

**COMPETENCY ON SAMAR FOLKDANCES OF MAPEH TEACHERS
IN CATBALOGAN CITY DIVISION**

A Thesis

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Master of Arts in Education (MAEd)

Major in Music, Arts, and Physical Education

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APPROVAL SHEET

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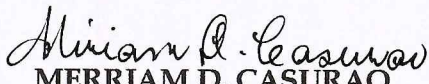
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DEDICATION

I dedicate this humble work of mine especially to:

ALMIGHTY GOD, the giver of life and the source of everything,

To the woman beneath my wings, **REA**, for her love, care,
understanding and support

To my precious treasures in life, **WELLCENT, NATALLIE, ALEAH** for their
cheerful smiles and warm hugs that serve as a tranquilizer that eases my
weariness and stresses every time I go home late.

To my **PARENTS, and SIBLINGS** are there for me through ups and downs in
my life.

To my **STUDENTS** who continuously inspire me to become more efficient and
effective mentor.

ABSTRACT

This study aimed to explore the Competency on Samar folk dances of MAPEH Teachers of Catbalogan City Division. This study utilized the descriptive-correlational research design using the questionnaire and performance checklist as the principal instrument in the collection of the important data. There was a significant relationship between the respondents profile in their experience in teaching folk dance and respondents' skills in the interpretation and execution of step pattern with time signatures and arm movements with χ^2 of 62.935 and 36.521 and a p-value < 0.000 which prove to be lesser than 0.05. There was a significant relationship between the respondents profile in their teaching experience in MAPEH subject and their skill on the execution of step patterns with time signature and the arm movements with χ^2 of 58.282, 25.923 and a p-value < 0.000 . With regards to the relationship between the respondents profile and their knowledge and skills on Samar folk dances, the study revealed that there was a significant relationship between the respondents' age and their knowledge, showing that they are slightly knowledgeable in the costumes and props of Samar folk dances. The division or schools are encouraged to conduct seminar-workshops and trainings to the MAPEH teachers' to improve their competency in teaching dances particularly the Samar folk dances.

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Chapter 1

THE PROBLEM AND ITS SETTING

Introduction

Dance has existed since the beginning of man. Many agree that dance is the first art form (Royce, 1977). In fact, it has been a viable part of human learning in the society.

In the field of education per se, it occupies a major part especially in the present trend wherein learning comes out well through understanding one's culture. It is thus moot and academic that in teaching dances, folkdances is basic and essential. As such, folkdances have been an integral part of Philippine educational system particularly in physical education curriculum wherein the culture-based or contextualized curriculum has been introduced. These include rhythm and dances such as rhythmical movements patterns; the promotion and appreciation of Philippine folkdance, indigenous, and traditional dances as well as other dance forms (DepEd K to 12 Physical Education Curriculum Guide, 2013:3). For this reason, Samar folkdances as a lesson are suitable in teaching folkdances as one of the components in Physical Education subject. As there is a need to implement the curriculum, the teachers must be rightfully competent in their field of specialization which can be exhibited through a measurable pattern of knowledge and skills needed to be demonstrated by the teachers in the learning community, leading to the teaching learning process and preservation

of cultural heritage in which the competency of the teachers is therefore an essential factor in the transmission of knowledge and skills.

The profession of the dance teacher where the competency of the artistic-pedagogical action involve a necessity to acquire, master and implement special abilities, determines a requirements of the absolute professional suitability (Arnold, 2005). It means that the dance teacher's knowledge and skills has to reach that professional level, which can be assessed as the competence.

With respect to dance education, teaching of traditional dances forms part of most the school curricula in many countries under the remit of arts of physical education. Existing teaching aids are limited to books and video recordings, which despite their wide use provide only a fragmented picture of the dance experience, focusing either on the cultural or the movement aspects of the dance. Limited teaching resources carry the danger of dance either being taught as a set of steps/movements devoid of cultural meaning or as a quaint art form that does not remain dynamic social involvement (Robinson, 2008).

Beyond cultural preservation, educational institutions already adopted dance as part of their curricula with the help of Francisca Reyes Aquino and other people who auspiciously care about the passing away of traditions that have lived for centuries. The value of dance education is being a medium for national identity and became evident in Physical Education programs on a national scale. Many books about folk dances for primary, secondary, and even in tertiary education were published. There are unpublished and published

books of folkdances in Samar that cater to different modes of cultural and aesthetic values of Samar like the Samar Folkdances of J.C. Meil (1973). These dances can be integrated for cultural and curriculum development purposes through localization and contextualization instruction of the DepEd k-12 program, based on the Implementing Rules and Regulation (IRR), R.A. 10533 other known as "Enhance Basic Education Act of 2003", Rule II Curriculum Sec. 10, 10.2 Standards and Principles which emphasize the curriculum contextualization and should be flexible enough to enable and allow schools to localize, indigenize and enhance the same based on their respective educational, cultural, and social context (PHGOV Official Gazette ,2013). Localization is a freedom for school or local authorities to adopt the curriculum to local conditions and relating the context of the curriculum and the process of teaching and learning to the local environment (Taylor, 2014), as such, teachers are expected to be competent in teaching these dances in their curricular instructions of Physical Education, since they are one of the front liners in uplifting and preserving the significant value of our national and local culture in the educational institution or even in the community.

In this diversified country, there are also great diversity of dances in different forms that grow out of various times, situation and experiences. As such, this study will try to justify if the MAPEH teachers of Catbalogan City Division are knowledgeable and skilled in teaching and performing Samar folkdances like; An Labasero, An Marol, CurachaSamareno, Ismayling, Jota ha

Kalipay, Kuradang, La jota Samarena, Pandangyado, Salampati, SurtedoSamareno, Tagay-tagayan, and Tiyadut (Miel, 1973). Aside from measuring the competency of teachers, this study can also give indication that the Samar Folkdances may not be any more existing and preserved in the mind of the local people as Filipinos love to dance and through dances they express their passion and feelings regardless of how long these dances exist in the culture of the Filipinos, given the fact that dancing has existed way back at the time of their ancestors. The Philippine ancestors used dances in many ways. The Samar folkdances is diversified into different forms and categories like couple dances, festival dances and even dances that shows the ways of living of the past society. Some dances also used during fiestas to welcome guests, worship their Gods and give respect to the elders and tribe leaders. Dances also became a big part in the life, history, and culture not only of the Samareños but also of all Filipinos as each dance also represents the way of life of any ethnic group in the Philippines.

For a while, teachers of dance have been upset by the marginalization of dance in the educational system (Villaruz, 2006:286). One of the sad aspects of progress is the number of things is lost the world in its wake, usually unnoticed and unmourned. The young generations compulsively catch on every new idea that will lead them towards the future. They have little time to look back to the costumes to their forefathers; so, carelessly, the costumes are allowed to slip away (Alejandro, 1978:1). As such, teachers need to educate learners to the importance of cultural preservation through teaching dances along with their

competence. Relative to the observation of the researcher that the teacher at present does not exhibit much awareness and interest in Samar folkdances, he decided to explore on the competency of teachers in dance specifically Samar folk dances with this study Competency on Samar Folkdances of MAPEH Teachers in Catbalogan City Division.

Statement of the Problem

This study aimed to explore the Competency on Samar folkdances of MAPEH Teachers of Catbalogan City Division.

More specifically, it sought answers to the following questions:

1. What is the profile of the teacher-respondents in terms of:
 - 1.1 age;
 - 1.2 sex;
 - 1.3 educational qualifications;
 - 1.4 training attended;
 - 1.5 teaching experience in MAPEH, and
 - 1.6 experience in teaching folkdance?
2. What is the Competency of teacher-respondents on Samar folkdances in terms of:
 - 2.1 knowledge
 - 2.1.1 dance literature, and
 - 2.1.2 costume/ props;

- 2.2 skill
 - 2.2.1 time signature and step pattern, and
 - 2.2.2 arm movements?
- 3. Is there a significant relationship between the profile of the teacher-respondents and Competency on Samar Folkdances in terms of:
 - 3.1 knowledge;
 - 3.1.1 dance literature;
 - 3.1.2 costume/ props;
 - 3.2 skill
 - 3.2.1 time signature and step pattern, and
 - 3.2.2 arm movements?
- 4. What intervention maybe designed based from the result of the study?

Hypothesis

The following hypothesis was tested in the study:

- 1. There is no significant relationship between the profile of the teacher-respondents and their competency on Samar folkdances in along parameters:
 - 1.1 knowledge
 - 1.1.1 dance literature;
 - 1.1.2 costume/ props;

1.2 skill

1.2.1 time signature and step pattern, and

1.2.2 arm movements.

Theoretical Framework

This study is founded to the theory enunciated by Harter's, (1978) on competence motivation theory that described and explained individuals motivation to participate, persist, and work hard in any particular achievement context. The central view of the theory is that individuals are attracted to participation in activities at which they feel competent or capable. The theory can be used by researchers and practitioners in sport, dance and exercise psychology fields to identify why and how children, adolescents, and adults can be encouraged to participate and to exert effort in these achievement contexts.

Basically, teachers cannot transmit learning effectively if they don't have enough knowledge and skills, especially in teaching such cultural art form wherein their level of competency is very much essential in the teaching learning process. If the teachers are competent enough they tend to become more motivated in imparting their knowledge and skills to the learners. When the teacher has a high level of competence in teaching dances, she/he will tend to become more efficient and motivated in the process of transmitting knowledge and skills to the learners. In relation with this study, the teacher will become

more eager to teach and include Samar folkdances in the curriculum for cultural preservation and curriculum development purposes that will give the students sufficient knowledge, skills and experiences in dance with different pedagogical approaches in teaching and performing such cultural and aesthetic creations.

Supporting to the theory of Harters is the theory of Vygotsky's (1978) socio cultural theory of human learning, which describes learning as a social process and the origination of human intelligence in society or culture. The major theme of Vygotsky's theoretical framework is that social interaction plays a fundamental role in the development of cognition. Vygotsky believed everything is learned on two levels. First, through interaction with others, and then integrated into the individual's mental structure. He also viewed higher mental functions are unique to human beings, as such, mental functioning was viewed as evolving the use of language or other non-communicative medium (such as dance) to guide and mediate intellectual activity.

Since dance is a form of language or non-communicative medium of Vygotsky's theories on socio-cultural of human development, it must play a crucial role in teaching dances as it is integrated in the physical education curriculum particularly the Samar folkdances and its socio-cultural context along with the implementing rules and regulations on localization and contextualization of the k-12 program.

Conceptual Framework

Figure 1, the Conceptual Framework of the Study which stands as the backbone of the research process exhibited what was going to take place. It was shown in the figure a complete structure in the conduct of study. The bottom frame presents the research respondents referring to the MAPEH teachers and also shows the scope and research environment which is the Catbalogan, City Division.

The bottom frame is connected with a big frame which encloses the main variables of the study. The left side frame depicts the competency of teachers on Samar Folk Dances with their knowledge that includes dance literatures, costume/props and skills including time signature/ step pattern and arm movements. The right side frame depicts the profile of the teacher-respondents in terms of age, sex, educational qualification, training attended, teaching experience in teaching MAPEH, teaching experience in teaching folkdance. Meanwhile, the two-way arrow represents a correlation of the main variables with the relationship between the profile of teacher-respondents and their competency on Samar folkdances.

Connected to the big frame is another frame which shows the proposed intervention designed for the curriculum based from the result of the study which was linked by the feedback from the respondents, research environment, and scope in the conduct of the study.

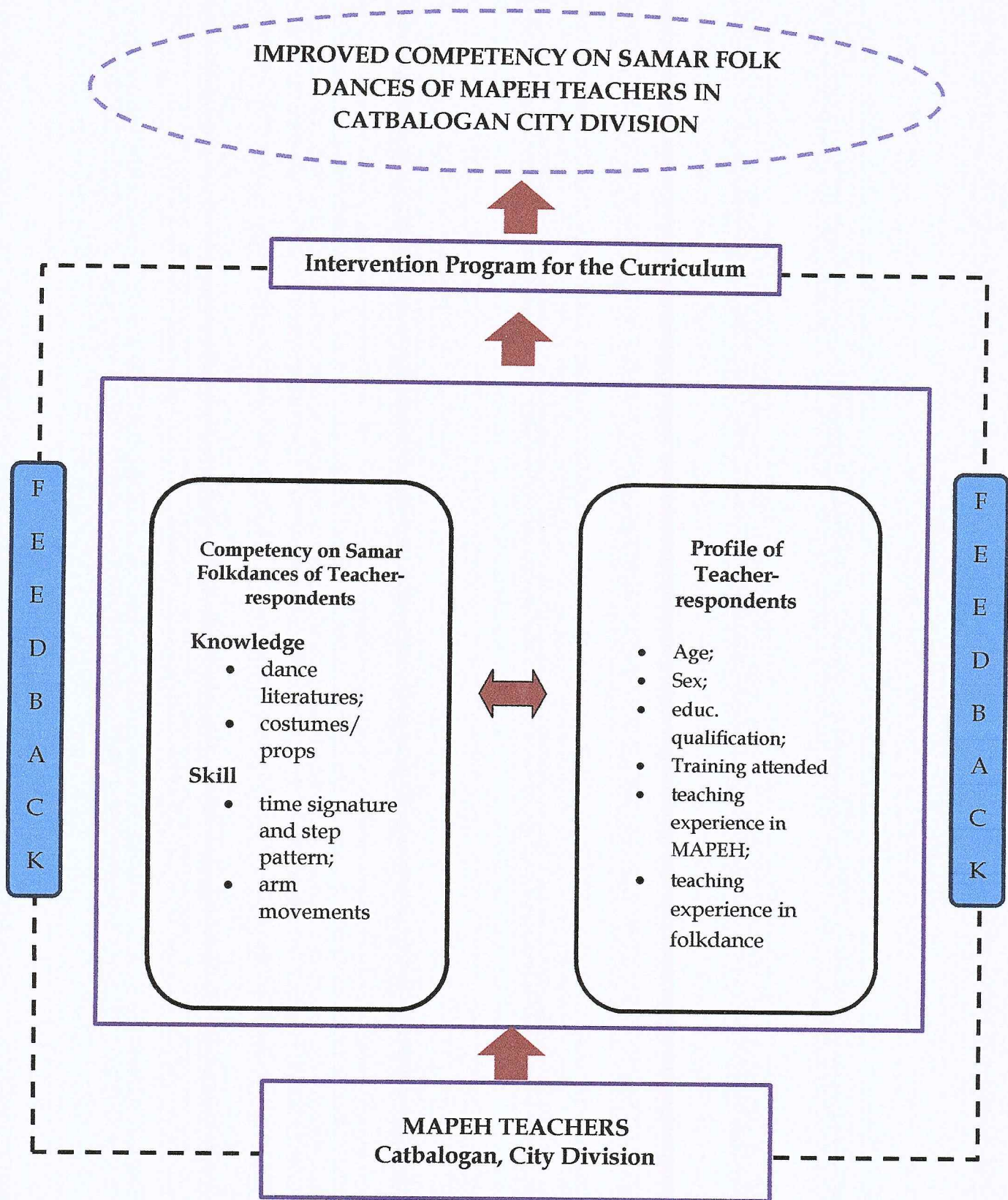


Figure 1. Conceptual Framework of the Study

Meanwhile, the circular dotted frame presents the ultimate goal of the study which is to improve competency of MAPEH teachers on Samar folkdances in Catbalogan City Division.

Significance of the Study

This study basically contributes to the following stakeholders of the school:

MAPEH teachers. It would be a help especially for the Catbalogan, City Division teachers who would have the chance to showcase their talents and maximize their knowledge in teaching Samar folk dances which will be integrated to MAPEH classes in managerial and pedagogical latitudes and re-evaluate their efforts in teaching so that they could contribute significantly in giving importance in such kind of dance.

School administrator. It would encourage the school administrator to come up with relevant and appropriate measures and programs that will uplift the academic standard of the school and give focus on the on-going contextualization of the curriculum.

Department of Education. It would help the department in their advocacy and program to strengthen the educational curriculum through contextualized instruction, eventually giving them a big boost in the implementation of the K-12 program.

Local government unit. It would help the local government to spread awareness on their kind of culture thereby promoting the locality and improving tourism in their area.

Samareños. This study would also benefit the Samareños not only in terms of entertainment but also in terms of cultural and prestigious legacy, thereby encouraging every talented Samareño to venture into similar creations or inventions they could call their own so that each contributes in creating awareness and encouraging continual practices of the said dance for the future generation.

Future researchers. From the findings of the study, future researchers would be guided in developing their own studies designed to determine their competencies in terms of inputs to their own researches, thereby encouraging them to venture into inventions, creations, or at least innovations that may distinguish them from the rest of the researchers and basis for future research studies in line with this topic. In addition, the results of the study may further give them impetus as to the kind of research methodology they could apply in the approach for their own studies.

Scope and Delimitation

This study essentially determined the competency on Samar folkdances of MAPEH teachers in Catbalogan City Division. More particularly, this study used a descriptive research design which will describe, explain and assess the

aforecited problem. Descriptive as well as inferential statistical tools such as frequency count, percentage, weighted mean, mean, standard deviation, and Chi-square.

This research involved those MAPEH teachers who are major and non-majors as long as they are handling the said subject and who had attended the workshop on Samar folkdances. This study used questionnaires and performance checklist in a form of Lykert type scale as a sole data gathering instrument. It used video from the pre-dance activity to rate their skills on performing Samar folkdances with regards to the execution of step patterns with time signature and arm movements using the performance checklist and rubrics.

Definition of Terms

For common frame of references, the following terms used in the study are herein conceptually and operationally defined:

An Labasero. This is an occupational dance from Catbalogan, Samar, the hub of fishing industry in Maqueda Bay. It literally means "Fish Vendor". This dance depicts the simple gaiety of the fisher folk, who after vending fish merrily dance their way back home with fish baskets and "budyong" (Miel, 1973: 20). Operationally, this dance is included in the Samar Folkdances and used to measure the knowledge and skills of the respondents through the set of questioners and performance checklist.

An Marol. In the Samar dialect, is the name given to the sampaguita, the national flower. “ An Marol” is a courtship dance in which the boys try to gain the attention of the girls by waving and offering sampaguita garlands, scenting the air with their delightful fragrance (Miel, 1973: 32). Operationally, this dance is included in the Samar Folkdances and used to measure the knowledge and skills of the respondents through the set of questioners and performance checklist.

Arm movement. This term refers to positioning of the arms, reflecting the character and style of the dance (Pachecos, 2015). In this study it refers to the different positions of arm movements in folk dances.

Competency. It refers to the set of defined behaviors that provide a structured guide enabling the identification, evaluation and development of the behaviors in individual (Shippmann, et al., 2010). In this study, it is the degree of knowledge and skills on the MAPEH teachers in Catbalogan City Division regarding folk dances in their locality.

Costume. Conceptually, it refers to the distinctive style of dress of a particular people or period; it can be a particular style of clothing worn to portray a wearer as a character type (Jackson, 2005: 225). Operationally, this describes the attire used in dancing Samar folkdances.

Folkdances. Folkdance is a cultural art form handed down from generation to generation. It communicates the costumes, beliefs, rituals, and occupation, of the people, region, or country (Tabije and Legaspe, 2004). In this study, it refers to the folkdances usually performed and originated in Samar.

Curacha Samareña. Is a favorite and a popular couple dance (“amenudo”) among the Samarenos. It is a lively festival dance with movements that connotes ideas of flirtation (Miel, 1973: 42). Operationally, this dance is included in the Samar Folkdances and used to measure the knowledge and skills of the respondents through the set of questioners and performance checklist.

Lajota Samareña. This dance was very popular in the province of Samar during the Spanish period. In Catbalogan, it was originally danced by members of will-to-do families during special occasions such as the visit of a high government official (Miel, 1973). Operationally, this dance is included in the Samar Folkdances and used to measure the knowledge and skills of the respondents through the set of questioners and performance checklist.

MAPEH. This term refers to Music, Arts, Physical Education, and Health. This is the subject taught by in Philippine schools especially those who are in secondary (Mentos, 2015). In this study, it refers to the subject handled by the teachers who will be the respondents of this study.

Surtido Samareño. Is the eight typical folkdances popular in Samar. Thus include “ Pangyado, Curacha, Lubi-lubi, An lemon, Tinikling, Inkoy-inkoy, lawis-wiskawayan, and Dos Amigos (Miel, 1973: 137). Operationally, this dance is included in the Samar Folkdances and used to measure the knowledge and skills of the respondents through the set of questioners and performance checklist.

Time signature/Measure signature. This indicates the number of beats in a measure (Sorneo, 1993:17). Operationally, it refers to a fraction form indicates the number of equal beats in a measure used to interpret the counts of the dance steps in a measure with the step pattern.

Step pattern. This term refers to the advance or movement made by raising the foot and bringing it down elsewhere (Tulio, 2008: 206). Operationally, it refers to the movement of hands and feet in dancing Samar folk dances.

Chapter 2

REVIEW OF RELATED LITERATURE AND STUDIES

This chapter presents the related literature and studies taken from the published and unpublished materials conducted locally and in abroad to highlight significant results. Discussed here also were the similarities and differences of the present study from the previous one.

Related Literature

Article XIV section 14 to 15 of the 1987 Philippine Constitution emphasizes that the State shall foster the preservation, enrichment and dynamic evolution of a Filipino national culture. The State shall conserve, promote and popularized the nations' historical and cultural heritage and resources as well as artistic creations. Also in same article, Article section 17 the State shall recognize, respect and protect the rights of indigenous cultural communities to preserve and develop their cultural traditions and institutions", Section 18 (2) encourage and support researches and studies on the arts and culture" (Bernas,2012:33).

The competency of the dance teachers is based on interrelation provided by their individual experience and the opportunities of gaining the experience by life action (Gilbert, 2005). It is also a result and constructs characteristics of a competent person- s/he is able to realize his/her set intention, s/he has

knowledge and skills to implement the intension s/he successfully organize the action in new complicated situations (Bruck, 2000).

Philippine Culture is one thing that separates us from the rest of the world - our colorful and lively culture that makes us distinctly Filipino. This includes traditions, language, arts, etc. which are found in museums, churches and galleries, found within the heart of the key cities. Most provinces have their own identifying folk dances too wherein they showcase the elegance and beauty of the way we do things, the way we dress, the way we see things as shown in different paintings, as we have been influenced by events that happened in our history (Aquino, 2005:59) .

Philippine folk dance is a national form of dance presentation in which a variety of local dances are brought together into a program and presented through the medium of theater. Philippine folk dance is characterized by the combination of both organic and intentional hybridizations. Organic, unconscious hybridity is a historical process in which culture evolves historically through not reflexive borrowings, mimetic appropriations, exchange and inventions, and it does not disrupt the sense of continuity, whereas intentional or conscious hybridity shocks changes, challenges, revitalizes or disrupts through deliberate, intended fusions (Werbner, 2007:5).

The definition of Philippine dance is a certainly mind-boggling. Pervasive Influences from the West and from our Oriental neighbors have long redefined Filipino dance. Many of our dance cultures are impure to a certain degree due to

these influences. For example, the Silong sa Ganding, La Jota Paloana and Lancers de Cuyo and the Sakuting are all impure Philippine dances because these dances are influences of the Hindu, Spanish, American, and Chinese, respectively. With the premise alone, Philippine dance could be hard to define as we first to establish a definition of what is Filipino (Lacoste, 2009).

The pedagogical practice of dance education has, during the recent decades, changed considerably. Dance pedagogy has traditionally followed a transmission model of teaching, where the students learn by imitating specific movement vocabularies modeled by an expert teacher. This is the way many classroom teachers still feel most comfortable teaching dance, as it is the way they were taught. It is now widely accepted that transformation of dance content knowledge into knowledge for teaching and learning involves far more than dance technique and control, and that teachers need a wide range of teaching strategies to motivate and engage their students (Chappell, 2007).

Today and even before, Filipinos has boundless passion for dance. Traditional dances show influences of the Malay, Spanish, Muslim. Native dances depict different moods of the culture and beliefs, tribal rites of sacrifice, native feast and festivals, seek deliverance from pestilence, filtration and courtship, planting and harvesting. Philippine dances were performed by famed dance troupe such as the Bayanihan, the Barangay, Kaanyag Filipinas and the Filipinescas or Karilagan. These dance troupes have performed around the world exhibiting the dances of our country (Piñon, 2005: 561).

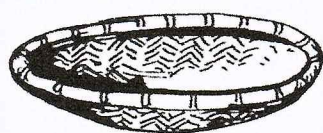
There is no record start to Philippine folk dance- as long as there have been people on the islands that have been dancing. In fact, their mythology is filled with many different gods and goddesses that needed to be placated, implored, or thanked for various natural events like rain and harvests. This aspect is similar all over the country meaning, Samar folk dances are also have not traced their beginnings (Alejandro, 2012:41).

The diversity of dances from the peoples of the Philippines, which are manifested in different dynamics and forms, grew out the various contexts and experiences of the people. Many of the dances of the people from the mountains recall the sculptured heights and the brave birds in the air. The variety further reflects the cultural differences that obtain in the various parts of the country, from north to south, in islands and islets, from ancestral places to new towns and cities (Dowd, 2007:56).

Although limited literature suggests that concentration and arousal control may be the most important mental skills for dance performance, no research exists which indicates the appropriate content of a mental skills training program for dance. Before becoming involved with a group of dancers as a sport psychologist, implementing a psychological skills training program, and evaluating its effectiveness, it is imperative to first determine the psychological demands of dance performance. As with any proper mental skills training program, the needs of the participants need to be assessed prior to any intervention (Piñon, 2005:561).

Oliver (2011) has described situations in which the prevalence of pop culture in the media allows it to permeate and often dominate the consciousness of people in contemporary life (via Internet, Facebook, YouTube, live performances etc.) brings about new challenges for teachers who focus on the teaching of dance as an art form or as a physical discipline. But the availability of dance through media can improve the teaching of dance as well as bring excitement to the classroom where the learners are already acquainted with technology. Dance in the media could serve dance education by acting as a conduit or connection between the known (popular culture) and the unknown (dance as art).

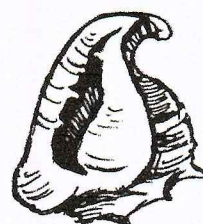
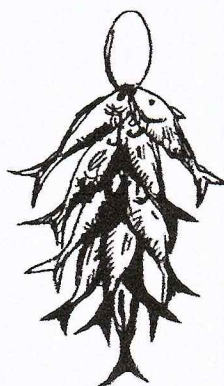
AN LABASERO is an occupational dance from Catbalogan, Samar, the hub of fishing industry in Maqueda bay. "An Labasero" literally means "The Fish Vendor". Early in the morning, the sound of "budyong" or conch shell trumet, calls the people to the seashore where the "labasero" has brought fish from the sea. The "labasero" vending fish along the streets on his way to be market is a familiar sight in Catbalogan. The dance depicts the simple gaiety of the fish folk. Who after vending fish merrily dance their way back home with fish basket with "budyong". When they make a good seal for the day, the night becomes an occasion for merry-making which last until the wee hours of the morning when the "labasero" has to sell out to the sea again.



Fish Basket



"Gokon" - made of wound cloth or rattan



"Budyong"
(Shell Trumpet)

A string of artificial fish
(made of cardboard)

Figure 2. An Labasero

COSTUME and PROPS: The girl wears full printed skirt, kimono, and “alampay” (scarf). She carries a round fish basket on the head, supported by a rattan “gokon” or wound cloth to prevent the basket from falling up the head. A string of artificial fish (made of cardboard), is placed inside the basket. the boy wears a plain or a striped shirt with long sleeves tucked inside tuck inside a “hinoghog” (string trouser) dyed reddish-brown “tinongog”. A scarf is wound around the neck. He wears a straw hat, and carries a “budyong” or shell trumpet. All go barefooted.

FORMATION: Dances are in sets of four couples to a set. Girls stand on boys’ right when facing the audience, about 2 feet apart.

Audience

1 X	01	1X	01
2X	02	2X	02

Diagram A

INTRODUCTION

Boys blow their sea shells as a prelude.

MUSIC; Introduction

Face front.

(a) Take three steps forward- R,L,R. Girl holds basket on the head,

R hand holding basket. Boy holds shell in front at waist level

(cts. 1,2,3). 1 M

(b) Point L foot forward. The same position of the hands as in (a)-

- (cts.1,2,3)..... 1 M
- (c) Three step Turn L on Place. Hands as in (a) – (cts. 1,2,3) 1 M
- (d) Execute four Waltz on Place- R,L,R,L Hands as in (a) 1 M

I

MUSIC A. Play two times.

Face front.

- (a) Take two waltz Steps forward R and L. Hands as in Introduction
- (a)- (6 cts.) 2 M
- (b) Cross Step Turn R. Arm positin as in (a)- (3 cts.) 2 M
- (c) Repeat (a and b) beginning on L foot 2 M
- (d) Face R. Execute Engaño with a Close on R, foot. Girl sways
arms to 4th position with basket all on the head. The boy assumes
the same position of the hand as in (a) 2 M
- (e) Face L (to face audience). Repeat (d) on L foot 2 M
- (f) Face right again and repeat (d) 2 M
- (g) Execute a Waltz turn on L(using two Waltz (step) towards front.
Hands as in (a) – (6 cts.) 2 M

About face.

- (a) Repeat all (a-g) with dancers facing away from the audience. . 16 M

II

MUSIC B. Play two times.

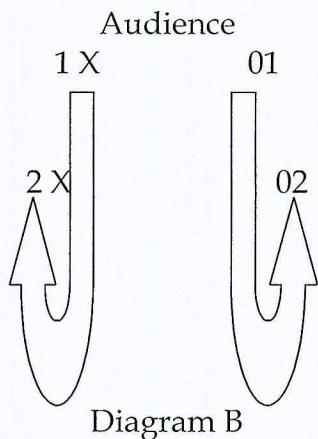
Face partner. Girl places wound cloth or “ gokon” inside the basket, with both hands.

For pair 2: Facing each other, partners hold the basket with both hand to make an arch. The boy hold the shell on the R and at the same time support the basket with both hands.

(a) Execute four Waltz Steps in places beginning with the foot away from the audience (Boys R and Girls L). 4 M

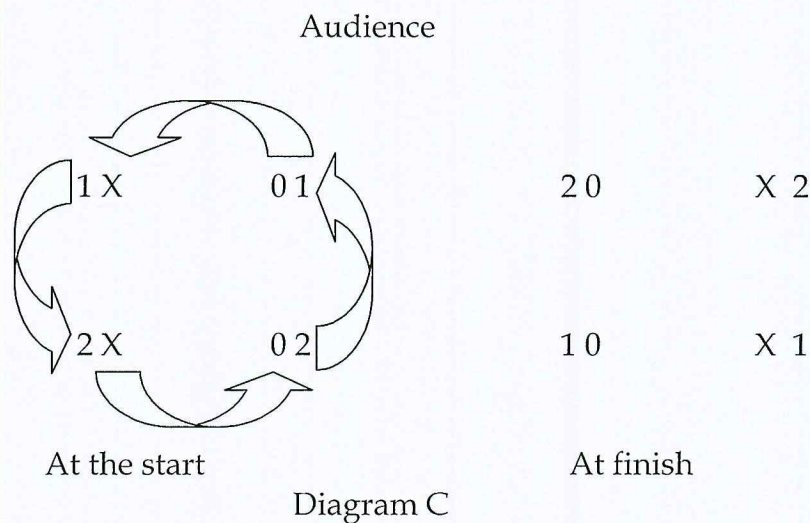
For pair 1: Face partner

(a) With the foot away from the audience leading, (Boys R and Girls L), take mincing steps sideward, passing under the arch form by pair 2. (See Diagram B). Girl holds basket with both hands on right Side, trunk bent sideward rightward L. Boy holds shell with both hands on L side, trunk bent slightly bent sideward R. - (6 cts.). Cross Turn outward, (Boy turning R, and girl turning L) - (3 Cts.) Pause (3 cts.) 4 M



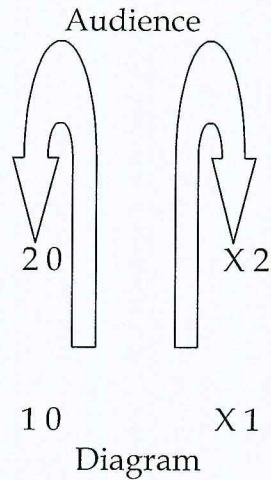
(b) Repeat (a) with pair 1 forming the arch, and Pair 2 going the arch towards the same direction 4 M

(c) Each set of two pairs take four Redovas-R,L,R,L travelling counterclockwise to opposites' places. (See Diagram C). Girl holds basket with hands and sways basket L side a Redova on the right R, and to R side with a Redova on the L. 4 M



(d) slide Turn on Piang-Piang on the R. Girl holds basket high overhead with the hands. Boy holds shell with the R on R shoulder, L hand on hip 4 M

(e) Repeat (a and b) beginning with the sane foor (R for the boy, and L for the Girl), travelling towards the audience. (See Diagram D) 8 M



(f) Repeat (c and d) back to proper places (4 M). At (d) execute two Piang-Piang steps only for the turn - (6 cts.) Take two waltz Step forward-R and L to proper places in a diamond formation with girls outside and boys inside the set. (see diagram E). Girl holds basket in front of both hands - (6 cts.)8 M

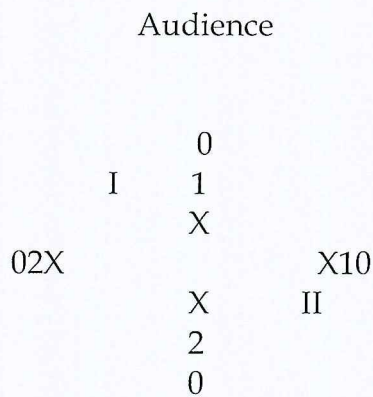


Diagram E

III

MUSIC A. Play two times

Face partner.

BOY: Half-knee standing R (kneel on L). Holds shell with both hands

(a) Pause (6 cts.). Blow shell (6 cts.). 4 M

(b) Repeat (a) seven times more, and stand and last on the last measure. . .

. 28 M

GIRL: Holds basket on L waist. Hold string of fish on R hand.

(a) Take two Sway Balance with a point R and L. Hold fish high on Hand

. 4 M

(b) Take two Waltz Steps forward to center of the set passing by partners

R. (See Diagram F). Sway string of fish outward, then inward 2 M

(c) Waltz Turn R, and finish facing away from center of the set- (6 cts.)

. 2 M

(d) Repeat all (a-c). On (b) girl goes away from the center to outside

of the set, passing by partners L side. (see Diagram) 8 M

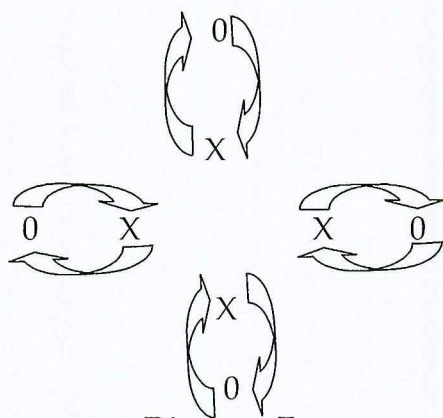


Diagram F

Girl travel around the set clockwise (See Diagram G), with the following steps:

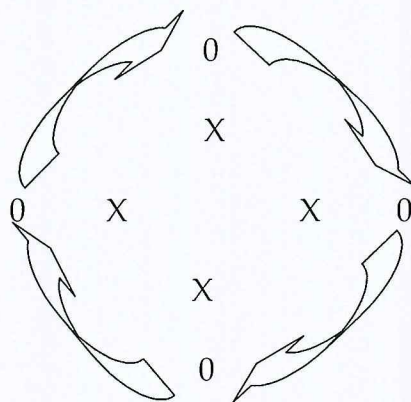


Diagram G

- (e) Take two Waltz Steps- R and L forward to the next boy in the set.
Sway string of fish outward and inward 2 M
- (f) Waltz Turn R. Hold fish high- (6 cts.) 2 M
- (g) Repeat (e and f) three times more to make a complete circle around the set. Finish in proper places, facing inward. Put the string of fish in the basket on the last measure 12 M

IV

MUSIC B. Play two times.

Girls stay outside of the face towards center. Each girl holds one edge of her own basket with the R and holds the other edge of the preceding girl's basket with the L to form a ring. Hold basket high.

Boys stay inside of the ring facing partners. Holds shell in front with the both hands. Dancers inside the ring use smaller steps.

(a) Waltz Balance forward on R (3 cts.). Waltz Balance backward on L (3 cts.) 2 M

(b) Take three steps forward - R,L,R, girls going towards center of the set, and the boys going outward from the center, passing under partner's L arm (3 cts.). Step L close to R and pause (3 cts.) 2 M

(c) Point R sideward (cts. 1,2). Step R back to position (cts. 1,2,3). 2 M

(d) Cross step Turn R. Girls disjoin ring and hold baskets high with both hands during the turn. Finish with partners facing each other (3 cts.) 2 M

(e) Girl return to ring position as in (a). Repeat all (a-d), the girls going outward, and the boys inward, partner's L arm 8 M

(f) Repeat all (a-b)- (14 M). on the last two measures, instead of the turn, the girl places the "gokon" or wound cloth and basket on her head, while the boys take the string of fish on his R hand and the shell on his L on the waist. Take two Waltz Steps- R and L to original long, open formation (See Diagram H), with the girl on the Boys R when facing the audience- (6 cts.) 16 M

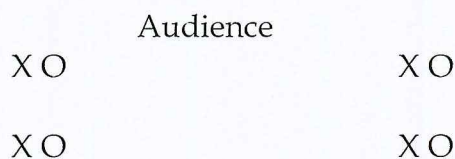


Diagram H

V

MUSIC A. Play two times.

Face partner.

GIRL: Place fish basket on the "gokon" or wound cloth on the head.

Dances on place.

- (a) Sarok R over L (cts. 1,2). Raise R foot in the circle to the back, and at the same time sway arms to 2nd position (cts.3). Slide R across in rear of L (ct.1). Step L close to R (cts. 1). Step L close R (cts. 2,3) 2 M
- (b) Cross Step Turn R. Arms I 2nd position (3 cts.). Pause (3cts.). 2 M
- (c) Repeat (a and b) on L. 3 M
- (d) Slide Turn or Piang-Piang on R (four slides). Arms in 4th position, R . arm up 4 M
- (e) Repeat (d) on L. Reverse arm position 4 M
- (f) Repeat all (a-c). On last measure face partner about 4 feet apart. put basket down on R side. 16 M

BOY: Holds shell with L hand on waist, the string of fish with R raise sideward. Travels clockwise around partner (See Diagram I) with the following steps:



Diagram I

- (a) Leap r sideward (ct. 1). Step L across in front of R (ct.2). Step R on place (ct.3). Repeat on L (cts. 1,2,3) 2 M
- (b) Step R forward (cts. 1,2). Turn R with a Hop (ct.3). Step L close to R and pause (cts. 1,2,3). 2 M
- (c) Repeat (a and b) on L 4 M
- (d) Repeat (a-b) to proper places 8 M
- (e) Repeat all (a-d), travelling counter clockwise around partner. On last put string of fish into girl's basket, face partner about 4 feet apart, and put shell down on floor on R side. 16 M

MUSIC B. Play two times.

Face partner.

- (a) Step R diagonally forward on L to L shoulder position with partner. Boy's hands on back-to-back position with partner (ct.3) 1 M
- (b) Execute two Waltz Steps sideward, L and R. Sway arms to lateral position L and R- (6 cts.) 2 M
- (c) Step L sideward turning to L face position (facing partner). Hands as in (a)- (cts. 1,2). Hop on L, turning to another L face to be on a back-to-back position with partner (ct.3). 1 M
- (d) execute two waltz steps sideward R and L. Sway arms to lateral position R and L -(6 cts.) 2 M

(e) Turning R face, step R forward to partner's place. hands as in (a) - (cts.1,2) . Hop on R, turning R about to face partner (ct.3). Step L close to R and pause (cts.1,2,3)2 M

(f) Repeat (a-c) going back to proper places. 16 M

FINALE

MUSIC: Finale.

All face all of dancing space. Raise free (R arm) in 5th position.

(a) With R foot leading, take mincing steps sideward R (on a direction away from the audience)- (6 cts.) 2 M

(b) Cross Step turn L. Finish facing partner- (3cts.). Girl faces front and poses, pointing L sideward, holding string of fish diagonally upward R. Boy faces, curtsies to girl, stepping R Backward, and swing R arm from front to sideward R-(6 cts.).....3 M

(Meil,1973:20,26)

AN MAROL in the Samar dialect, is the name given to the Sampaguita, the national flower. " An Marol" is a courtship dance in which the boys try to gain the attention of the girls by waving and offering sampaguita garlands, scenting the air with their delightful fragrance.

Originally, " An Marol" was a dance intermission of a "zarzuela" held during the Likud fiesta celebration in catbaloga. Since then, it has become popular throughout the western coastal town of Samar, especially the song which accompanies with a dance.

COSTUME: The girls wear "patadyong" with stiff camisa. The boys wear "barong tagalong" with white or light-colored trousers. each boy carries a garland of sampaguita.

INTRODUCTION

MUSIC: introduction

Face partner

(a) Step R backward (ct.1). Point L diagonally forward L (cts. 2,3). Repeat on L foot (cts. 1,2,3). hands as in entrance 2 M

(b) Three Step Turn R on place. Hands as in (a) -(cts. 1,2,3). Step Lbackward and bow to partner. Girl holding skirt, boy holding garland with both hands in front, stretch out towards girl at chest level- (cts. 1,2,3). 2 M

MUSIC A. Play two times.

Face partner. Boy holds garland on R hand.

(a) Waltz Balance forward on R. Girl holds skirt. Boy "hapay" garland to girl with the R hand, L hand on waist- (cts. 1,2,3) 1 M

(b)Waltz Balance backward on L. Girls hands as in (a), boys sways garlands downward to L side - (cts. 1,2,3) 2 M

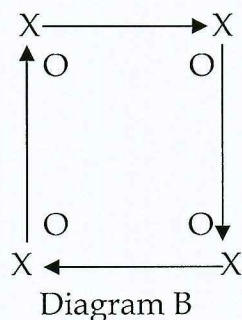
(c) Sway Balance with a Point on R. Sway arms to 4th position, R arm up (6 cts.). 2 M

(d) Repeat (a-c) on L. Boy transfer garland to L hand 4 M



Figure 3. An Marol

(e) Repeat all (a-d). Finish with boys at corners of the set, and girls facing the corners. (See Diagram B).8 M



BOYS: Travel clockwise around the set. Hold garland on the R hand, both hands waist as in Entrance (b)

(f) take two waltz Steps forward- R and L to the next girl in the set2 M

(g) Cross step Turn R at corner. Wave garland over girl's head(cts. 1,2,3).

Feet together (cts. 1,2,3)2M

(h) Repeat (f and g) three times more around the set, back to proper places, the boys staying at the girl's L when facing the audience.12M

Audience



Diagram C

II

MUSIC B. Play two times.

Face partner

(a) Step R diagonally forward on L-to-L shoulder position with partner. Girl holds skirt. Boy holds garlands with both hands in front of waist level (cts. 1,2). Hop on R, girl turning R face to audience, and boy turning L face audience at back of girl (cts.) 1 M

(b) Execute two waltz Steps sideward L and R. Girl sways arms to lateral position sideward L and R. Boy still holding the garland with both hands, sways the garland over girl's head L and R. Girl looks up at garland (6 cts.) 2 M

(c) Step L sideward. Position of the hands as in (a)- (cts. 1,2). Hop on L. turning L about face. (back facing the audience)- (ct. 3) 1 M

(d) Waltz sideward R and L. Position of the arms as in (b) beginning R, then L- (cts) 2 M

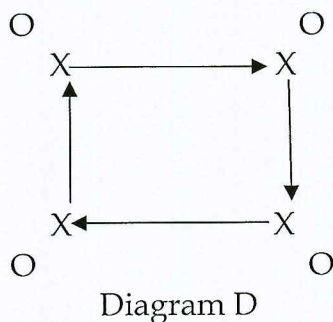
(e) Step R forward to partner's place. hands as in (a) -(cts. 1,2). Hop on R, turning R about to face partner (ct. 3). Step L close to R and pause- (cts. 1,2,3) 2 M

(f) Repeat (a-e). Boy stays in front, and the girls at boy's back, both facing the audience in (a). Both go to proper places in (e). 8 M

(g) Repeat all (a-f). Finish with boys near the center of the set on the last measure. (See Diagram D) 16 M

MUSIC A. Play two times.

Partners face clockwise of the square. Inside hands (boy's L and girl's R) holding garland. Boy's R hand on waist, and girl's L hand holding skirt. Partners travel around the set clockwise (See Diagram D).



- (a) Take two Waltz Steps forward R and L to first corner of the set. . . . 2 M
- (b) Girl execute Waltz Turn R under the garland. Boy execute two waltz steps on place (6 cts.). 2 M
- (c) Repeat (a and b) Three times more to complete the square back to proper places. On last measure, girl turns to a position in an open long formation with girl at boy's R when facing the audience like Diagram C. 12 M
- Face front. Hold garland with the R hand. Boy's L hand on waist girl's L holding skirt.
- (d) Step R sideward (ct. 1). Slide L across in rear of R (ct. 2). Step R sideward again (ct. 3). Point L in front of R (cts. 1,2). Hop on R (ct. 3). 2 M
- (e) Repeat (d) on L. 2M
- (f) Girl turn R under garland with Two Waltz steps- R and L. Boy waltzes on place -R and L- (6 cts.). Boy executes Waltz Turn R under garland with two Waltz Steps- R and L. Girl waltzes on place - R and L (6 cts). 4 M
- (g) Repeat (d-f). On last measure partners stay about 8 feet apart from each other. 8 M

MUSIC B. Play two times.

Face partner.

BOYS. Hold garland in front with both hands at waist level.

(a) Step R forward (cts. 1,2). Hop on R (ct.3). Drop to kneeling position on R (half knee standing L). Offer garland to girl 9 cts. 1,2,3) 2 M

(b) Bring garland to breast (cts. 1,2,3). Offer garland to girl again (cts. 1,2,3) 2 M

(c) Stand to L face position (to face audience). Take two Cross steps sideward on R to partner's place passing in front of partner. arms in 4th position, R arm up holding the garland (6 cts.) Three Turn R in Place, twirl garland overhead, L hand on waist (6 cts.) 4 M

GIRLS:

(a) Step R forward. R arm overhead in 5th position, L arm forward raise, palm facing up (cts. 1,2). Hop on R (ct.3). Point L toe in front of R (cts. 1,2,3)
..... 2 M

(b) Cross Turn R. Salok L arm across in front, finishing in 5th position with R arm (6 cts.) 2 M

(c) Face L, (facing away from audience). Execute two Cross Steps sideward R to partner's place, passing in front of partner. Arms in 4th position, R arm up (6 cts.). Three Step Turn R in place, hands holding skirt (6 cts.). 4 M

(d) Repeat all (a-c) back to proper places 8 M

Boys face the audience, the girls away from the audience.

(e) Repeat (a and b). Boys look at girls on (b) 4 M

(f) Face R to face partners. Repeat (c) sideward R 4 M

Face opposite direction, with girls facing the audience, and the boys away from the audience.

(g) Repeat (e) 4 M

(h) Face L to face partners. Repeat (f) on L, going sideward L 4 M

V

MUSIC A. Play two times.

Face partner

(a) Waltz Balance forward R. Boy's R holding garland, L hand on waist. Girl's hands holding skirt. Boy "hapay" garland to girl (3 cts.). Waltz Balance L backward. Boy sways garland downward to L side (3 cts.). 2 M

(b) Take three steps forward -R,L,R, passing by partner's R shoulder. Boy holds garland in front with both hands. Girl holds skirt (cts. 1,2,3). Girl steps L close to R. Boy turns R about face to be at girl's back, facing the same direction (cts. 1,2,3) 2 M

(c) Execute two Waltz Step sideward R and L. Girl sways arms to lateral position, sideward R and L. Boy holds open garland over girl's head with both hands, and sway it sideward R and L. Girl looks up at garland (cts. 1,2,3,4,5,6) 2 M

- (i) Repeat (f and g) finishing in a one-line formation from audience.
 (Diagram E-3) 4 M
- (j) Repeat (h) going back to proper places. (Diagram e-4) 4 M

VI

MUSIC B. Play two times.

Face partner.

- (a) execute a Waltz Turn R, moving forward and passing by partner's R.
 Boy's hands on back waist, palms facing out, girl's holding skirt. (6 cts.)
2 M
- (b) On a back-to-back position with partner, execute three Waltz steps
 sideward- R,L,R. Sway arms to lateral position sideward R,L,R. (9 cts.)
3 M
- (c) Step L sideward. Position of the hands as in (a) - (cts. 1,2). Hop on L,
 turning body L about to face partner. (ct. 3).1 M
- (d) Execute a do-si-do with partner with six steps - R,L,R,L, passing by
 partner's R in going forward, and by partner's L in going backward. Hands as in
 (a)- (6 cts.)2 M
- (e) Repeat (a-d) going back to proper places8 M
- (f) Repeat all (a-e)16 M

FINALE

MUSIC: Introduction.

Face front. Boy's hands on back waist, palms facing out. Girl's hands holding skirt.

(a) Step R backward (ct. 1) Point L forward (cts. 2,3). Repeat on L foot pointing R forward (cts. 1,2,3)2 M

(b) Three Step Turn R on Place (cts. 1,2,3). Step L backward, and at the same time bow to the audience (cts. 1,2,3)2 M

EXIT

MUSIC B. Play once.

(a) Exit with sixteen Cross Waltz Steps beginning with the R foot. Position of the hands as in the finale16 M

(Meil, 1973: 32, 38),

"CURACHA SAMAREÑA", is a favorite and popular couple dance ("amenudo") among the Samareño. It is a lively festival dance with movements that connote ideas of flirtation. There is a great diversity of step depending upon the dancer's spontaneous creative ability and skill, and a good dancing couple draws shouts of cheer and applause from onlookers who voluntarily drop coin or paper bills known as "gala" on a handkerchief (spread in the middle of the dance floor), as a gesture of appreciation for the couple. At the end of the dance, the "gala" is wrapped up in the handkerchief and offered as a gift to the female dancer.



Figure 4. Curacha Samareña

Curacha is a sprightly, fast-paced dance requiring a lot of skill and dexterity on the part of the dancers. This version includes curacha steps typical in the province of Samar.

COSTUME: for ordinary occasions, the girl wears "patadyong" and stiff camisa, or full skirt, kimono, and "alampay." The boy wears "barong tagalog" and white trousers, or "camisa de chino" and colored trousers. For special occasions, the girl wears "mesteza" dress and the boy, "barong tagalog" and black trousers.

MUSIC consists of five parts- A, B, C, D, and E, with an Introduction and a Finale.

COUNT one, two, three or one, and, two, three to a measure.

FORMATION: Partners stand opposite each other about eight feet apart. When facing the audience, the girl stands at partner's R side. In this version, from one to any number of couples may take part. If only one couple performs this dance, other boys and girls may take part in this dance to represent a social gathering. They are dressed like the dancers. They place a handkerchief at the middle of the dance floor and throw coins and paper bills into it as "gala". The others may clap their hands and shout "Hoy!" or "Hala la," or "Echa!" as the couple dances. After the dance, one of the spectators wrap up the "gala" in the handkerchief and represents it to the girl dancers as a prize.

INTRODUCTION

MUSIC: Introduction.

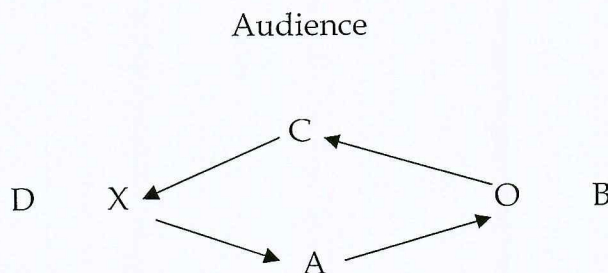
(a) The boy conducts the girl to her place using ordinary walking steps.

He faces the girl and moves backward to his proper place..... 2M

I

MUSIC A. Play two times

Partners travel in an imaginary diamond. (See Diagram A)



Form face to face position, face half L, to face diagonally forward L. The following steps are performed, travelling diagonally forward R, the boy going to point A and the girl going to point C.

A. Step R sideward (et. 1). Step L closed to R (et. And). Step R sideward again (et. 2). Step L across in front of R (et. 3). Boy's L hand on back waist, palm facing out, girl's L hand holding skirt, R arms in 5th position. Boy's R hand

- partly closed, thumb sticking out. Sway R arm outward to R on ets. 1, and, 2,
and sway inward to 5th position on et. 3.....1M
- B. Repeat (a) going to the same direction.....1M
Face point of direction, boy facing point A, and girl facing point C.
- C. Take three steps forward - R, L, R. Arms hang freely on the sides (ets. 1, 2,
3).....1M
- D. Three step Turn R on place with three steps - L, R, L. Boy's hand on back
waist, palm facing out. Girl holds skirt (ets.1, 2, 3).....1M
- E. Repeat (a-d) going to partner's place, (boy going to point B, and girl going to
point D).....4M
- F. Repeat all (a-e) -(Boy going to points C and D, the girl points A and B),
finishing in proper place.....8M

II

MUSIC B. Play two times.

Face partner.

- A. Take three Running Steps forward - R, L, R, passing by partner's R shoulder.
Boy's hands on back waist, girl holding skirt (ets. 1, 2, 3). Cross Turn finishing
on a back-to-back position with partner (ets. 1, 2, 3).....2M
- B. On a back-to-back position with partner, execute two Waltz Steps sideward R
and L. Sway arms to lateral position R and L.....2M

- C. Turn R about to face partner, and at the same time. Execute four Hop Waltz Steps- R, L, R, L, the girl going backward, and the boy going forward. Sway arms to lateral position- R, L, R, L, with each corresponding foot.....4M
- D. Repeat (a-c), going back to proper places.....8M
- E. Repeat all (a-d). On (e), the Hop Waltz is performed with the girl going forward, and the boy going backward.....16M

III

MUSIC C. Play two times.

Face partner.

- A. Step R foot diagonally forward. Sway body weight onto R (et. 1). Step L sideward R at rear of R heel. Sway body weight to L (et. 2). Hop on L, raising R knee upward (et. 3). Boy's hands on back waist, girl's hands holding skirt.....1M
- B. Repeat (a) on the same foot.....1M
- C. Execute Kuradang on the R. Sway arms to 2nd position during the 1st measure, and the to 4th position, R arm up, during the 2nd measure (6 cts.).....2M
- D. Repeat (a-c) on L foot. Reverse arm position in (e).....4M
- Face R, with girl facing the audience, and the boy away from the audience.

(f) Repeat all (a - d). Finish on a close position with partner with a distance of about 2 feet apart.....8M

IV

MUSIC B. Play two times.

Girl faces the audience, the Boy away from the audience.

- (a) Leap R sideward R, at the same time point L sideward to L, Bend trunk slightly sideward, L, Sway arms to 3rd position, R arm up (ct. 1,2). Step L close to R, Sway arms to 1st position, amplified (ct. 2,3).....1 M
- (b) Repeat (a) two times more , going to the same direction, (away from partner)2 M
- (c) Leap R sideward. Hands on back waist, palms facing out. With ball of the R as pivot, turn L about with boy facing now the audience and the girl away from the audience, Step L close to R and rest.
- (d) Repeat (a and b) on L foot. Reverse arm position.
- (e) Repeat © on L foot, executing R face to partner on cts. 2,3. The same position of the arms as in ().
- (f) Take two Waltz Steps forward—R and L. Sway arms to lateral position R and L.
- (g) Waltz Turn R. Boy's hands on back waist, girl's hands holding skirt.

(h) Repeat (f and g) going to partner's place passing by partner's R shoulder.

(i) Repeat (a-h), going back to proper place in (f-h)

MUSIC D. Play two times.

Face Partner.

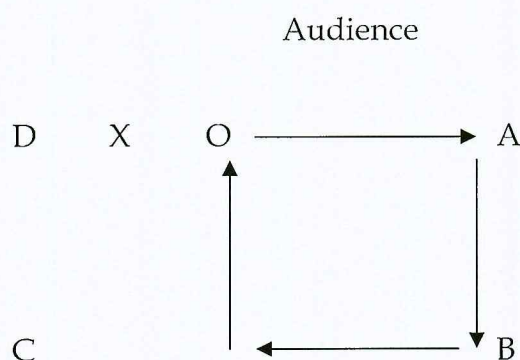
- (a) Step R sideward. Hands at back waist, palms facing out. Girl rolls skirt up at back waist. (ct 1). Raising L in front in 5th in preparation, cut R backward with the L 2). Cut L forward with the R (ct 3). Repeat on L (cts 1 2)2M
- (b) Take three steps forward -R, L, R, to partner's place passing by partner's R shoulder. Chin up, look at partner over R shoulder in passing, Hands as in (a)-(cts. 1 2 3) Three steps on place - L, R, L (cts 1,2,3).....2M
- (c) Repeat (a).....2M
- (d) Three step turn to R. Arms as in (a) - (3 cts). Step L close to R (ct .1).....2M
- (e) Repeat (a) on L foot.....2M
- (f) Three steps back ward- L, R, L, passing by partner's L shoulder. Arms as in (a). Chin up, look at partner over L shoulder in passing(cts 1, 2, 3) Three steps on place.-R, L, R.....2M
- (g) Repeat (e)2M

(h) Three steps to L, proper places. Arms as in (a) - (3 cts) . Step R close to L (ct. 1) Pause (cts 2, 3).....2M

VI

MUSIC B. Play two times

Partner travel to four corners of an imaginary square. (See Diagram B).



GIRL: Faces outside of the square.

- (a) With R foot leading, take tiny mincing steps sideward R. R arm in 5th position, L hand holding skirt. Sway trunk and R arm sideward to R.
- (b) Repeat (a) swaying trunk and R arm sideward to L.
- (c) Repeat (a) on the same direction to Corner A of the square.
- (d) Cross Turn L. Hands holding skirt (3 cts) Pause (3 cts)

BOY: Follows girl to corner A with the following steps.

- (a) Face girl and take three Runnign steps forward -R, L, R. R hand on back waist, L hanging free on the side (cts 1 2 3) Stamp L heavily on the floor, at

the same time bend trunk forward and scoop L arm down in front as if picking up girl's imaginary train, while the onlookers shout "Hoy!" - (ct

- 1.) Bring L knee and L arm up, trunk erect.
- (b) Repeat (a) on opposite foot. Reverse arm position.
- (c) Repeat (a) on the same direction to corner A of the square.
- (d) Cross Turn L. Hands on back waist, palms facing out (3 cts)
- (e) Repeat (a-d) three times more, travelling clockwise of imaginary square to corner B, C, and the nback to proper places at D.

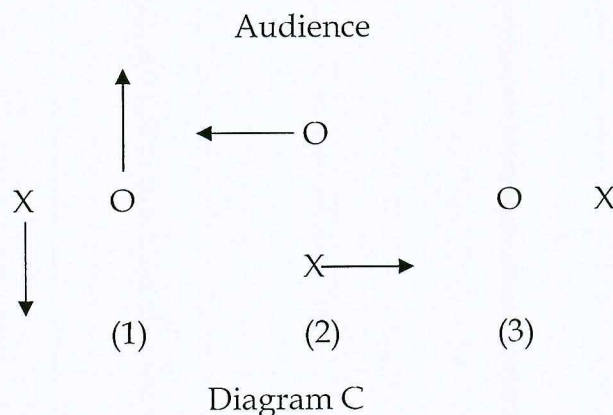
VII

MUSIC C. Play two times.

Face Partner.

- (a) Execute Kuradang Step on the R. Sway arms to 2nd position during the 1st measure, and to 4th position R arm up during the 2nd measure
- (b) Re[eat (a) on the L. Reverse arm position.
- (c) Repeat (a)
- (d) Three Step Turn L to be in a single line formation from front, with the girl in front of and boy at rear. Boy's hands at back waist, palms facing out, girl's hands holding skirt. Finish with partners facing each other. Feet together and rest (3 cts) 2M

(e) Repeat ail (a-d). In the Three Step Turn L in (d) dancers turn to partner's place. (See Diagram C). 8M



MUSIC E. Play two times.

Face partner.

- (a) Stamp R heavily on the floor, and at the same time thrust both arms downward in front (ct 1). Raise R knee upward and at the same time part the arms swinging each in a circle outward-upward. (cts. 2, 3)
- (b) With R foot leading in front, execute nine mincing steps sideward R, travelling in a circle counter-clockwise. Sway arms to breast on the first 3 cts., then outward to 2nd position on the next 3 cts. Then back to the breast again on the last 3 cts. 3M
- (c) Repeat (a and b) travelling on the same direction to proper places.
- (d) On proper places, take two Waltz Steps sideward R and L. Sway arms to lateral position R and L (6 cts). Cross Step Turn R. Boy's hands on back waistm girl's hands holding skirt (3 cts). Rest (3 cts) 4M

- (e) Repeat (d) on L foot. Reverse arm position4M
- (f) Repeat all (a-e) travelling counter-clockwise back to partner's place again.
(see Diagram)16M

FINALE

MUSIC: Finale .

- (a) Rest1M
- (b) Saludo to partner (3 cts)1M
- (c) Saludo to audience.1M

(Miel, 1973:42, 48)

“LA JOTA SAMARENA” is the jota dance was very popular in the province of Samar during the Spanish period. In Catbalogan, it was originally danced by member of well-to-do families during special occasions such as the visit of high government officials. Later it was adopted by the common folks with some slight modification and has spread throughout the province in different version with the same music. The music of this dace originated I the province of Aragon in Spain and was introduced into the province of Samar by the Spanish settlers. The. dance has retained some of the Spanish influence and is characterized be stamping and whirling. At present, La Jota is still danced at social gatherings as an “amenudo” or couple dance.



Figure 5. La Jota Samareña

COSTUME: The girl wears Maria Clara costume. The boy wears “barong tagalog” with black trousers.

MUSIC is divided into seven parts: A, B, C, D, E, F, ad G, with a Introduction and a Finale.

COUNT one, two, three to a measure.

FORMATION: Partners stand about eight feet apart. When facing the audience, the girl is at the boy’s right. Several pairs may participate.

INTRODUCTION

MUSIC: Introduction

(a) Partners stand in their proper places ready for the dance.3M

MUSIC A.

Partners face each other.

(a) Step R obliquely forward R, sway arms to 4th position, R arm up (ct. 1).

Step L across in front of R (ct. 2). Step R obliquely backward R (ct. 3).

Stamp L close R (ct. 1). Raise L knee up (cts. 2).2M

(b) Repeat (a) on L.2M

(c) Turn R about, and take four Waltz step backward to partner’s place, passing by L to L shoulder - R,L,R,L. Sway arms to lateral position alternately R and L.4M

(d) Repeat (a-c) going back to proper places. 8M

II

MUSIC B.

Boy faces the audience. Girl faces away from the audience.

(a) Step R foot sideward, arms in 4th position, R arm up (ct. 1). Brush L

heel forward, girl kumintang hands, boy's hands are steady (ct. 2).

Brush ball of L foot backward, transfer the weight to L foot (ct. 3). . 1M

(b) Repeat (a) three times more, going towards partner 3M

(c) Face partner. Repeat (I-a). Arms in hayon-hayon, L arm in front. . . 2M

(d) Repeat (c) on L foot. Reverse arm positions. 2M

Boy faces away from audience, girl faces the audience.

(e) Repeat all (a-d) going away from partner. 8M

III

MUSIC C.

Face partner.

(a) Take two Waltz Steps forward towards partner- R and L. Arms in lateral position R and L. 2M

(b) Step Brush Swing Hop R forward. Girl holds skirt, boy places hands on waist (cts. 1, 2, 3,). 1M

(c) Drop to half-kneeling position on R with L foot straight forward. This brings partners on a R to R position. Arms in 5th position. Look at partner over R shoulder (ct. 1). Pause (cts. 2, 3).1M

(d) Right about turn, and execute two Waltz Steps backward, R and L to partner's place.

Arms in lateral position R and L.2M

(e) Three Step Turn R, boy's hands on waist, girl hold skirt (cts. 1,2,3). Stamp L heavily on floor close to R. Arms in 5th position, palms half-closed, thumb sticking out, kumintang hands once (et 1). Pause (cts. 2,3).2M

(f) Repeat all (a – e) going back to proper places.8M

(g) Brush Step Turn R, with three brushes on L heel. Arms in 4th Position, R arm up. Kumintang hands at every brush (3 M). Step to starting position, step L close to Rand pause (1 M).4M

IV

MUSIC D.

Partners face the audience. The steps describe below is for the boy, the girl starts with the opposite feet.

(a) With a rise on R foot (et. "and " of the measure in III-g) take Mincing Steps sideward R. Arms in 4th position, L arm up1M

(b) Repeat (a) going to partner's place, girl passing in front of the boy. . 1M

- (c) Three Step Turn R, boy's hands on waist, girl holding skirt (cts. 1,2,3).
Stamp L close to R. Swing R arm overhead, thumb sticking out (ct. 1)
Pause (cts. 2,3). 2M
- (d) Repeat all (a – c) on the L foot going back to proper places. Reverse arm
position. Boy passes in front of girl. 4M
- (e) Repeat all (a – d). At (d) finish in close position with partner. 8M

V

MUSIC E.

Partners face each other and revolve counter clockwise with following
steps.

- (a) Step R sideward. Arms hang free on side (ct. 1). Slide L across in front
of R Salok in front with the L arm (ct. 2). Step R close to L (ct.3). 1M
- (b) Waltz L sideward L. Arms in lateral position L. 1M
- (c) Cross Step Turn R. Boy's hands on waists, girl holding skirt (cts. 1,2,3).
Pause (cts 1,2,3)
- (d) Repeat (a – c) three times more to make a complete circle. 12M

VI

MUSIC F.

Face partner.

- (a) Leap R sideward onto R (ct. 3). Hands on back waist, palms facing out. .
. 1M

- (b) Repeat (a) on L.1M
- (c) "Turn with a Hop" on R - i.e Step R sideward (cts 1,2). With a hop R, turn body around R (ct.3). Arms position as in (a).1M
- (d) Land with L foot in front of R in 5th position. Flex the knees, raise arms to 5th position(ct. 1). Pause (cts. 2,3). 1M
- (e) Repeat (a - d) on L 4M
- (f) Repeat all (a - e). On last measure, partners come to close position for the next figure. 8M

VII

MUSIC G.

Boy faces audience, girl face away from the audience.

- (a) Stamps R heavily on the floor, trunk slightly bent sideward with stamping foot. R hand on waist, elbows meeting on a "jaleo" position with partner. L arm overhead in 5th position (ct. 1). Three quick stamps on place - L,R,L (cts. 2, and 3).1M
- (b) Repeat (a).1M
- (c) Three Step Turn R on Place. At the same time swing R arm down across in front with trunk bent sideward R, gradually rising with the turn. Finish with L to L elbows near each other (cts. 1,2,3). Stamp L foot close to R, and at the same time raise R arm in 5th position, kumintang R hand once with sticking out (ct. 1) Pause (cts. 2,3). 2M
- (d) Repeat (a - c) on opposite foot. Reverse arm position 4M

(e) Repeat all (a—d)8M

VIII

MUSIC E.

Face partner.

- (a) Three Step Turn R, travelling to partner's place. Swing R arm down in front with trunk bent sideward R, gradually rising with the turn to upright position. L hand waist for the boy, holding skirt for the girl. (cts. 1,2,3). Stamp L foot heavily on the floor close to R (ct. 1) Pause (cts. 2,3)..
.....2M
- (b) Repeat (a) on L. Reverse arm positions. Pass partner by R to R shoulder .
.....2M
- (c) Take two Waltz Steps forward R and L. Sway arms to lateral position sideward R and L2M
- (d) Three Step Turn R on place. Hands on waist for the boy, holding skirt for the girl, (cts. 1,2,3). Stamp L foot close to R (ct. 1), pause (cts. 2,3). .2M
- (e) Repeat all (a—d) going back to proper places.8M

FINALE

MUSIC: Finale

Face partner.

- (a) Bow to partner. Boy brings R hand to Chest, L hand free on the side. Girl holds shirt.2M

Face audience. Disjoin hands.

(b) Bow to audience. Boy's hands on waist, girls holding skirts 1M

(Meil 1973: 87,95)

"SURTIDOSAMAREÑO" is a suite of eight typical folk dances popular in Samar. This includes "Pandangyado," "Curacha," "Lubilubi," "An Lemon," "Tinikling," "Inkoy-Inkoy," "LawiswisKawayan," and "Dos Amigos." This folks dance collection portrays the Island's diverse traditions and culture. The melodies breathe forth an atmosphere distinctly Samarenos.

MUSIC is divide into eight parts - A,B,C,D,E,F,G, and H, with an introduction and Finale.

COUNT one, two, three to measure of $\frac{3}{4}$ time, and one, and two, or one, two to a measure of $\frac{2}{4}$ time.

FORMATION: The girls stand at the right side of the boys about 8 feet apart, when facing audience. From one to any number or pairs may take part. For a larger group, dancers are arranged in two parallel lines.

INTRODUCTION

MUSIC: Introduction.

Face partners.

(a) Step R backward. Boys' hand on back waist, palms facing out, girls holding skirts (ct. 1). Point L in front (cts. 2,3). Repeat on L (cts. 1,2,3).. .

..... 2M

MUSIC B.

Face partners.

- (a) Take three steps - R, L, R obliquely forward R, body facing the same direction.

Boy's hands on back waist, girls' R hand holding skirts, L hand holding a handkerchief (cts. 1, 2, 3). 1M

- (b) Step L forward, rock body weight onto L. L arms in reverse "T," boys' L hands partly closed, thumbs sticking out, kumintang L hands clockwise. Girls sway handkerchief outward (ct. 1). Step R backward, transfer weight onto R. Girls sway handkerchief inward (ct. 2). Step and transfer weight onto L foot. Girls sway handkerchief outward (ct. 3). 1M

- (c) Repeat (a) obliquely backward L to proper places. 1M

- (d) Repeat (b) facing partner. 1M

- (e) Take three steps forward - R, L, R, passing by partners' R. Arms as in (a) - (cts. 1, 2, 3). 1M

- (f) Take two Chasse steps forward on L. Arms as in (a) - (cts. 1, and 2, and) Step 1 forward (ct. 3). 1M

- (g) R about face, and take six steps backward to partners' place- R, L, R, L, R, L. Arms as in (a) -(6 cts.). 2M

- (h) Repeat all (a-g), back to proper places. 8M

MUSIC C.

Face partners.

(a) Execute Engaño with a Waltz on R. Sway arms to 4th position, R arm up (6 cts.).

Repeat on L, reverse arm positions (6 cts.) 4M

(b) Take two Waltz Steps forward - R and L, passing by partners' R. Arms in lateral position, R and L (6 cts.). Pause(3 cts.) 5M

(c) Repeat (a & b), going back to proper places. 9M

IV

MUSIC D.

Face partners.

(a) Face half-right and perform the following steps obliquely forward R (see diagram B.) 1. Step R across in front of L. Boys' hands on back waist, palms facing out, girls holding skirts (ct. 1). Swing L leg sideward L (cts. 2, 3). Repeat on L (cts. 1, 2, 3). 2M

(b) Going on the same direction as in (a), Step Brush Swing Hop R forward. Hands as in (a) - (3cts.) 2M

(c) Execute two Waltz Steps - L and R, obliquely backward L towards proper places. Arms in lateral position L and R (6 cts). 2M

(d) Three step turn L in place. Boys' hands on back waist, girls holding skirts. (3 cts.) 1M

- (e) Step R close to L and pause (cts.)1M
- (f) Repeat (a-d), going obliquely forward L (see diagram-2).7M
- (g) Face partner. Waltz balance L forward. Extend both arms towards partner, palms facing up (3 cts.). Waltz balance L backward, bring hands to breast (3 cts.)2M
- (h) Repeat (g) -(6 cts). Finish in a close position with partner and pause 93 cts.)3M

MUSIC E.

Face partners.

- (a) Join R to R hand. Perform Tinikling Step Left- i. e., Hop on R to R side (ct. 1) hop on L to L side (ct. 2), hop on R on the same spot as L (ct. 3). Repeat tinikling Step on opposite foot (3 cts). Free hand on waist for boys, holding skirts for girls.2M
- (b) Girls execute Waltz turn R under joined hands in (b).4M
- (c) Repeat (a & b) with boys turning under joined hands in (b).4M
- (d) Disjoin hands. Perform Kuradang Step on R, swaying arms to 4th position, R arm up (6 cts.). Three step turn to L boys' hands on back waist, girls holding skirts (3 cts.). step R close to L and pause (3 cts.) . .4M
- (e) Repeat (d) on L.4M

MUSIC F.

Face partners

- (a) Step R forward towards partners. R hands on back waists for boys, holding skirts for girls(ct. 1). Brush and swing L forward, and at the same time salok L arm in front (ct. 2). Hop on R, turning body R face to be on a back-to-back position with partners, girls facing the audience, and boys partners, girls facing the audience, and boys facing away from the audience. (see diagram C-1). 1M
- (b) Execute three Waltz steps on place- L, R, L. Sway arms to lateral position - L, R, L. 3M
- (c) Piang-piang or Slide turn R, moving towards proper places. Arms in 4th position, R arm up. Kumintang hands. Boys' hands partly closed, fingers together, thumbs sticking out. 4M
- (d) Repeat all (a-c) on opposite foot. On the top in (a) turn body to L face to be on a back to back position with partners, with boys facing the audience, and the girls facing away from the audience. (see diagram C-2). Reverse arm positions. 8M

VII

MUSIC G.

Face partners

- (a) Waltz balance R forward. Extend R arm towards partners, L hands on waist for boys, holding skirts for girls (3 cts.). Waltz balance L backward, bring R hand to breast (3 cts.). 2M
- (b) Sway balance with a Point on R. Sway arms to 4th position, R arm up (6 cts.) 2M
- (c) Execute four Cross Steps on L, going sideward L, going sideward L. Arms in 4th position, L arm up (12 cts.). 4M
- (d) Repeat all (a-c) on opposite foot. Reverse position of the arms. Finish in proper places. 8M

VIII

MUSIC E.

Face Partner

- (a) Three step turn R, travelling to partners place. Swing R arm down in front with trunk bent sideward R, gradually rising with the turn to upright position. L hand no waist for the boy, holding skirt for the girl. (cts 1, 2, 3). Stamp L ft heavily floor close to R (ct. 1). Pause (cts. 2, 3). . . 2M
- (b) Repeat (a) on L. Reverse arm position. Pass partner by R t R shoulder 2M

- (c) Take two Waltz steps forward R and L. Sway arms to lateral position
sideward R and L.2M
- (d) Three step turn R in place. Hands waist for the boy, holding skirt for the girl,
(cts 1, 2, 3) Stamp L foot close to R foot. 1). Pause (cts. 2, 3) 2M
- (e) Repeat all (a-d) going back to proper places. 8M

FINALE

MUSIC: Finale

Face Partner

- (a) Bow to partner. Boy brings R hand to chest, L hand free on the side. Girls
holds skirt. .

(Miel 1973: 137,91)

“SURTIDO SAMAREÑO” is a suite of eight typical folk dances popular in Samar. This includes “Pandangyado,” “Curacha,” Lubilubi,” “An Lemon,” “Tinikling,” “ Inkoy-Inkoy,” “Lawiswis Kawayan,” and “Dos Amigos. “ This folks dance collection portrays the Island’s diverse traditions and culture. The melodies breathe forth an atmosphere distinctly Samareños.

COSTUME: The girls are dressed in “patadyong”, stiff camisa, soft kerchief over one shoulder, and “zapatilla”. The boys are dressed in “barong tagalong” with white or light-colored trouser.



Figure 6. Surtido Samareño

MUSIC is divide into eight parts - A,B,C,D,E,F,G, and H, with an introduction
 COUNT one, two, three to measure of $\frac{3}{4}$ time, and one, and two, or one, two to a
 measure of $\frac{2}{4}$ time and finale.

FORMATION: The girls stand at the right side of the boys about 8 feet apart,
 when facing audience. From one to any number or pairs may take part. For a
 larger group, dancers are arranged in two parallel lines.

INTRODUCTION

MUSIC: Introduction.

Face partners.

- (a) Step R backward. Boys' hand on back waist, palms facing out, girls
 holding skirts (ct. 1). Point L in front (cts. 2,3). Repeat on L (cts.
 1,2,3).....2M
- (b) Three step turn R in place, hands as in (a) - (cts. 1,2,3). Bow to partner
 (cts. 1,2,3).2M

I

MUSIC A.

Face partners.

- (a) Step R backward. Boys hand on back waist, palms facing out, girls
 holding skirts (ct. 1). Step L across in rear of R (ct. 2). Step R sideward

- (ct. 3). Step L across in front of R (ct. 1). Step R sideward (ct. 2). Step L sideward L (ct. 3)- (see diagram A-1).....2M
- (b) Step R across in rear of L, hands as in (a) -(ct. 1). Step L sideward (ct. 2). Step R across in front of R (ct. 3). Stamp L heavily on the floor in front, and at the same time, fling both arms together downward in front (ct. 1), parting them outward-up-ward in opposite directions, meeting both hands upward in 5th position, and at the same time, raise L knee upward (cts. 2, 3).....2M
- (c) Repeat (a & b) beginning on L foot. (see diagram A-2). 4M
- Face R, (with girls facing the audience, and the boys away from the audience).
- (d) Repeat (a-c), the boys passing in front of the girls during the movement. (see diagram A-3 &4). Finish in proper places 8M

II

MUSIC B.

Face partners.

- (a) Take three steps - R, L, R obliquely forward R, body facing the same direction. Boy's hands on back waist, girls' R hand holding skirts, L hand holding a handkerchief (cts. 1, 2, 3). 1M
- (b) Step L forward, rock body weight onto L. L arms in reverse "T," boys' L hands partly closed, thumbs sticking out, kumintang L hands clockwise. Girls sway handkerchief outward (ct. 1). Step R backward, transfer weight

- onto R. Girls sway handkerchief inward (ct. 2). Step and transfer weight onto L foot. Girls sway handkerchief outward (ct. 3). 1M
- (c) Repeat (a) obliquely backward L to proper places 1M
- (d) Repeat (b) facing partner. 1M
- (e) Take three steps forward - R, L, R, passing by partners' R. Arms as in (a) - (cts. 1, 2, 3) 1M
- (f) Take two Chasse steps forward on L. Arms as in (a) - (cts. 1, and 2, and). Step 1 forward (ct. 3). 1M
- (g) R about face, and take six steps backward to partners' place- R, L, R, L, R, L. Arms as in (a) -(6 cts.). 2M
- (h) Repeat all (a-g), back to proper places. 8M

III

MUSIC C.

Face partners.

- (a) Execute Engaño with a Waltz on R. Sway arms to 4th position, R arm up (6 cts.).
Repeat on L, reverse arm positions (6 cts.) 4M
- (b) Take two Waltz Steps forward - R and L, passing by partners' R. Arms in lateral position, R and L (6 cts.). Pause(3 cts.). 5M
- (c) Repeat (a & b), going back to proper places. 9M

IV

MUSIC D.

Face partners.

- (a) Face half-right and perform the following steps obliquely forward R (see diagram B.) 1. Step R across in front of L. Boys' hands on back waist, palms facing out, girls holding skirts (ct. 1). Swing L leg sideward L (cts. 2, 3). Repeat on L (cts. 1, 2, 3). 2M
- (b) Going on the same direction as in (a), Step Brush Swing Hop R forward. Hands as in (a) - (3cts.). 2M
- (c) Execute two Waltz Steps - L and R, obliquely backward L towards proper places. Arms in lateral position L and R (6 cts). 2M
- (d) Three step turn L in place. Boys' hands on back waist, girls holding skirts. (3 cts.). 1M
- (e) Step R close to L and pause (cts.). 1M
- (f) Repeat (a-d), going obliquely forward L (see diagram-2). 7M
- (g) Face partner. Waltz balance L forward. Extend both arms towards partner, palms facing up (3 cts.). Waltz baance L backward, bring hands to breast (3 cts.). 2M
- (h) Repeat (g) -(6 cts). Finish in a close position with partner and pause 93 cts.). 3M

MUSIC E.

Face partners.

- (a) Join R to R hand. Perform Tinikling Step Left- i. e., Hop on R to R side (ct. 1) hop on L to L side (ct. 2), hop on R on the same spot as L (ct. 3). Repeat Tinikling Step on opposite foot (3 cts). Free hand on waist for boys, holding skirts for girls2M
- (b) Girls execute Waltz turn R under joined hands in (b). 4M
- (c) Repeat (a & b) with boys turning under joined hands in (b). 4M
- (d) Disjoin hands. Perform Kuradang Step on R, swaying arms to 4th position, R arm up (6 cts.). Three step turn to L boys' hands on back waist, girls holding skirts (3 cts.). Step R close to L and pause (3 cts.).4M
- (e) Repeat (d) on L.4M

VI

MUSIC F.

Face partners.

- (a) Step R forward towards partners. R hands on back waists for boys, holding skirts for girls(ct. 1). Brush and swing L forward, and at the same time salok L arm in front (ct. 2). Hop on R, turning body R face to be on a back-to-back position with partners, girls facing the audience, and boys

- partners, girls facing the audience, and boys facing away from the audience. (see diagram C-1). 1M
- (b) Execute three Waltz steps on place- L, R, L. Sway arms to lateral position - L, R, L. 3M
- (c) Piang-piang or Slide turn R, moving towards proper places. Arms in 4th position, R arm up. Kumintang hands. Boys' hands partly closed, fingers together, thumbs sticking out. 4M
- (d) Repeat all (a-c) on opposite foot. On the top in (a) turn body to L face to be on a back to back position with partners, with boys facing the audience, and the girls facing away from the audience. (see diagram C-2). Reverse arm positions. 8M

VII

MUSIC G.

Face partners

- (a) Waltz balance R forward. Extend R arm towards partners, L hands on waist for boys, holding skirts for girls (3 cts.). Waltz balance L backward, bring R hand to breast (3 cts.). 2M
- (b) Sway balance with a Point on R. Sway arms to 4th position, R arm up (6 cts.). 2M

- (c) Execute four Cross Steps on L, going sideward L, going sideward L. Arms in 4th position, L arm up (12 cts.)4M
- (d) Repeat all (a-c) on opposite foot. Reverse position of the arms. Finish in proper places.8M

VIII

MUSIC H.

Face partners.

- (a) Facing half right, execute one change step bliquely forward R. Arms hang freely at sides. At the end of the Change Step, partners are on a left-to-left shouder position (cts 1, and, 2). Hop on R, and at the same time, raise L knee in front, swinging L foot to R side across in front of R knee. Bring hands to breat (arms in 1st position), bend trunk slightly forward (ct 1.) Hop on R agin and swing L foot obliquely forward L open arms to first position, amplified (ct. 2).8M
- (b) Repeat (a) starting with the L foot, towards ppositidiretm. At the end of the change step, partners are on a right to right shoulder position.
- (c) Repeat (a)
- (d) Take three small steps backward - L, R, L, Bpy'shands back waist, girls haolding skirts (cts. 1, 2, 3). Step R close to L (ct. 4).
- (e) Repeat (a & b)

- (f) Take two change steps backward – R and L. Arms in reverse “t”, move forearms to right and left side2M
- (g) Take a three step turn R forward towards partner (cts. 1, 2, 3). Step L close to R (ct. 4)2M

FINALE

MUSIC: FINALE

Face Partner. Join R hand with partners R.

- (a) Girls execute a slow Three Step Turn R under joined arms. Boys stand on place. Free hands on waist for boys, holding skirts for girls. (cts. 1, 2, 3). 1M

Face Audience. Disjoin hands.

- (b) Bow to audience. Boy's hands on waist, girls holding skirt. 1M

(Meil, 1973: 137,142)

Related Studies

Samillano (2015) conducted a study entitled “Competency Level Among MAPEH Teachers Teaching Performing Arts in Selected Public Secondary Schools in North Cotabato”, he concluded that the public secondary schools in North Cotabato has lack of MAPEH major graduate students, lack of skills in performing arts and the MAPEH graduate teachers perceived competent in

teaching performing arts than the non-MAPEH major graduates and the MAPEH major teachers graduates perceived higher level of pedagogic competency in teaching performing arts than the non-MAPEH major teachers.

The aforementioned study is related to the current investigation in terms of objectives of the study which was to determine the competency level of the MAPEH teachers in teaching performing arts since folkdance is one of the performing arts that are offered in the school curriculum, but they differ in some variables, research environment and methods.

Arsenio and Stallsmith (2008) conducted a study entitled "Preserving Living Traditions in live Performances: A Traditional Music and Dance Troupe of the Kalungaya of the Northern Philippines", the two researchers investigated that (1) their own contingent, constructed, and shifting identities that often fall in-between standard classifications of the major ethnolinguistic groups of the Northern Philippines; (2) the ideas of authenticity regarding the representation of these traditions via new performance context; and (3) changes in the meanings of the generations-old rituals for the current generation.

The aforementioned study is relevant to the current investigation for a reason that it focuses on traditional dances and it has the objective of preserving culture and traditions , though it differ for in the presentation of folkdance but it could be used as comparison of the results that may be drawn by the current investigation.

Vitola (2007) in her study entitled "Development of Professional Teacher Competencies Within the Further Education of Dance Teacher" She concluded that the dance teacher professional competencies subject content structure is constructed by two components- the subjective and the objective correlation, which is based on the basic principles of the further education (Self-experience, other experience, the world experience) and is implemented by the continuous lifelong education.

The study of Vitola (2007) is relevant to the present investigation as it was tried to investigate teachers' competencies in teaching dance for learning experiences which will also be characterized by employing their knowledge and skills on a particular dance, but it might differs in some variables.

Another study is of Overholser (2010), she studied about "Staging the Folk: A Suggested Framework for Researching Staged Folk Dance in Hungary", she concluded that staged folk dance is a unique performance genre that has the ability to display, and, in many cases, transform folk element as a basis for representation, commentary and reflection. There are relationship in many cases which are the constitutive elements of the staging process between staged folk dance and the development of folk dance ethnography.

The aforementioned study is closely related to the current investigation since it focus in the evaluation of folkdances status, may be not in general but it can find relationship in other possible variables.

The study of Unos (2006) entitled “Learned Competencies in Folk Dancing at Benguet State University” revealed that (1) the students of Benguet State University should learn Physical Education 13 seriously which was on folk dancing regardless of gender, age group, course, socio-economic status of parents and ethnicity; (2) The attitudes of students toward folk dancing is categorized as positive and negative, but they were able to cope with folk dancing ; (3) The students learned different competencies in folk dancing such as understanding folk dancing, fundamental skills, skills in performing simple folk dancing, mastery of folk dancing, competencies on one’s self, and skills in performing dances based on cultural tradition, but with different perceptions.; (4) climate/weather although their perceptions differed significantly. The students believed that the PE 13 teachers are utilizing varied teaching strategies, and (5) The students believed that folk dancing has effects on their personality and social life as to personal, instructional, economic, participation to student political organization/extra and co-curricular activities, and religion.

The study of Unos (2006) has a resemblance on the current study in the sense that they both focused on determining the competency on folkdance. However, they differ in terms of respondents of the study. The present study, teachers were the respondents while the study of Unos (2016) was focused on the competency of the students respondents.

The study of Namiki (2010) entitled “Hybridity and National Identity: Different Perspectives of Two National Folk Dance Companies in the

Philippines”, he concluded that the concept of hybridity is an important constituent of national identity and aesthetic style, and also a useful strategy to symbolically contain all different cultural communities. According to the scholars who were the respondents of the study that these two aspects of hybrid identity are then creatively and effectively used by the state according to different demands and needs at international and national levels, and depending on what image/idea of the Philippines is propagate.

The investigation conducted by Namiki is related to the research at hand for it highlights result of Philippine folk dances’ status, same locale of the investigation done however differ in the scope and delimitations of the study.

The study of Lumbad (2010) entitled “Defining the Filipino Culture Identity: Filipino Avant Garde Performing Arts Theater”, the result of the study shows a qualitative result says that interviewees placed importance on the following: functionality of theater department, history revealed that theater’s style is evident in architectural structures, and identification to a singular Filipino style proved be difficult as shown in the questionnaires.

Lumbad study is relevant to the current investigation for it portray relevance in terms of music as form of theatrical arts and which culture must be cultivated within Filipinos.

Habla, et al. (2012) conducted a study entitled “Strengthening and Preserving Practices of Philippine Folk Dances in Relation to Cultural Awareness of Secondary Students of Davao City”, the findings revealed that there is a high

level of strengthening and preserving practices for Philippine folk dances and level of cultural awareness of students is good. Further, strengthening practices, such as being careful but allowing students to explore Philippine folk dances and reading literature before the dance, are also prevalent among MAPEH teachers. On the other hand, students are more knowledgeable of the dance literature than about folk dances. However, strengthening and preserving practices by the MAPEH teachers have no significant relationship with the general knowledge measure of cultural awareness of the student of Philippine folk dances.

The study of Habla, et al. is related to the current investigation for it both focuses on folk dances and the targets of the study who are the MAPEH teachers of own locality, it also specify strengthening cultural awareness of students and teachers, however differ in some variables but has big similarity.

The study of Ristic, et al. (2013) could be added here entitled "Aesthetic Assessment of Folk Dances", the study uses a semantic differential where it utilized a scale assessment of aesthetic assessment of folk dances from different ethnocoreologic areas in Serbia, the results of the research indicate that female participants have higher assessment of folk dances only on the basis of harmony and evaluation. There are also differences between folk dances from different ethnocoreologic areas in dimensions of harmony, semantic depth, evaluation, and activity. The interaction between the participants' gender and the folk dances from different ethnocoreologic areas was spotted solely in the dimension of semantic depth.

The study of Ristic is relevant to the present study for it gave interests in folk dances, it also give possible results that may be derived from the results of the study and could compare it to the research at hand, however it differ in terms of variables involved and respondents of the study as well as the place of the conductance.

Another is of Cariaga (2014), in her study "Documentation and Notation of the Traditional Dances of the Yogads of Isabela", the findings depicted the following: (1) the eight newly researched dances of the Yogads of Isabela can be classified as - Occupational, ritual, religious, imitative, wedding, baptismal, festival and courtship dances; (2) the historical background of the dances are found to be interesting and in the interpretation of the dances specific body movements.; (3) the Yogad traditional dances are indeed, rich in character traits and customs, which contributed to cultural identity of this people as an ethics group; and (4) the dances can be a good material to educate the Filipino people on unity, understanding of each other's uniqueness as a tribe, love for one's own native cultural heritage, and love for country.

Cariaga study is relevant to the current investigation for it specifies a traditional dance in a certain place which also similar to the recent one, moreover the results of the study could be a basis for comparison purposes.

In addition to this is the study of Mijares (2015) entitled "The Filipino Dancer in Happyland: Asserting Filipino-ness in Dance Performance", her study reveals that Filipino dancers illustrates that they are to negotiate their Filipino-

ness even with the context of highly-structured dance choreography and environment of Disneyland. The observed movement and nuances show the nuances and differences between the performances of Filipino and Chinese dancers doing the same set of choreography. These differences consequently lead to identity of Filipino dancers.

The study of Mijares is similar to the current investigation for tackles about dance that are patronizing by Filipinos in other countries, however, it differ because the present one will be conducted in Samar which focuses more on folkdances.

The study of Unos (2006). "Learned Competencies in Folk Dancing at Benguet State University" in her study reveals that (1) the students of Benguet State University should learn Physical Education 13 seriously which is on folk dancing regardless of gender, age group, course, socio-economic status of parents and ethnicity; (2) The attitudes of students toward folk dancing is categorized as positive and negative, but they were able to cope with folk dancing ;(3) The students learned different competencies in folk dancing such as understanding folk dancing, fundamental skills, skills in performing simple folk dancing, mastery of folk dancing, competencies on one's self, and skills in performing dances based on cultural tradition, but with different perceptions; (4) The students believed that the PE 13 teachers are utilizing varied teaching strategies, and (5) The students believed that folk dancing has effects on their personality and social life as to personal, instructional, economic, participation

to student political organization/extra and co-curricular activities, religion and climate/weather although their perceptions differed significantly.

It can be inferred from the mentioned related studies an ample indications and evidences on the significant contribution of dance education in preserving cultures and traditions that are manifested in the different forms of aesthetic creations most particularly the folkdances wherein the teacher's competence in a pedagogical with the dictates of the curriculum that is that is adapted the needs of the learners. These cultural art forms are also contributory factors for a much better students' learning process. Thus, teaching folkdances is a vital form of educational discipline which will give some essential benefits to the students in physical education in terms of fitness, joy and satisfaction, grace and coordination, and self-expression (Doris, 2008: 9). In addition, the related studies cited above revealed that there were a number of teachers handling MAPEH subjects that who are not MAPEH major graduates which is similar to the findings in the present study. Moreover, though most of the studies aimed to find out competencies in a pedagogical context, cultural preservation in relation with teaching was also given emphasis.

Chapter 3

METHODOLOGY

This chapter presents the methodology use. It includes among others: research design, instrumentation, validation of the instrument, sampling procedure, data gathering, as well as the treatment of data, which includes a discussion of the statistical tools use in hypotheses testing.

Research Design

This study utilized the descriptive-co relational research design using the questionnaire and performance checklist as the principal instrument in the collection of the important data. The researcher attempted to gather data, gave accurate information about the respondents competency with regards to their knowledge which was assessed through a questionnaires and performance check list with rubrics for the assessment of the respondents skills on Samar folkdances of MAPEH teachers in Catbalogan City Division.

Descriptive analysis had been used for the profile of the teacher-respondents in terms of age and sex, educational qualifications,trainings, teaching experience in MAPEH, and teaching experience in folkdance. It had been also used in reflecting the competency on Samar folk dances of the teacher-respondents of Catbalogan City Division.

Correlational analysis was employed for finding the relationship between paired variables of the respondents: profile of teacher-respondents and their competency on Samar folkdances.

The responses of the respondents had been analyzed and interpreted by employing the following statistical tools: frequency, percentage, mean, weighted mean, chi-square, and probability value. All inferential statistics were two-tailed pegged at 0.05 level of significance.

Instrumentation

The main instrument used in this study was a survey questionnaire and a performance checklist.

Questionnaire. The researchers used questionnaire in gathering the data regarding the research at hand. It has two major parts, to wit: Part I - Teacher-respondents' Profile, Part II- knowledge of the teacher-respondents with regards to step pattern with time signature and costumes and props.

Part I will ask the teacher-respondents' profile pertaining to age and sex, educational qualifications, training attended, teaching experience in MAPEH, and teaching experience in folkdance.

Part II of the questionnaire describes the knowledge of the teacher-respondents pertains to dance literatures, costumes and props of Samar folkdances. The questionnaire was extracted from Samar folkdances of Miel (1973) and was subjected to item analysis for the validation of instrument.

Performance checklist. Part III pertains to the performance checklist in a form of likert type scale prepared by the researcher to determine the skills of the teacher-respondents with regards to the step patterns with time signatures and arm movements of Samar folkdances. The respondents were assessed by the Samar State University (SSU), Cultural Arts, Sports and Physical Education Development (CASPED) experts on dances using the video recorded during the pre-dance activity of the respondents.

Validation of Instrument

The researcher printed a draft copy of questionnaires and performance checklist, and then the copy was given to his adviser, panel of evaluators, and P.E instructors for possible comments and suggestions. Further refinement had been made based on their comments and suggestions.

The questionnaires were tried-out to 20 MAPEH teachers who were not from the research environment. The researcher had been administered to 6 teachers from Jiabong National High School, another seven teachers from San Jorge National High School, and seven teachers from Buena Buesta National High School. After which, item analysis had been conducted to test the reliability. Out of 40 items, 25 items were accepted and 15 items were rejected due to low discrimination indices.

Sampling Procedures

The respondents of this study were the MAPEH teachers of Catbalogan, City Division that have been quantified using the convenient non-random sampling procedure. Forty teachers had been invited then thirty teachers attended the workshop in the collection of pertinent data.

Data Gathering Procedure

The data that are needed in the conduct of the study come from the MAPEH teachers of Catbalogan, City Division.

The researcher invited the MAPEH teachers of Catbalogan City Division for a workshop on Samar Folkdances hosted and sponsored by the Samar State University (SSU), Cultural Arts, Sports and Physical Education Development (CASPED) as an extension services program of the office, with the cooperation and approval of the schools division superintendent, the MAPEH respondents was allowed and permitted to attend the said workshop wherein the division office helped in disseminating the invitation to all schools in the City division through their respective school heads or principals.

Before the workshop proper started, the researcher had personally distributed the questionnaires to the teacher-respondents, and then he had conducted pre- dance performance activity. The teacher-respondents were ask to dance five sample Samar folkdances on a particular Samar folkdances and had been recorded before the workshop proper started. The teacher-respondents were rated individually by some experts in folkdance of Samar State University

dance professors and instructors from the video taken in the pre-dance performance activity to assess their skills with regards to their execution on step pattern with correct time signature and their arm movements. The researcher ensured one hundred percent retrieval of the questionnaires and videos to measure their prior knowledge and skills on Samar folkdances that was construed as competency. Then, the data were collected, checked, tallied, analyzed and interpreted using appropriate statistical tool in arriving and making the conclusions and recommendations of the study.

Statistical Treatment of Data

The following statistical tools were used in treating the data:

Frequency count. This was used to analyze the profile of the respondents in terms of age and sex, qualifications, teaching experience in MAPEH, and teaching experience in folkdance.

Percentage. This was used to analyze and interpret the data on age and sex, qualifications, teaching experience in MAPEH, and teaching experience in folkdance and other applicable variables.

Mean. This tool was used to measure the average quantified answer for the competency of teachers on Samar folkdances.

Weighted mean. This statistical tool was used to determine the overall assessment of the respondents in their competency on Samar folkdances.

Standard deviation. This is the positive square root of the variance. It measured the spread of dispersion of each variates from the mean of the distribution which will be used for the age.

Chi-square. This statistical tool used to measures the linear relationship between two sets of independent variables such as the profile and competency of teacher-respondents on Samar folkdances.

The ranges shown below guided the researchers in interpreting the computed r-value.

<u>Coefficient</u>	<u>Relationship</u>
<u>+0.00</u> to <u>+0.20</u>	Negligible correlation
<u>+0.21</u> to <u>+0.40</u>	Low correlation
<u>+0.41</u> to <u>+0.70</u>	Moderate correlation
<u>+0.71</u> to <u>+99.00</u>	High correlation
<u>+1.00</u>	Perfect Correlation

The hypotheses testing will be done using 0.05 level of significance.

Chapter 4

PRESENTATION, ANALYSIS AND INTERPRETATION OF DATA

This chapter presents the detailed presentation, analysis, and interpretation of the data in accordance with the specific questions from the statement of the problem specified in this study that includes the profile of the teacher-respondents such as; age, sex, educational qualification, training attended, teaching experience in MAPEH, teaching experience in folkdance, knowledge of teacher respondents on dance literature and costumes and props of Samar folkdances, evaluation of their skills on step pattern with time signature and arm movements of Samar folkdances.

Profile of Teacher-Respondents

This section answers the main problem of the study in terms of age, sex, educational qualifications, training attended, teaching experience in MAPEH, and experience in teaching folkdance.

Age. Table 1 presents the age distribution of the MAPEH teacher-respondents. As reflected in Table 1, the data revealed that out of 31 respondents in the study, 29.03 percent or nine of them were 25 years old below. Basically they were newly hired teachers which indicate that they are not knowledgeable in folkdances and are not too familiar to the older generation in which they are not fully exposed to.

Table 1
Age Distribution of the Respondents

Age (in years)	F	Percent
40-44	3	9.68
35- 39	6	19.35
30-34	6	19.35
25-29	7	22.58
25 below	9	29.03
Total	31	100.00

Sex. Table 2 presents the Sex Distribution of the Teacher-Respondents. The table reveals that out of 31 respondents, majority of them were females with a frequency of 26 or 83.87 percent while only five or 16.13 percent were males. The result proved that girls demonstrate higher personal interest in dance than boys (Sheen, et al., 2013) on their study "Gender and Interest- Based Motivation in Learning Dance".

Table 2

Sex Distribution of the Teacher-Respondents

Sex	F	Percent
Male	5	16.13
Female	26	83.87
Total	31	100.00

Educational qualification. Table 3 presents the educational qualification of the teacher-respondents that out of 31 respondents, 51.61 percent of the respondents or 16 of them were MAPEH/P.E majors, while 48.93 percent or 15 of the respondents were non-MAPEH/P.E major graduates. Likewise, 12.90 percent or four of the respondents were already Master's graduates, and 41.93 percent or 13 respondents have no units in masters, and 14 or 45.16 percent respondents have MA units, while only one respondent or 3.23 percent of the respondents has Ph.D. units, and 30 or 96.77 percent have no Ph.D. units.

Although majority of the respondents were already have M.A units, the result proved that the teachers' competence in dance with regards to their knowledge and skills on Samar folkdances is which not associated to their highest educational qualification which also not adequate to attain competence

Table 3
Educational Qualification of the Teacher-Respondents

Educational Qualification	f	Percent
<i>Bachelor's Degree</i>		
MAPEH Majors	16	51.61
Non- MAPEH Majors	15	48.39
Total	31	100
 <i>Masters Degree</i>		
Without MA	13	41.93
With MA Units	14	45.16
Master's Degree Holder	4	12.90
Total	31	100
 <i>Doctorate Degree</i>		
Without Ph.D Units	30	96.77
With Ph. D. Units	1	3.23
Total	31	100

in teaching folkdance. Another reason to implicate from the result is that the non-MAPEH major graduates are not exposed to or trained on dances. This signifies lack of knowledge and interest in teaching folkdance which can be attributed to the common notion that physical education classes should be handled by physical education majors and which can be related also to the fact

that, similar to language teaching, physical education techniques depend on the realization of the technical efficiency of the teacher since it affects the teacher's instructional skills and methodologies in the subject (Dien, 2005). Consequently, this is attested by the result of the present study which showed that approximately half of the respondents or 48.39 percent of them were not MAPEH major graduates.

Training in dances. Table 4 presents the number of hours and training attended by the teacher-respondents. As reflected in the table, it was revealed that out of 31 respondents, majority of them have no training attended in dances with a total frequency of 15 or 48.39 percent.

Table 4

Number of Hours and Trainings Attended by the Teacher-Respondents

Trainings Attended	F	Percent	No. of hours	F	Percent
Folk Dance	14	45.16	24	12	38.70
			44	1	3.13
			48	1	3.13
			56	1	3.13
Modern	1	3.23	24	1	3.13
Socials/Ballroom	1	3.23	24	1	3.13
None	15	48.39	0	15	48.39
Total	31	100.00	Mean	43.00 hrs.	-
No. of hours	-	-	SD	13.61 hrs.	-

Since majority of the respondents did not undergo training in any dance discipline, it is an indication that the teacher-respondents are not competent in dances along with their knowledge and skills in Samar folkdances. The result is supported by Wyon (2013), that all dancers who were part of the intervention (i.e., the fitness regimen) group improved their artistic marks significantly more than the control groups (the ones who did not do the fitness regimen). This means that the teachers who undergo trainings in dances will improve their competence in dance with regards to their knowledge and skills.

Teaching experience in MAPEH. Table 5 shows the distribution of teaching experience of the teacher-respondents in MAPEH subject. The table established that majority of the respondents were below one year of teaching experience in MAPEH with the mean of 10 or 32. 26 percent. The result confirmed that their teaching experience is not sufficient to achieve competence in Samar folkdances as it is revealed that most of them were slightly knowledgeable and they were also not skilled in the execution of step patterns with time signatures and arm movements of Samar folkdances. The result is supported by the idea that teaching experience is positively associated with student achievement gains throughout a teacher's career. Gains in teacher effectiveness associated with experience are most steep in teachers' initial years, but continue to be significant as teachers reach the second, and often third, decades of their careers (Kini and Podolsky, 2016). As such, teaching experience

in MAPEH helps to improve competence in teaching folkdance as one of the lessons in MAPEH subject.

Table 5

Teaching Experience in MAPEH of the Respondents

Teaching Experience (in years)	F	Percent
21-26	1	3.23
16-20	1	3.23
11-15	4	12.90
6-10	6	19.35
1-5	9	29.03
below 1	10	32.26
Total	31	100.00

Experience in teaching folkdance. The Table 6 presents the distribution of the teacher-respondents on their experiences in teaching folkdance. As reflected in the table, out of 31 respondents, majority of them with 41.94 percent or 13 respondents were below one year experience in teaching folkdance. The result links to the idea that less or limited number of years in teaching folkdance signifies less experience and exposure to folkdance particularly the Samar folkdance which equates to lack of familiarity and skill in it that will lead to teachers' incompetence in teaching such cultural art form. Much on the idea that some of the respondents didn't teach folkdances in their school leads to the idea

that they are slightly knowledgeable and not skilled in performing it. The analysis is similarly explains the result of the teacher-respondents teaching experience in MAPEH which revealed that majority of the respondents who also taught below one year.

Table 6
Experience in Teaching Folk Dances

Experience in Teaching Folkdances	F	Percent
21-26	0	0.00
16-20	1	3.23
11-15	0	0.00
6-10	10	32.26
1-5	7	22.58
below 1	13	41.94
Total	31	100.00

**Competency of Teacher-Respondents
in Terms of Knowledge
and Skills**

Teacher-respondents knowledge on dance literature, costumes and props. This portion depicts the respondents' knowledge on Samar Folkdances with regards to the dance literatures and costumes and props.

Dance literature. Table 7 present the knowledge of teacher-respondents pertaining to dance literature. It was manifested in the result that most of the teacher-respondents were slightly knowledgeable in

terms of dance literature as evident in the mean of 6.42. The result indicates an ineffective teaching in Samar folkdances dances due to lack of knowledge in the dance literatures as an essential facet in teaching folkdance which indicates incompetence or no competence that will leads to no interest to teach this kind of cultural art form, wherein the teachers are encourage to localize and contextualize the lessons in the implementation of the k12 program.

Table 7
Dance Literature

		F	Percentage
13- 15	Extremely Knowledgeable	0	0.00
10 - 12	Highly Knowledgeable	2	6.45
7 - 9	Moderately Knowledgeable	12	38.71
4 - 6	Slightly Knowledgeable	16	51.61
1 - 3	Not Knowledgeable	1	3.23
Total		31	100.00
Mean		6.42	-
SD		1.75	-

Costume and props. Table 8 present the knowledge of the teacher-respondents on costume and props of Samar folkdances. Based on the

data presented in the table, out of 31 respondents, majority of them were slightly knowledgeable along with the costumes and props used in Samar folkdances such as; the *Patadyong* which is used commonly for the dance Jota ha Kalipay, Kuradang, and Surtido Samareño, while the costumes *Barong tagalong* and *Maria clara* used for the dance Lajota Samarena, Pandangyado, and Salampati. Likewise, An Maroldance used *Sampaguita* flower to get the attention of the girl dancer, and the Tagay-tagayan dance used *Tuba* wine to offer drinks to the visitors were had been an essential part of exhibiting local culture. Since the result revealed that the

Table 8
Costumes and Props

	F	Percentage
9-10 Extremely Knowledgeable	0	0.00
7- 8 Highly Knowledgeable	0	0.00
5 -6 Moderately Knowledgeable	1	3.23
3 -4 Slightly Knowledgeable	16	51.61
1-2 Not Knowledgeable	14	45.16
Total	31	100.00
Mean	2.65	-
SD	1.02	-

respondents were slightly knowledgeable on costumes and props used in Samar folkdances, the respondents desert the significance of the history of culture from the past generation. This means that the teachers-respondents were lack of competence to this aspect which will lead them to become ineffective in teaching particularly the Samar folkdances which they were encourage to teach in the implementation of the k12 curriculum.

Teacher-respondents skill on time signature, step pattern and arm movements. This portion pertains to the respondents Skills on Samar folkdances that comprise the interpretation and execution of the step pattern with time signature and their skill on arm movements of Samar folkdances.

Step pattern and time signature. Table 9 presents the skills of teacher-respondents on step patterns and time signatures. Along with the assessment of the respondents skills, they did not able to demonstrate the five selected Samar folkdance with exact step patterns and time signature or counting like the cross step turn, mincing steps, waltz turn, waltz balance, slide turn or piang-piang,do-si-do, kuradang, step brush swing hop and other common steps used in Samar folkdances and is based on the dance literatures with the grand mean of 1.66 that was interpreted to be not skilled. The result entails that the teacher-respondents will not be

able to teach Samar folkdance effectively and efficiently to the learners because they were not competent.

Table 9
Time Signature and step pattern

	Xw	Interpretation
An Labasero	1.68	Not Skilled
LajotaSamarena	1.45	Not Skilled
KurachaSamarena	2.16	Slightly Skilled
SurtidoSamarena	1.48	Not Skilled
An Marol	1.52	Not Skilled
Grand Mean	1.66	Not Skilled

Legend

- | | | |
|---|---|--------------------|
| 1 | - | Not skilled, |
| 2 | - | Slightly Skilled |
| 3 | - | Moderately skilled |
| 4 | - | Highly skilled |
| 5 | - | Extremely Skilled |

Arm movements. Table 10 presents the skills on the arm movements on Samar folkdances of the teacher-respondents. As reflected in the table, it was revealed that the respondents were not skilled on the interpretation of arm movements with the mean of 1.55 that can be interpreted not skilled in the dance An Labasero, and also not skilled on the dance Lajota Samareña with the mean of 1.48. Meanwhile, the respondents exhibited to be slightly skilled with the mean of 2.00 in the

dance Kuracha Samareña, and not skilled on the dance Surtido Samareña which was posted the mean of 1.42, and for the An Marol dance, the respondents showed to be not skilled with the mean of 1.48.

The result reflect that the respondents did not able to demonstratethe arm movements in proper position such as; the jaleo, sarok, hayon-hayon and arms on lateral position with exact sequence of movements based on the dance literature of Samar folkdances. This implicates incompetence in teaching this particular dances to the learners, since skill in dancing even on the execution of arm movements is imperative in teaching learning dance.

Table 10

Arm Movements

	Xw	Interpretation
An Labasero	1.55	Not Skilled
LajotaSamarena	1.48	Not Skilled
KurachaSamarena	2.00	Slightly Skilled
SurtidoSamarena	1.42	Not Skilled
An Marol	1.48	Not Skilled
Grand Mean	1.59	Not Skilled

Legend

- | | | |
|---|---|--------------------|
| 1 | - | Not skilled |
| 2 | - | Slightly Skilled |
| 3 | - | Moderately skilled |
| 4 | - | Highly skilled |
| 5 | - | Extremely Skilled |

**Relationship Between the Teacher- Respondents
Profile and their Knowledge and Skills
on Samar Folkdances**

Table 11 presents the relationship of the profile and the competency of respondents in terms of knowledge and skill. As presented, the following variable were found to be significant as to the age was statistically significant in association with the respondents knowledge on costume and props with a χ^2 of 26.739 and p-value < 0.044 which proved to be lesser than 0.05, thus age was related to the costumes and props which revealed that majority of the teacher-respondents were below 25 years old which basically newly hired teachers or young people indicating that they are not knowledgeable or not more familiar on the costumes and props used in Samar folkdances.

Training attended was statistically significant in the association of the arm movement with χ^2 of 14.061 and p-value < 0.029. Thus, training attended of the teacher-respondents were majority of them did not undergo training in any dance discipline which indicates that the respondents are not skilled in the execution of arm movements on Samar folkdances leads to incompetence in teaching Samar folkdances. The indication is supported by Wyon (2013), that all dancers who were part of the intervention (i.e., the fitness regimen) group improved their artistic marks significantly more than the control groups (the ones who did not do the fitness regimen). This means that the teachers who undergo trainings in dances will improve their skills with regards to the execution of arm movements.

Table 11

Relationships between the Teacher - respondents Profile and their Competency on Samar Folkdances in terms of Knowledge and Skill

Profile Variates	Statistical Test	Knowledge		Skills	
		Dance Literature	Costume and Props	Time signature and Step Pattern	Arm Movements
Age	r_{xy}/x^2	40.138	26.739	24.58	4.215
	Df	28	16	24	8
	Sig. (2-tailed)	0.064	0.044	0.429	0.830
	Interpretation	NS	S	NS	NS
Sex	r_{xy}/x^2	12.414	4.757	7.661	0.075
	Df	7	4	6	2
	Sig. (2-tailed)	0.088	0.313	0.264	0.963
	Interpretation	NS	NS	NS	NS
Educational Qualification	r_{xy}/x^2	29.502	10.589	9.518	0.920
	Df	21	12	18	6
	Sig. (2-tailed)	0.102	0.564	0.946	0.819
	Interpretation	NS	NS	NS	NS
Training Attended	r_{xy}/x^2	14.105	12.312	22.175	14.061
	Df	21	12	18	6
	Sig. (2-tailed)	0.865	0.421	0.224	0.029
	Interpretation	NS	NS	NS	S
No. of Hours in Training	r_{xy}/x^2	32.273	10.743	20.61	11.772
	Df	28	16	24	8
	Sig. (2-tailed)	0.264	0.825	0.662	0.162
	Interpretation	NS	NS	NS	NS
Teaching Experience in MAPEH	r_{xy}/x^2	29.504	19.279	62.935	36.521
	Df	35	20	30	10
	Sig. (2-tailed)	0.73	0.504	0.000	0.000
	Interpretation	NS	NS	S	S
Teaching Experience in Folkdances	r_{xy}/x^2	13.546	16.483	58.282	25.923
	Df	21	12	18	6
	Sig. (2-tailed)	0.888	0.17	0.000	0.000
	Interpretation	NS	NS	S	S

Level of significance at 0.05 (2-tailed).

Teaching experience in MAPEH and folkdance was statistically significant in the association of skills in terms of time signature with step pattern and arms movement. Thus, there was an association between teaching experiences in MAPEH and skills in terms of time signature with step pattern and arm movements. This implies that their teaching experience in MAPEH subject is not sufficient to attain competence in teaching Samar folkdances along with their execution of step patterns with time signatures and arm movements of Samar folkdances which this study found out that they are not skilled. The result is supported by the idea which proved that teaching effectiveness is associated with experience are most steep in teachers' initial years, but continue to be significant as teachers reach the second, and often third, decades of their careers((Kini andPodolsky, 2016). As such, teaching experience in MAPEH and folkdance helps improved their skills on Samar folkdances.

Chapter 5

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

This chapter presents the summary of major findings, the conclusions drawn and the conclusions drawn and the recommendations that were formulated based on the results of the study.

Summary of Findings

Based on the analyses and interpretation of the data gathered, the following results were obtained:

1. Majority of the respondents were below 25 years old resulting to a frequency of nine or 29.03 percent out of 31 respondents.
2. Majority of the respondents were female with a frequency of 26 or 83.87 percent out of 31 respondents.
3. Majority of the respondents were MAPEH majors with a frequency of 16 or 51.61 percent out of 32 respondents, and most of them have already MA units with a frequency of 14 or 45.16 percent out of 31 respondents, while only one of them has Ph.D. units or 3.23 percent out of 31 respondents.
4. Majority of the respondents have no training in any genres of dances exhibiting a frequency of 15 or 48.39 out of 31 respondents.

5. Majority of the respondents have the teaching experience in MAPEH below one year showing a frequency of 10 or 32.26 percent out of 31 respondents.

6. Majority of the respondents have below one year of experience in teaching folkdance with a frequency of 13 or 41.94 percent out of 31 respondents.

7. Based on the analyses, most of the respondents were slightly knowledgeable in dance literature of Samar folkdances resulting to a frequency of 16 or 51.61 percent out of 31 respondents.

8. It was revealed that most of the respondents were slightly knowledgeable on costumes and props of Samar folkdances with a total frequency of 16 or 51percent of 31 respondents.

9. On the analysis of respondents' skills on the execution of step pattern with correct time signature, it was revealed that the respondents were "Not Skilled" with a grand mean of 1.66. This attested that the respondents were not skilled in the interpretation and execution of step pattern with time signature of the Samar folkdances.

10. As reflected in the interpretation of the result on the respondents' skill on arm movements of Samar Folkdances, It was revealed that the total grand mean of the respondents' is 1.59 that can be interpreted as "Not Skilled". Meaning, the teacher respondents were not skilled in the execution in arm movements of Samar folkdances.

11. There was a significant relationship of the teacher-respondents age and their knowledge on the costumes and props on Samar Folkdances with a χ^2 of 26.739 and p-value < 0.044 which prove to be lesser than 0.05.

12. There was a significant relationship between the teacher-respondents profile on their trainings attended and their skills in the execution of the arm movements on Samar folkdances with a χ^2 of 14.061 and p-value < 0.029 which prove to be lesser than 0.05.

13. There was a significant relationship between the respondents profile in their experience in teaching folkdance and respondents' skill in the interpretation and execution of step pattern with time signatures and arm movements with χ^2 of 62.935 and 36.521 and a p-value < 0.000 which prove to be lesser than 0.05.

14. There was a significant relationship between the respondents profile in their teaching experience in MAPEH subject and their skill on the execution of step patterns with time signature and the arm movements with χ^2 of 58.282, 25.923 and a p-value < 0.000 .

Conclusions

Based on the salient findings derived from this study, the following conclusions were made:

1. Based on the result and findings of the study, it was found out that majority of the respondents were below 25 years old, and that most of them were

females and BSED-MAPEH graduates who have already earned MA units, and one respondent who already has the Ph.D. units. Most of them have not attended trainings in any dance discipline and have one year below experience in teaching experience in MAPEH and one year below of experience in teaching folkdance.

2. Based on the results, most of the respondents were slightly knowledgeable in dance literature and in costumes and props of Samar folkdances.

3. The study also revealed that the respondents were not skilled in the execution of step pattern with correct time signature and in execution of arm movements of Samar folkdances.

4. With regards to the relationship between the respondents profile and their knowledge and skills on Samar folkdances, the study revealed that there was a significant relationship between the respondents age and their knowledge, showing that they are slightly knowledgeable in the costumes and props of Samar folkdances.

5. There was also a significant relationship between the teachers profile in their trainings attended wherein most of the respondents have no training in any dance discipline and their skills in the execution of the arm movements of Samar folkdances which was revealed that the teachers were not skilled.

6. Likewise, the study also showed that there was a significant relationship between the respondents teaching experience in folkdance and their

interpretation and execution of step pattern with time signature and arm movements on Samar folkdances which was proved that they are not skilled.

7. There was a significant relationship between the respondents teaching experience in MAPEH subject and their skills in step pattern with time signature, and the arm movements of Samar folkdances which also established that they are not skilled.

Recommendations

After reviewing the findings and analyses of the results, the school must come up with the following recommended interventions programs that would improve the competency of MAPEH teachers with regards to their knowledge and skills on Samar Folkdances.

1. The division or schools are encouraged to conduct seminar-workshops and trainings to the MAPEH teachers' to improve their competency in teaching dances particularly the Samar folkdances.

2. It is suggested that a culture-based curriculum be initiated, implemented and enhanced in every school along with a program that aims to strengthen awareness on the cultural heritage of Samar which includes different Samar folkdances.

3. Samar folkdances is recommended to be integrated in other fields of study or subject. This will further create awareness and interest among all the students and teachers.

4. Teachers are encouraged to attend symposia regarding the awareness of preservation of culture specifically on Samar folk dances.

5. MAPEH teachers are encouraged to conduct culminating programs which will showcase different folkdances of Samar as one way of elevating teachers' competency and awareness on a particular art form.

6. Other studies on the aspect of cultural preservation should be conducted to determine the different culture of Samareños that need to be preserved especially the local cultural aesthetic creations like the Samar folkdances.

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A P P E N D I C E S

Appendix A

Republic of the Philippines
SAMAR STATE UNIVERSITY
Catbalogan, Samar

Request for Pre - Oral Defense

January 9, 2017

VICTORIA M. TAFALLA, Ph.D.
Dean, College of Graduates Studies
Samar State University
Catbalogan City

Madam:

May I have the honor to apply for Pre-Oral Defense of my thesis entitled Competency on Samar Folkdances of MAPEH Teachers in Catbalogan City Division on the date convenient for your office.

Thank you very much.

Very truly yours,

SGD.ROWEL A.DACANAY
MAED Student

Recommending Approval:

JOSE S. LABRO, Ph.D.
Adviser

APPROVED:

VICTORIA M. TAFALLA, Ph.D.
Dean, College of Graduates Studies

Date of Oral Defense: January 17, 2017

Time: 8:00: AM

Appendix B

Republic of the Philippines
SAMAR STATE UNIVERSITY
Catbalogan, Samar

Request for Final Oral Defense

February 28, 2017

VICTORIA M. TAFALLA, Ph.D.
Dean, College of Graduates Studies
Samar State University
Catbalogan City

Madam:

May I have the honor to apply for Final Defense of my thesis entitled Competency on Samar Folkdances of MAPEH Teachers in Catbalogan City Division on the date convenient for your office.

Thank you very much.

Very truly yours,

SGD. ROWEL A.DACANAY
MAED Student

Recommending Approval:

SGD. JOSE S. LABRO, Ph.D.
Adviser

APPROVED:

SGD.VICTORIA M. TAFALLA, Ph.D.
Dean, College of Graduates Studies

Date of Oral Defense: March 11, 2017

Time: 9:00: AM

Appendix C

Letter to the Division Superintendent

Republic of the Philippines
Department of Education
Regional Office No. 8
CATBALOGAN CITY DIVISION
Catbalogan City

Date:

CRISTITO A. ECO, CESO VI
Schools Division Superintendent
Catbalogan City Division
Catbalogan City, Samar

THRU: ARLENE H. DE LATORE
EPS- MAPEH
Catbalogan City Division

Greetings!

Samar Folkdances is a unique form of culturally aesthetic creations among Samareños and have been considered as one of the province local heritage that need to preserved for posterity, cultural, and curriculum development purposes through contextualized instruction in the implementation of the K-12 program.

It is in the very reason that the Samar State University, Cultural Arts, Sports, and Physical Education Development (CASPED) has decided to conduct a "Two (2) Day Workshop on Samar Folkdances" to all MAPEH teachers of Catbalogan City Division as the respondents of SSU, CASPED extension services program on February 9-10, starting 8:00 A.M. at the SSU gymnasium .

This workshop aims to:

Improve MAPEH teachers competency on Samar Folkdances as it might included in the MAPEH curriculum with the on-going localization and contextualization of the K-12 program;

Uplift the preservation of the local cultural heritage of Samar, particularly the Samar folkdances as stated on the 1986 Philippine constitution in article XIV section 14, emphasizes that the state shall conserve, promote, and popularized the nations historical and cultural heritage and resources as well as artistic creations.

Furthermore, the workshop is free of registration and will receive certificate of participation, snacks, and training paraphernalia.

In this regards, we are asking your full support and cooperation with this cultural advocacy, and also hoping that your good office and teachers will come-up with a positive response for the success of the program.

More power and God Bless!

Very truly yours,

ROWEL A. DACANAY
Project Organizer

RANDY E. PACADALJEN
SSU, CASPED Director

Appendix D

Letter to the Principal

Republic of the Philippines
Department of Education
Regional Office No. 8
Jiabong National High School

Date: _____

Mr. Miguel P. Dabuet
Secondary School Principal- II
Jiabong National High School
Jiabong Samar

Dear Sir,

Good day!

The undersigned student of Samar State University under the College of Graduate Studies is very pleased to inform you that he is currently conducting his study entitled "COMPETENCY ON SAMAR FOLK DANCES OF MAPEH TEACHERS IN CATBALOGAN CITY DIVISION". It is in this connection that I would like to ask your permission to administer dry-run of my instrument attached in this letter to your MAPEH teachers. It is rest assured that all the data that will be gathered will be taken with utmost confidentiality.

In this regard, the undersigned are hoping for your favorable response regarding this request.

Respectfully yours,

ROWEL A. DACANAY

Researcher

Appendix E

Letter to the Principal

Republic of the Philippines
Department of Education
Regional Office No. 8
Jiabong National High School

Date: _____

DR. MARIA TERRISA L. PABUNAN

Secondary School Principal- II
San Jorge National High School
San Jorge National High School

Dear Ma'am,

Good day!

The undersigned student of Samar State University under the College of Graduate Studies is very pleased to inform you that he is currently conducting his study entitled "**COMPETENCY ON SAMAR FOLK DANCES OF MAPEH TEACHERS IN CATBALOGAN CITY DIVISION**". It is in this connection that I would like to ask your permission administer dry-run of my instrument attached in this letter to your MAPEH teachers. It is rest assured that all the data that will be gathered will be taken with utmost confidentiality.

In this regard, the undersigned are hoping for your favorable response regarding this request.

Respectfully yours,

ROWEL A. DACANAY

Researcher

Appendix F

Letter to the Principal

Republic of the Philippines
Department of Education
Regional Office No. 8
Jiabong National High School

Date: _____

MS. ADELA V. BAGAS

Secondary School Principal- I
Buanavista National High School
San Jorge, Samar

Dear Ma'am,

Good day!

The undersigned student of Samar State University under the College of Graduate Studies is very pleased to inform you that he is currently conducting his study entitled "**COMPETENCY ON SAMAR FOLK DANCES OF MAPEH TEACHERS IN CATBALOGAN CITY DIVISION**". It is in this connection that I would like to ask permission to administer dry-run of my instrument attached in this letter to your MAPEH teachers. It is rest assured that all the data that will be gathered will be taken with utmost confidentiality.

In this regard, the undersigned are hoping for your favorable response regarding this request.

Respectfully yours,

ROWEL A. DACANAY

Researcher

Appendix G

Item Analysis

Items	Respondents												Total	Upper 30%	Lower 30%	Pu	PI	Df	Ds	Item category	Remarks
	1	2	3	4	5	6	12	1	2	3	4	5									
1	1	0	0	1	1	1	4	0	1	0	0	1	0	2	0.33	0.17	0.5	0.167	RG	Revised	
2	1	1	1	0	0	0	4	1	1	0	0	0	0	2	0.33	0.17	0.5	0.167	RG	Revised	
3	1	1	1	0	0	1	5	1	0	1	0	0	0	2	0.42	0.17	0.583	0.25	Good	Retained	
4	1	1	1	0	0	0	3	0	1	0	1	0	0	2	0.25	0.17	0.417	0.083	Poor	Rejected	
5	1	1	0	0	0	1	4	1	0	1	0	0	0	2	0.33	0.17	0.5	0.167	RG	Revised	
6	1	1	0	1	1	0	5	0	1	1	0	0	0	2	0.42	0.17	0.583	0.25	Good	Retained	
7	1	1	0	0	1	0	4	1	0	1	0	0	0	2	0.33	0.17	0.5	0.167	RG	Revised	
8	0	1	0	1	1	0	4	1	1	0	0	0	0	2	0.33	0.17	0.5	0.167	RG	Revised	
9	1	0	1	0	1	1	5	1	0	0	0	1	0	2	0.42	0.17	0.583	0.25	Good	Retained	
10	1	0	1	1	1	0	5	0	0	1	0	0	0	1	0.42	0.08	0.5	0.333	Very Good	Retained	
11	1	1	0	1	1	0	5	1	1	0	0	0	0	2	0.42	0.17	0.583	0.25	Good	Retained	
12	1	0	1	1	1	0	4	1	0	0	1	0	1	3	0.33	0.25	0.583	0.083	Poor	Rejected	
13	0	0	1	1	0	0	2	1	0	0	0	0	0	1	0.17	0.08	0.25	0.083	Very Poor	Rejected	
14	1	0	1	1	1	0	4	1	0	1	0	0	0	2	0.33	0.17	0.5	0.167	RG	Revised	
15	1	1	1	1	1	0	5	1	0	1	0	0	0	2	0.42	0.17	0.583	0.25	Good	Retained	
16	1	0	1	1	0	1	5	1	0	0	0	0	0	1	0.42	0.08	0.5	0.333	Very Good	Retained	
17	1	1	0	1	0	1	5	0	1	0	0	1	0	2	0.42	0.17	0.583	0.25	Good	Retained	
18	1	1	1	1	1	1	7	0	0	0	1	0	1	2	0.58	0.17	0.75	0.417	Poor	Rejected	
19	1	1	1	1	0	0	5	1	0	0	0	1	0	2	0.42	0.17	0.583	0.25	Good	Retained	
20	0	0	1	0	1	1	4	0	1	0	1	0	0	2	0.33	0.17	0.5	0.167	RG	Revised	
21	0	1	1	1	1	0	4	0	0	1	1	0	0	2	0.33	0.17	0.5	0.167	RG	Revised	
22	1	0	0	1	1	0	3	0	0	1	0	0	0	2	0.42	0.17	0.583	0.25	Good	Retained	
23	1	1	0	1	0	0	3	1	0	0	0	0	0	1	0.25	0.08	0.333	0.167	RG	Revised	
24	1	1	1	0	1	0	4	0	1	1	0	0	0	2	0.33	0.17	0.5	0.167	RG	Revised	
25	1	1	1	0	0	0	3	0	1	0	0	0	0	1	0.25	0.08	0.333	0.167	Poor	Rejected	
26	1	0	1	0	1	1	5	1	0	0	0	1	0	2	0.42	0.17	0.583	0.25	Good	Retained	
27	0	1	1	0	1	1	5	1	0	0	0	1	0	2	0.42	0.17	0.583	0.25	Good	Retained	
28	1	1	1	1	1	1	6	0	0	0	1	0	0	1	0.5	0.08	0.583	0.417	Poor	Rejected	
29	1	1	0	1	0	0	3	0	1	1	0	0	0	2	0.25	0.17	0.417	0.083	Poor	Rejected	
30	1	1	0	1	0	1	5	0	0	0	0	0	1	1	0.42	0.08	0.5	0.333	Very Good	Retained	
31	1	0	1	0	1	0	4	1	0	0	0	0	0	1	0.33	0.08	0.417	0.25	Good	Retained	
32	1	0	1	0	1	1	5	0	0	1	0	0	0	1	0.42	0.08	0.5	0.333	Very Good	Retained	
33	0	1	0	1	0	1	4	1	0	0	0	0	0	1	0.33	0.08	0.417	0.25	Good	Retained	
34	1	1	0	1	0	1	5	1	0	0	0	1	0	2	0.42	0.17	0.583	0.25	Good	Retained	
35	0	1	1	0	1	0	3	1	1	0	0	0	0	2	0.25	0.17	0.417	0.083	Poor	Rejected	
36	0	1	1	1	0	1	5	0	0	0	1	1	0	2	0.42	0.17	0.583	0.25	Good	Retained	
37	1	1	1	0	0	0	3	1	0	0	0	0	1	2	0.25	0.17	0.417	0.083	Good	Retained	
38	1	1	0	0	0	1	4	0	0	0	1	0	0	1	0.33	0.08	0.417	0.25	Good	Retained	
39	1	0	1	0	1	1	5	1	0	0	1	0	0	2	0.42	0.17	0.583	0.25	Good	Retained	
40	1	1	1	1	0	1	5	1	1	0	1	0	0	3	0.42	0.25	0.667	0.167	Poor	Rejected	

Appendix H

Questionnaire

PART I- Profile of the Teacher- Respondents

DIRECTION: Please fill out the needed information which described your profile by simply putting X mark in each bracket [X] before each item.

NAME: _____ (optional)

1. AGE:

- Below 25 years old
- 25 to 29 years old
- 30 to 34 years old
- 35 to 39 years old
- 40 to 44 years old
- 45 to 49 years old
- Above 49 years old thoroughly

2. SEX:

- Male
- Female

3. EDUCATIONAL QUALIFICATION

- Bachelors Degree: _____ Major: _____ Graduate Units _____
- Masters : _____ Major: _____ Graduate Units _____
- Doctorate : _____ Major: _____ Graduate Units _____

4. TRAINING IN DANCES

- Folkdance No. of hours _____
- Modern Dance No. of hours _____
- Contemporary No. of hours _____
- Classical/ Ballet No. of hours _____
- Social/ Ballroom No. of hours _____
- Top Dance No. of hours _____

4. TEACHING EXPERIENCE IN MAPEH

- Below 1 year
- 1 to 5 years
- 6 to 10 years
- 11 to 15 years
- 16 to 20 years
- 21 years above

4. EXPERIENCE IN TEACHING FOLKDANCES

- Below 1 year
- 1 to 5 years
- 6 to 10 years
- 11 to 15 years
- 16 to 20 years
- 21 years above

PART II. Respondents Knowledge on Samar Folk Dances of MAPEH Teachers.

DIRECTION: This is to measure your knowledge on Samar folk dances, encircle the letter of the correct answer.

A. Dance Literatures

1. It is an occupational dance from Catbalogan Samar, the hub of fishing industry in the province. This dance is laterally means "The Fish Vendor."

A. Manaragat	B. An Labasero
C. Maglalayag	D. Pandangyado
2. This dance refers to a flower Sampaguita in Samar dialect, and was a dance intermission of "zarzuela" held during the Likod Patag Fiesta in Catbalogan.

A. Tiyadut	B. An Labasero
C. An Marol	D. Pandangyado
3. It is a lively festival dance with movements that connote ideas of flirtation, and also a favorite and a couple dance("amenodo")among the Samarenos.

A. Pandangyado	B. Salampati
C. Curacha Samarena	D. Jota Samarena
4. A courtship dance that belongs to a type of "balitaw" that popular in Western Visayas, wherein a young man makes known his love towards a young woman by expressing it through the words of a song.

A. Kuradang	B. Jota ha kalipay
-------------	--------------------

- C. Ismayling
D. Jota Samarena
5. It is a popular festival dance among the towns and barrios of Western Samar, especially in the coastal towns of Catbalogan, Zumaraga, Villareal, and Talalora, and a common version which the common folks have adapted from the original " Jota".
- A. Kuradang
B. Jota ha kalipay
C. Ismayling
D. Jota Samarena
6. A lively popular dance in the rural areas of Samar. It is a sort of a " ballroom folk dance, "because it combines basic social dancing steps with folkdance steps.
- A. Kuradang
B. Pandangyadado
C. Jota ha kalipay
D. La jota Samarena
7. The Jota Dance that was very popular in the province of Samar during the Spanish period . In Catbalogan, it was originally danced by members of well-to-do families during special occasions such as the visit of high government officials.
- A. Kuradang
B. Pandangyadado
C. Jota ha kalipay
D. La jota Samarena
8. It is an " Amenudo" or couple dance which became very popular in Western Samar during the latter part of Spanish regime.
- A. Kuradang
B. Pandangyadado
C. Jota ha kalipay
D. La jota Samarena
9. The dance purports to depicts the movements of dives coquettishly at play, this dance derived from the Visayan word " Sarapati" which means "Dove".
- A. Itik-itik
B. Salampati
C. Tinikling
D. Jota Samarena
10. This dance is the leisure offering of " Tuba ",the popular drink to Samarenos, to Someone to drink. In social gathering, it is a customary for the young women tom offer drinks to the visitors.
- A. Ti Yadut
B. An Tagay-tagayan
C. Manangueti
D. Tagay- tagayan
11. This dance was nicknamed after an old dance " Maestro" Teodoro, and also a title of respect given to old people.
- A. Ti Yadut
B. Pandangyado
C. Ismayling
D. Lingawin
12. It is originally a courtship dance of Borongan, Samar. It depicted a maiden's offering of a scarf as a sort of a lucky charm and souvenir to her guerrilla lover who was leaving in a mountain were the enemies were encamped.

- A. Lingawin
C. Surtido Samarena
- B. Pandangyado
D. Magburokid
13. A popular festival dance in Northern Samar, especially in the towns of Allen, Capul, and Lavezares. A dance for social gatherings, most especially during weddings.
- A. Surtido Samarena
C. Pantomina De Samar
- B. Pantomina Samarena
D. Surtido Samarena
14. The following are Festival dances in Samar EXCEPT ONE.
- A. Pantomina De Samar
C. Salampati
- B. An Marol
D. Jota ha Kalipay
15. _____ is one of the many old dances of Samar. It is an "amenudo" or couple dance which became very popular in Western Samar during the latter part of the Spanish regime. This version of dance is came from Calbayog, a courtship dance which modestly expresses love through the clever use of handkerchiefs.
- A. Jota ha Kalipay
C. Pandangyado
- B. Lajota Samarena
D. Ismayling

B. Costumes and Props

1. What is the common female costume for An Marol, Curacha Samarena, Ismayling, Jota ha Kalipay, Kuradang, Sortido Samarena?
- A. Maria Clara
C. Patadyong
- B. Balintawak
D. Kimona
2. In this dance, the boys wears a plain or striped shirt with long sleeve tucked inside a "hinoghog" (stringed trousers) and dyed reddish-brown ("tinungog").
- A. Ti Yadut
C. Ismayling
- B. Ti Yadut
D. AnLabasero
3. The following Samar folkdances are the dances wearing Barong Tagalog for the male and Maria Clara for the female dancers EXCEPT ONE.
- A. La Jota Samarena
C. Salampati
- B. Pandangyado
D. AnLabasero
4. It is the common female costume of the dance "Tagay-Tagayan" and "An Labasero".
- A. Maria Clara
C. Patadyong
- B. Balintawak
D. Kimona
5. What type of flower that the dance An Marol used as a garland that carries by a male dancers.

- A. Sampaguita
C. Calachuchi
- B. Rosal
D. Santan
6. Which of the following Samar folkdances are uses handkerchiefs as a props in dancing to express different moods of emotion and artistic expression?
A. Pandanyado and Lingawin
B. Lingawin and Salampati
C. An Marol and Pandanyado
D. Pandangyado and An Marol
7. Which of the following is the complete or exact props of the dance "An Labasero"?
A. Fish Basket, Bugsay/paddle, Budyong
B. Fish Basket, Gokon, Budyong (shell Trumpet, A string of artificial fish)
C. Fish basket, Gokon, Shell Trumpet
D. Fish Basket and Stringed of artificial Fish only
8. What is the costume for Male and Female in "Engano"?
A. Maria Clara or Serpentina for Female dancer, and Barong tagalong for Male.
B. Patadyong for Female and Barong Tagalog fo Male.
C. Maria Clara for Female and Camesa fo Male
D. Maria Clara or Serpentina for the female and hinughog for Male Dancer.
9. It is a courtship dance wherein the girl wears skirt with train tucked in the waist, stiff camisa, and soft panuelo, or the girl may wear " Patadyong" and kimono with soft panuela. The boy wears "barong tagalong" or "camisa de chino" with white or colored trouser.
A. Lingawing
B. Pandangyado
C. Ismayling
D. Hota ha Kalipay
10. What kind of props that depictto a maiden's offers as a sort of a lucky charm and souvenir to the geurilla lover who was leaving to fight in Lingawin mountain in the "Lingawin" dance.
A. Flower
B. Gold accessories
C. Scarf
D. Fruits

PART III- RESPONDENTS SKILL ON SAMAR FOLK DANCES

Direction: Below are the indicators to determine the respondents' skill on Samar Folkdances by checking the opposite side of each indicator using rubrics of the following scale:

- | | | |
|----|--------------------|------|
| 5- | Extremely Skilled | (ES) |
| 4- | Highly Skilled | (HS) |
| 3- | Moderately Skilled | (MS) |
| 2- | Slightly Skilled | (SS) |
| 1- | Not Skilled at All | (NS) |

Indicators	5 (ES)	4 (HS)	3 (MS)	2 (SS)	1 (NS)
I- Time Signature and Step pattern <ul style="list-style-type: none"> • Labasero • Lajota Samarena • Kuracha Samarena • Surtido Samarena • An Marol 					
<i>Total</i>					
I- Arm Movements <ul style="list-style-type: none"> • Labasero • Lajota Samarena • Kuracha Samarena • Surtido Samarena • An Marol 					
<i>Total</i>					

Appendix I
Performance Rubric

C U R R I C U L U M V I T A E

CURRICULUM VITAE

NAME: Rowel AbarquezDacanay

AGE: 31

CIVIL STATUS: Married

BIRTHDAY: January 28, 1986

BIRTH PLACE: Jiabong, Samar

ADDRESS: Brgy. Masagana Jiabong, Samar

PARENTS: Pedro OpiasaDacanay (Father)
NidaDelmonteAbarquez (Mother)

STATION: Samar State University

TEACHING EXPERIENCE: 4 years in DepEd, 1 year in SSU

EDUCATIONAL BACKGROUND

ELEMENTARY: San Sebastian Central Elementary School
San Sebastian, Samar
1993-1999

SECONDARY: Jiabong National High School
Jiabong, Samar
1999-2003

TERTIARY: Samar State University
Catbalogan City
2007-2011

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