72	Often Practice
7. Displays attitude and control student's discipline	2.56	Often Practice	3.25	Often Practice	2.90	Often Practice
8. Shows Confidence in the delivery of the lesson	2.44	Occasionally Practice	3.12	Often Practice	2.78	Often Practice
9. Has a mastery of the dance steps	2.17	Occasionally Practice	3.12	Often Practice	2.64	Often Practice
10. The teacher performs her skills according to the level of interest.	2.39	Occasionally Practice	3.25	Often Practice	2.82	Often Practice
11. Encourages students to wear proper attire, use equipment/ materials/ props during practical activity or during the presentation	2.61	Often Practice	2.62	Often Practice	2.61	Often Practice
<b>OVERALL</b>	<b>2.34</b>	<b>Occasionally Practice</b>	<b>2.99</b>	<b>Often Practice</b>	<b>2.66</b>	<b>Often Practice</b>

**Table 4: Shows the Result of Pedagogical Practices of MAPEH Teachers in Terms of Lecture Based on the Ratings of MAPEH Teachers and Independent Group of Assessors.**

Lecture	MAPEH Teachers		Independent Group of Assessors		Overall	
	MEAN	DESC	MEAN	DESC	MEAN	DESC
1.Articulates the dance context well	2.22	Occasionally Practice	2.75	Often Practice	2.48	Occasionally Practice
2.Illustrates correct rhythmic pattern of the steps	2.11	Occasionally Practice	2.87	Often Practice	2.49	Occasionally Practice
3.Explains vividly the content and literature of dance	2.39	Occasionally Practice	2.12	Occasionally Practice	2.25	Occasionally Practice
4.Discusses various dance formation and style	2.28	Occasionally Practice	2.12	Occasionally Practice	2.20	Occasionally Practice
5.Includes dance elements in teaching the lesson	2.17	Occasionally Practice	2.25	Occasionally Practice	2.21	Occasionally Practice
6.Integrates the use multimedia in teaching dance topics	2.28	Occasionally Practice	3.25	Often Practice	2.76	Often Practice
7.Interpretes dance literature	2.33	Occasionally Practice	2.00	Occasionally Practice	2.16	Occasionally Practice
8.Utilizes variety of choreographic elements to dance	2.28	Occasionally Practice	2.37	Occasionally Practice	2.32	Occasionally Practice
OVERALL	2.25	Occasionally Practice	2.46	Occasionally Practice	2.35	Occasionally Practice

**Table 5: Shows the Result of Pedagogical Practices of MAPEH Teachers in Terms of Assessment Based on the Ratings of MAPEH Teachers and Independent Group of Assessors.**

Assessment	MAPEH Teachers		Independent Group of Assessors			Overall
	MEAN	DESC	MEAN	DESC	MEAN	DESC
1.Interviews strength and weaknesses of the students	2.06	Occasionally Practice	2.87	Often Practice	2.46	Occasionally Practice
2. Conducts paper- pencil test to evaluate students' progress.	2.10	Occasionally Practice	2.62	Often Practice	2.36	Occasionally Practice
3. Uses various assessment tools with applicable and appropriate criteria to evaluate student's competence	2.06	Occasionally Practice	2.12	Occasionally Practice	2.09	Occasionally Practice
OVERALL	2.07	Occasionally Practice	2.54	Often Practice	2.30	Occasionally Practice

**Table 6: Shows the T-test: Two sample Assuming Equal Variance on the Ratings of the Respondents MAPEH Teachers and Independent Group of Assessors**

Variables	MAPEH Teacher		Other Groups		T stat	p-value	Decision
	Mean	Desc	Mean	Desc			
Lesson Plan	2.85	Often Practice	3.19	Often Practice	2.45	0.013	Reject Ho
Warm-Exercise	2.37	Occasionally Practice	2.56	Often Practice	1.22	0.099	Accept Ho
Lecture	2.25	Occasionally Practice	2.46	Occasionally Practice	1.32	0.100	Accept Ho
Demonstration	2.34	Occasionally Practice	2.99	Often Practice	7.71	0.000	Reject Ho
Assessment	2.07	Occasionally Practice	2.54	Often Practice	2.12	0.050	Reject Ho

**Table 7: Shows the T-test: Two sample Assuming Equal Variance on the Ratings of the Respondents MAPEH Teachers and Independent Group of Assessors**

Key Area	Strengths	Weaknesses/Shortcomings
1. In Setting Standards	<p>She gave questions in different levels</p> <p>Parking questions made the learners realized of what went well &amp; what went wrong in the conduct of the lesson</p> <p>The teacher starts the lesson with an opening prayer. Next, she motivates the class with stimulating questions.</p> <p>Let the students guess what is the lesson</p>	The teacher failed to set standards before the start of the activity
2. In Managing queries of Students	<p>Allowed the students to answer in incomplete thoughts or sentences</p> <p>The teacher demonstrates a positive attitude towards the questions raised by the learners as the lesson progressed.</p>	
3. Mastery of the Subject Matter	The teacher showed mastery in the subject matter taught	
4. In Managing Time		<p>Time allotment is not observed more time is wasted during activity</p> <p>Time is not well-managed</p>
5. In Demonstrating Basic Steps	<p>Review of the basic dance steps.</p> <p>The teacher lets the students do the basic steps by pair and by group.</p> <p>There were proper executions of steps. It is very easy for the students to apply the steps.</p>	
6. In Encouraging Maximum Participation of the Students	<p>She encouraged maximum participation among learners.</p> <p>The teacher ensure that everybody is participating</p> <p>Students are very enthusiastic in participating the activity.</p> <p>The teacher encourages the students to participate</p> <p>The learners enjoyed the lesson very well especially during the group presentation</p> <p>Application of the previously learned basic step patterns was clearly manifested during the group presentation accompanied by the song entitled "DALENG-DALENG"</p>	Students are very participative in the actual demonstration of the lesson
	<p>The teacher's use of cooperative learning is commendable. She also utilized laptop, speaker and visual aids in presenting her lesson on basic step patterns ( locomotor movements)</p> <p>Visual Aids were creative and words were written legibly.</p>	<p>Absence of multimedia makes the lesson difficult to present</p> <p>The instructional materials are good but not so totally visible. readable/ dark in color, try to use some light colors next time.</p> <p>Using different colors/ decorations/ boarders of the IM's can also irritate / not pleasing to the eye, I recommend you to use only some colors from the beginning to the end.</p>
10. Voice Modulation	<p>I love the voices of the teacher it is really appropriate for a MAPEH teacher to have a bold and loud voice.</p> <p>The teacher had a modulated voice</p>	
11. On Lesson Planning	Teachers are prepared of daily Lesson log	
12. In the Delivery of the Lessons	<p>She presents/ starts presentation with a rhythmic pattern by group</p> <p>She presents a processing about the activity ( dance movements)</p> <p>Students were given steps with words and let them group the words into its kind, locomotors and non-locomotors</p> <p>Teacher conduct &amp; performed lesson proper</p> <p>The teacher shows enthusiasm and confident on her topic</p> <p>Uses group activity approach</p>	<p>She read the text most often during the lecture time.</p> <p>There were two to three learners who were chatting while the discussion was going on. Thus, it would be better to ensure that everybody is paying attention before beginning the deepening of the lesson.</p> <p>Teacher has tried her best in delivering the lesson but requires personal enhancement such as dance training and workshop to enhance basic knowledge</p>
13. On Warm-up Exercises	<p>Warm-up exercises – start with slow, moderate &amp; fast . Then she ends the exercise with an inhale-exhale exercise.</p> <p>The teacher gives warm- up for exercises</p>	
14. In the Evaluation of Performance	<p>Evaluation by group is done ( execution of basic dance steps) Pencil &amp; paper assessment</p> <p>She gives evaluation orally.</p> <p>She ends her lesson by giving assignment</p>	
Body Language	-	Some movements of the body are not appropriate

**Table 8: Shows the Result of the Extent of Dance Skills Performance of Grade 9 Students based on the Evaluative Ratings by an Independent Group of Assessors**

Learning Outcomes ( Student's Performance Task)	Performance		Composition		Appreciation	
	Mean	Desc	Mean	Desc	Mean	Desc
<b>A. Skills Development</b>						
1. Maintains appropriate spacing relative to others	2.80	Very Good	2.70	Very Good	2.76	Very Good
2. Demonstrates accuracy in technique	2.67	Very Good	2.40	Good	2.50	Good
3. Maintains flow of sequence and uses transitions well	2.77	Very Good	2.60	Very Good	2.67	VeryGood
4. Uses space appropriately	2.93	Very Good	2.83	Very Good	2.73	Very Good
5. Has clear focus to the steps use	2.96	Very Good	2.80	Very Good	2.90	Very Good
6. Maintains proper use of body Momentum/ body alignment and weight	2.80	Very Good	2.73	Very Good	2.63	Very Good
<b>Overall</b>	<b>2.82</b>	<b>Very Good</b>	<b>2.67</b>	<b>Very Good</b>	<b>2.70</b>	<b>Very Good</b>
<b>B. Preparation for the Performance</b>						
1. Has attended every rehearsal.	3.26	Very Good	3.20	Very Good	2.96	Very Good
2. Consistently arrives on time and remember to bring everything, especially during dress rehearsals.	3.03	Very Good	2.76	Very Good	2.73	Very Good
3. Sets high standards and works consistently to meet them.	3.10	Very Good	3.03	Very Good	2.90	Very Good
4. Maintains a positive and enthusiastic attitude towards MAPEH teacher	3.26	Very Good	3.26	Very Good	3.20	Very Good
5. Respects the needs and contributions of the dance instructor.	3.33	Very Good	3.33	Very Good	3.40	Very Good
<b>Overall</b>	<b>3.19</b>	<b>Very Good</b>	<b>3.11</b>	<b>Very Good</b>	<b>3.04</b>	<b>Very Good</b>
<b>C. Individual Contribution to the Performance</b>						
1. Gives one of the best performances accuracy, focused, and energetic.	3.20	Very Good	3.06	Very Good	3.20	Very Good
2. Followsthe PE teacher's directions without question.	2.76	Very Good	2.50	Very Good	2.70	Very Good
training practices and look after responsibilities quietly.						
4. Makes sure not to interrupt other performer's concentration as they prepare to dance.	2.86	Very Good	2.70	Very Good	2.83	Very Good
5. Arrives at the call time or earlier.	2.90	Very Good	2.87	Very Good	2.93	Very Good
<b>Overall</b>	<b>2.90</b>	<b>Very Good</b>	<b>2.75</b>	<b>Very Good</b>	<b>2.88</b>	<b>Very Good</b>
<b>D. Presentation and Performance</b>						
1. Has mastered the basic steps	3.16	Very Good	3.03	Very Good	2.96	Very Good
2. Has followed the accurate rhythmic pattern	2.96	Very Good	2.76	Very Good	2.83	Very Good
3. Has gained confidence in dancing	3.10	Very Good	2.96	Very Good	3.03	Very Good
4. Has style and technique in dancing	2.76	Very Good	2.80	Very Good	2.67	Very Good
5. Has applied basic formation and handhold and positions.	2.93	Very Good	2.66	Very Good	2.80	Very Good
<b>Overall</b>	<b>2.98</b>	<b>Very Good</b>	<b>2.84</b>	<b>Very Good</b>	<b>2.86</b>	<b>Very Good</b>
<b>E. Dance Creation</b>						
1. Has developed creative storyline to dance and present it to authentic movement	2.70	Very Good	3.06	Very Good	2.63	Very Good
2. Uses props and costumes during dance performances	3.26	Very Good	2.50	Good	3.13	Very Good
3. Always follows the elements of movements.	3.17	Very Good	2.63	Very Good	2.87	Very Good
4. Developsoriginal and unique interpretation.	2.73	Very Good	2.70	Very Good	2.80	Very Good
<b>Overall</b>	<b>2.96</b>	<b>Very Good</b>	<b>2.72</b>	<b>Very Good</b>	<b>2.85</b>	<b>Very Good</b>
<b>F. Choreographic Skills and attitudes</b>						
1. Willing to participate in collaborative choreography	3.36	Very Good	3.16	Very Good	3.20	Very Good
2. Takes a leadership role in group or class activities.	2.73	Very Good	2.66	Very Good	2.83	Very Good
3. Has consistently take responsibility to perform dance gracefully.	3.13	Very Good	2.83	Very Good	2.90	Very Good
4. Has shown energy and enthusiasm in dance presentations.	3.40	Very Good	3.16	Very Good	3.20	Very Good
5. Has positive attitude to preserve and concentrate in my moves.	3.20	Very Good	3.00	Very Good	2.93	Very Good
6. Sensitive to the needs of other participants, supportive and encourages them to perform well	3.13	Very Good	3.03	Very Good	2.97	Very Good
7. Seeks and offers constructive feedback	2.80	Very Good	2.73	Very Good	2.72	Very Good
<b>Overall</b>	<b>3.10</b>	<b>Very Good</b>	<b>2.94</b>	<b>Very Good</b>	<b>2.96</b>	<b>veryGood</b>

**Table 9: Shows the Result of the Extent of Dance Skills Performance of Grade 9 Students based on the Evaluative Ratings by an Independent Group of Assessors**

Summary of the Evaluation	
Score	Verbal Description
4	Excellent
3	Very Good
2	Good
1	Poor

Results revealed that the overall weighted mean for performance is 3.10, composition is 2.94 and appreciation is 2.96 which ultimately good height.

**Table 10: Shows the Result of Multiple Correlation and Multiple Regression Practices and Dance Skills Performance of Grade 9 Students**

Indicator	Error	R	t-stat	p-value	Inter.	Decision
Lesson Planning	0.133	0.45	5.58	0.005	Sig.	Reject Ho
Warm-up Exercise	0.216	0.310	5.00	0.007	Sig.	Reject Ho
Lecture	0.035	0.478	7.81	0.001	Sig.	Reject Ho
Demonstration	0.665	0.855	4.75	0.008	Sig.	Reject Ho
Assessment	0.232	0.119	7.53	0.001	Sig.	Reject Ho

### 3. Discussion and Conclusion

Based on the results of Pedagogical Practices in dance education as rated by MAPEH Teachers and Independent Group of Assessors. Table 1. showed the nine indicators with an overall weighted mean of 3.02. It entails that Lesson plan is a guide for teachers to create formalized classroom teaching. Findings conformed with the study of Brunn’s (2011) which encouraged teachers to create lessons that allow students to investigate various possibilities. Table 2. revealed seven of the items are rated occasionally practiced, that MAPEH teachers demonstrate a fair performance. It emphasized that teachers have not fully observed or internalized the importance of warm up exercise prior to the dance lesson. The findings conferred with Staney’s (2011) the importance of warming up and cool down to prevent injury and fatigue, improving physical ability and accelerate the recovery process after dance practice. Tulio’s (2010) also mentioned basic movement skills needed for precise dance skills.

Table 3. showed a well implemented good performance of teacher’s awareness of basic movements. This further explains the fundamental step pattern, appropriate demonstrations are simple and easy to execute, but it would be an interesting form of dance expression with props, costumes, proper outfit, and good musicality. This idea is supported by keller (2007). Table 4. As for Schwartz (2011) there are many ways to teach lectures, demonstration exercises, and group work activity. The way you teach can be analyzed into different teaching styles. According to McCutchen (2006) a lecture with questions can provide the answers. Use of video to support lecture objectives that enliven student involvement. McCuthen also expressed, involve students in multisensory learning move, dance, perform and discuss works of dance. Investigate dance using senses. Table 5 displayed assessment and evaluation will be given right away in a practical type of test with rubrics for standard set of criteria. Full implementation of paper pencil assessment. In an article Ethical Standards of Practice, American Dance Therapy Association, (2005), diagnosis, treatment planning, and research, dance movement therapist may engage in assessment of clients which may include verbal or nonverbal techniques. In Table 6, results showed that MAPEH teachers and group of independent assessors have similar ratings towards the level of pedagogical practices of teachers in dance education in the Public Secondary School of Bislig City Division.

Table 7. The record revealed that good and weak points by the independent assessors to the teacher-presenter are evident. Researchers have formulated various key areas as basis for evaluation on the pedagogical practices in dance education along the line are the following: *in* setting standards, Chambers (2015) pointed out teachers understand the goals and purposes of dance education. In managing the queries of the students, the teacher finds ways and means on how to convey knowledge according to their level of interest. Same is true in mastery of the subject matter, teachers showed mastery and competence in the subject taught. As to managing time, strategize and well managed must observe. Based on demonstrating basic steps, teachers' proper executions are crafted and took it very simple to apply.

On the other hand, with the maximum participation of the students, learners enjoyed the lesson very well especially during group presentation. For values integration. as stated in Educator Magazine for teachers issued Sept.-October (2012), values education is not a subject on the curriculum. Primarily it's a pedagogy, an educational philosophy and practice that inspires and develops positive values in the classroom. In the utilization of instructional materials, teachers use cooperative learning is commendable. Teachers utilized laptops, speakers, and visual aids in presenting their lesson. In terms of voice modulation, as noted in the observation conducted, independent assessor one's said "I love the voices of the teacher it is appropriate for MAPEH teacher to have a bold and loud voice. The teacher had a well-modulated voice. On the side of the lesson planning, according to (Marzano et al., 2001) classroom instruction that works students learn most efficiently when they know the goals or objectives of a specific lesson or learning activity. In general, these were facts gathered during the actual observation of teaching presentation of the public secondary schools of Bislig City Division S.Y. 2014-2015.

One more thing, considering the weak points on these key areas, the teacher reads the text most often during the lecture procedure. And it has been observed that there were two to three learners who were chatting about the discussion that was going on. Thus, it would be better to ensure that everybody is paying attention before the deepening of the lesson. On the part of warm up exercise, teachers required to start with proper routine slow, moderate and fast, Then, ends with an inhale and exhale added by (Kirschmann, 2006). Lastly, in the evaluation of performance, evaluation was made by group and was done through practical activity, paper assessment is once used. Class oral recitation is appropriate to apply.

Table 8 and 9 displayed the overall dance skills performance of the Grade 9 students as 3.0, composition 2.94, and appreciation is 2.96 which ultimately good high. It appears that students are basically fund of contributing or sharing of knowledge by group as conformed by (Inciong, 2002) and dance requires actual demonstration. Lastly for Table 10. The results of the multiple correlation and multiple regression revealed that all pedagogical practices are found to be significantly related to the overall dance skills performance of the students. This implies that dance skills depend largely on the pedagogical practices prevalent in the schools.

With that, the primary elements to develop learning competencies are adopting the extent of relevant pedagogical practices in school. An independent assessor could be attributed to the performance of the MAPEH teachers who know very well than the distinctive information in one setting of class observation purposes.

### **Acknowledgements**

First and Foremost, the author would like to thank Bislig City Division headed by Ma'am Gemma De Paz, Schools Division Superintendent and Ma'am Dodelle D. Gomez, School Principal IV, for the constant support and guidance through this research as well as Fernando

T. Herrera, PhD., research adviser, dear parents Nanay Luz and Tatay Edie (diseased), to the whole family thank you for the love and inspiration. Lastly, to the entire team of AIMAC, 2025 kudos and Mabuhay!

## References

- Anttila, E. (2008). Dialogical Pedagogy, Embodied Knowledge, and Meaningful Learning. In S. Shapiro (Ed.), *Dance in a world of Change: Examining Globalization and Cultural Differences*. Campaign, IL: Human Kinetics, 159-179.
- Dowler, W. (2012). Cooperative learning and interactions in inclusive secondary school physical education classes in Australia. In B. Dyson & A. Casey (Eds.), *Cooperative learning in physical education: A research-based approach* (pp. 150–165). London, England: Routledge.
- Gilbert, A. G. (2005). Dance Education in the 21st Century: a global perspective. *Journal of Physical education, Recreation & Dance*, 76(5), 26-35.
- Kail, R. V. (2004). Genetic Bases of Child Development. In R.V. Kail, *Children and Their Development*, 3rd Edition, pp 50 -73. Upper Saddle River, NJ: Prentice Hall.
- Kail, R. V. (2004). Prenatal development, Birth, and the Newborn. In R.V. Kail, *Children and Their Development*, 3rd Edition, pp 74-111. Upper Saddle River, NJ: Prentice Hall
- Kirk, D. (2010). *Physical education futures*. London, England: Routledge.
- Marzano, R., Norford, J. S., Paynter, D. E., Pickering, D. J., & Gaddy, B. B. (2001) *A handbook for Classroom Instruction that Works: Associate for Supervision and Curriculum Development*; AI: exabndria, VA USA.
- Mosston, M. & Ashworth, S. (2008). *Teaching Physical Education*. First online edition. (referenced 1.05.2010). Available in pdf format: <http://www.spectrumofteachingstyles.org/ebook>.
- Risner, D. (2009). *Challenges and Opportunities for Dance Pedagogy: Critical Social Issues and Unlearning How to Teach*. Paper presented at Congress on Research in Dance, De Montfort University, Leicester, UK, June 2009.
- Rowell, B. (2020). An Expanding Map. In A. Grau & S. Jordan (Eds) *Europe Dancing Perspective on Theatre Dance and Cultural Identity*. London:outledge, 188-212.
- Spitz, E. (2006). *The Brightening Glance: Imagination and Childhood*. New York: Pantheon Books.
- Tulio, D. (2010). *Physical Education 2 for College*. Manila National Bookstore.
- Wolz, C. (2003). *Appreciating the World of Dance*. In M.H. Nadel & M.R. (Eds.) *The Dance Experience. Insight into History, Culture and Creativity*. Hightstown: Princeton Book Company.
- Patayon, E. M. (2012). *Implementation of Basic movements and level of Performance of the Third Year Students in Social Dance of Bislig City National High School Bislig City Division*, Unpublished Master's Thesis, Andres Soriano College.
- Wang, C.-Y. *Researching Dance Teachers' Professional Identity in Taiwan*, Graduate School of Education, University of Exeter.
- Zagala, D. Y. (2001), *An Evaluation of the DECS-Makati Sports Program Using the A-B-C-D Model*. Unpublished master's thesis, Philippine Normal University, Manila.
- Sayaw @ Philippines Folk Dance Society 2014 Issue.
- Teacher's Guide for PE and Health for Grade 9 *The Clipboard: teaching Dance*, 2013.