

# Students' Preferred Teaching Strategies in Songs and Dances

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## ABSTRACT

The teaching of this subject enables the students to learn more Philippine songs and dances, love their very own culture and country. The study determined the preferred teaching strategies in teaching Philippine songs and dances at Kibungsod National High School, Magsaysay, Misamis Oriental. This study used a mixed method of gathering data. The respondents of the study were the six (6) MAPEH teachers and 179 Grade 7 students of Kibungsod National High School. Based on the findings, the teachers are using varied teaching strategies for teaching songs and dances. In addition, the students preferred more on the technology-aided approach while the Kodaly method strategy is the least preferred. Moreover, MAPEH majors are needed in teaching the subject to have quality learning. It was recommended that the Department of Education officials, supervisors, and principals create more seminar workshops/training among all MAPEH teachers responsive to their specific needs to enhance their knowledge and skills of songs and dances. Teachers should engage the students in more meaningful and enjoyable activities, especially in folk songs and folk dances, and applying technology in their teaching so that students will more likely retain the lessons and love folk songs and folk dances.

## KEYWORDS

Teaching strategies, songs, and dances, descriptive, Philippines

## INTRODUCTION

The Philippines' teaching songs and dances play a vital role in teaching Music and Arts, Physical Education, and Health (MAPEH) subjects. The teaching of this subject enables the students to learn more Philippine songs and dances, love their very own culture and country. Conservation and preservation of culture are enhanced as well.

Teaching folk dances and folk songs is one of the learning strands of the K to 12 Basic Education Curriculum. It is one way of promoting and appreciating Philippine folk dance, indigenous and traditional dances, and other dance forms (Bautista, 2017). Folk dance is created and performed collectively by ordinary people that include ethnic dances such as those of the cultural community in the Cordillera, in Mindoro, Palawan, Sulu, and Mindanao; and the rural or lowland Christian dances, among the Ilocano, Pangasinan, Tagalong, Pampango, Bicol, Cebuano, Ilongo, and Waray. Lopez (2006) added that folk dances are divided into "regional," which refers to dances particular in that area, and "national," which refers to those performed all over the country.

Teaching folk songs is also one of the topics taught in Music and Physical Education subject. Folk songs describe people's daily life activities such as farming, fishing, and other walks of life traditionally passed on from generation to generation. Most Philippine folk songs have Spanish and other Western influences (Eugenio, 2007). The mood of folk songs can be sentimental, playful, and humorous; the concepts are based on nature, people's work, tradition, culture; it is short and straightforward.

In Kibungsod National High School (KNHS), it has been observed that students showed a lack of interest in performing folk songs in Music and folk dances in Physical Education because of the influence of western culture. They prefer favorite songs and modern dances of their generation. This is a challenge for Music and Physical Education teachers to develop students' interest in learning Philippine songs and dances. Teachers have difficulty motivating students to perform Philippine folk songs and dances due to limited teaching strategies.

Based on the preceding discussions, this study aimed to improve the teaching strategies in Music and Physical Education so that the learners will appreciate folk songs and folk dances.

## FRAMEWORK

This study is anchored on the Social Learning Theory of Bandura (1985). The theory states that the environment influences learning through the process of observation, imitation, and modeling. Children learn by observing others who are doing the task and imitating what they have found. This observed – imitation process is called modeling. In society, children are surrounded by many influential models, such as parents, friends, and teachers.

Children are more likely to attend to and imitate those people it perceives as similar

to itself. It is more likely to mimic behavior modeled by people of the same sex as it is. Bandura & Barab (1971) further stated that modeling influences produce learning principally through their informative functions. Observers acquire mainly symbolic representations of modeled activities rather than specific stimulus-response associations. It has two kinds of processes, attentional processes, and retention processes. In attentional processes, a person cannot learn much by observation if he does not attend to or recognize the essential features of the model's behavior. One of the component functions in learning by example is, therefore, concerned with attentional processes.

When teachers teach through proper modeling, students gain interest and motivation in the performance of Philippine songs and dances. It can be enhanced if the teaching strategies used by the teachers are appealing to the learning preference of the students. The teacher must use various policies in teaching Philippine Songs and Dances and observe the students' reactions. She also gets which of the strategies used preferred by the students in teaching Philippine Songs and Dances.

## **OBJECTIVE OF THE STUDY**

The study determined the preferred teaching strategies in teaching Philippine songs and dances at Kibungsod National High School, Magsaysay, Misamis Oriental.

## **METHODOLOGY**

### **Research Design**

This study used a mixed method of gathering data. It discussed the different teaching strategies used by Kibungsod National High Schools in songs and dances; on the students' preferred teaching strategies in songs and dances; on the hindering and facilitating factors in the teachings of songs and dances, and the suggested training design to enhance the interest of the students in Philippine songs and dances.

### **Research Locale**

The study was conducted in Kibungsod National High School, situated at Kibungsod, Magsaysay, Misamis Oriental. The school is 200 meters away from the national highway. It has 55 teachers. It has 1,447 students, 1193 are junior high school, and 254 are senior high school students.

### **Research Respondents**

The respondents of the study were the six (6) MAPEH teachers and 179 Grade 7 students of Kibungsod National High School. The researcher used the Slovin formula in getting the sample size of the student population. Two of the six (6) teachers are MAPEH majors, while four (4) are not MAPEH majors.

Table 1. *Distribution of Respondents*

Section	N	n	Teacher
Admirable	56	31	1
Adorable	54	30	1
Affable	53	29	1
Affectionate	52	29	1
Amiable	55	30	1
Artistic	55	30	1
<b>Total</b>	<b>325</b>	<b>179</b>	<b>6</b>

### Research Instrument

The research instrument used in the study was the teacher-made questionnaire. It was submitted to the thesis adviser and two MAPEH supervisors for content validation. Guide questions were constructed for the focus group discussion.

### Ethical Considerations

Permission to conduct the research undertaking was sought from the office of the Schools Division Superintendent, where the school was part of it. In addition, institutional permission from the head of the school and the consent of respondents were also obtained. Furthermore, the participation in the study was based on the respondents' willingness who were informed about the objectives of the study, procedures, risks involved, and benefits of the study. The researcher ensured the participants of the confidentiality of their responses and respected their decision to take part in the study.

### Data Gathering Procedure

The researcher sought permission from the Dean of the Graduate School to the school's division superintendent to undertake the study. After having consent from the Schools Division Superintendent of the Division of Misamis Oriental, the researcher approached Kibungsod National High School's principal to allow her to conduct the study. The researcher personally administered the questionnaire to the participants. Before the conduct of the research instrument, the participants were informed of the intent of the study. They were assured of the confidentiality of their responses as well as of their identity. The researcher conducted the focus group discussion for the MAPEH teachers gathered in one room to elicit more information on the strategies they used in teaching Philippine songs and dances.

### Statistical Treatment

The Frequency Count & Percentage analytical tools were used in the interpretation of the data.

## RESULTS AND DISCUSSION

Table 2. Frequency and Percentage Distribution According to the Strategies in teaching Philippine Songs

Teaching Strategies	Students		Teachers	
	<i>f</i>	%	<i>f</i>	%
1. Creative Expression Method	89	49.72	6	100
2. Kodaly Method	35	19.55	5	83.33
3. Sing A – Long Method	125	69.83	6	100
4. Simulation Sight Reading	65	36.31	6	100
5. Technology Aided Strategy	170	94.97	6	100
6. Musical Bridge	68	37.99	6	100
7. Movement and Circle Games	59	32.96	6	100
8. Start the Music Strategy	55	30.73	6	100

Table 2 shows the highest frequency in teaching folk songs for the students is the technology-aided strategy which is 170 (94.97%), while the lowest is the Kodaly method which is 35 (5.59%). This means that students become motivated and engaged in the learning process if the technology is integrated into the teaching-learning process. Semiz et al. (2012) found out that the advancement of technology has created new interests and tools for use in the educational domain. In addition to technological devices, educational software and the internet were also used to support education. Viksila (2011) stated that technology in school plays a significant role in classes. Web-based learning is one way of using technology, and it helps make teaching exciting and more comfortable. Almost all the teaching strategies are used in teaching Philippine songs except the Kodaly method, which has the lowest frequency. Kodaly method is seldom used because some teachers do not know how to use hand signals in teaching music.

Table 3. Frequency and Percentage of Distribution in terms of Strategies in Teaching Philippine Dances

Strategies	Students		Teachers	
	<i>f</i>	%	<i>f</i>	%
1. The Lecture Strategy	50	27.93	5	83.33
2. The Lecture-Demonstration Strategy	97	54.19	6	100
3. The Practice Strategy	89	49.72	6	100
4. The Part-Whole Strategy	59	32.96	6	100
5. The Whole-Part-Whole Strategy	65	36.31	6	100
6. Technology-Aided Strategy	160	89.39	6	100

Table 3 shows the technology-aided strategy has the highest frequency of 160 (89.39%), while the lecture strategy has the lowest incidence of 50 (27.93%). This means that students are more technologically oriented. They quickly learn when technology is integrated into the lesson. Thus, increasing their motivation and engagement in the learning process. According to Mareco (2017) stated that incorporating technology in education helps students stay engaged. Most students today used technological devices such as tablets, smartphones, and computers to play and learn in integrating technology into the classroom is an effective way to connect with students of all learning styles.

Table 4. Frequency and Percentage Distribution of the Strategies Preferred by Students in Philippine Songs

<b>Teaching Strategy</b>	<b>f</b>	<b>%</b>
1. Creative Expression Method	89	49.72
2. Kodaly Method	35	19.55
3. Sing A – Long Method	125	69.83
4. Simulation Sight Reading	65	36.31
5. Technology Aided Strategy	170	94.97
6. Musical Bridge	68	37.99
7. Movement and Circle Games	59	32.96
8. Start the Music Strategy	55	30.73

Table 4 shows that the technology-aided strategy ranks first as the preferred strategy of the students in teaching Philippine songs. The Kodaly method is the least preferred strategy for the students, which ranks 8th. It is seldom used because teachers do not know how to use hand signals in teaching music. It implies that students nowadays mostly prefer teachings with the use of technology. This is similar to Hsin & Cigas's (2013) study concluded that video lectures had improved students' grades. Students who are exposed to video lectures got high marks in music. Viksila (2011) cited that recorded lectures and demonstrations can also be used as a video lecture to support an asynchronous learning method in education. It allows students to learn independently.

Table 5. Frequency and Percentage Distribution of the Strategies Preferred by Students in Philippine Dances

<b>Teaching Strategies</b>	<b>f</b>	<b>%</b>
1. The Lecture Strategy	50	27.93
2. The Lecture-Demonstration Strategy	97	54.19
3. The Practice Strategy	89	49.72
4. The Part-Whole Strategy	59	32.96
5. The Whole-Part-Whole Strategy	65	36.31
6. Technology-Aided Strategy	160	89.39

Table 5 shows that the technology-aided strategy is the preferred strategy of the students in teaching Philippine dances. The Lecture Strategy is the least preferred strategy for the students. It implies that students nowadays mostly prefer teachings with the use of technology. Mareco (2017) stated that technology allows students to interact with their classmates and instructors by encouraging collaboration.

Table 6. Hindering Factors in the Teaching of Philippine Songs and Dances

Hindering Factors	Songs		Dances	
	f	%	f	%
1. Teacher's Knowledge and Skills	4	66.67	4	66.67
2. Inadequacies of facilities and equipment	4	66.67	4	66.67
3. Internet Connection	1	16.67	1	16.67
4. Students' Interest and Motivation	4	66.67	4	66.67
5. Teachers' Area of Specialization	6	100	6	100

Table 6 shows that teaching in both Philippine songs and dances has the same hindering factors. The top hindering factor in teaching Philippine songs and dances is the teachers' area of specialization, which has a frequency of 6 (100%), while the least hindering factor is Internet Connection with a frequency of 1 (16.67%). This means that teachers handling MAPEH subjects are not major in MAPEH. According to Hobbs (2015), teachers teaching not their major is overstretched and stressed. They rely on traditional and ineffective teaching methods. They cannot help their students in learning. It can be devastating for teachers who become incompetent because they are teaching unfamiliar content.

Table 7. Facilitating Factors in Teaching Philippine Songs and Dances

Facilitating Factors	Songs		Dances	
	f	%	f	%
1. Instructional materials	2	33.33	3	50
2. Downloaded songs and dances from the internet	6	100	6	100
3. Collaboration among MAPEH teachers	3	50	3	50
4. Support from the Supervisors	3	50	3	50
5. Cooperation from the Parents	1	16.67	1	16.67

Table 7 shows that teaching both Philippine songs and dances has the same facilitating factors. The top facilitating factor is the downloaded songs and dances from the internet with a frequency of 6 (100%), while the least facilitating factor is

cooperation from parents with a rate of 1 (16.67%). According to Doiron & Asselin (2011) stated that the internet changes the teaching and learning landscape. Wikipedia, Google, and Youtube transformed the traditional classroom into a virtual one. It offers learning resources ready for teachers to download. Even students can browse it and learn by themselves.

## **CONCLUSIONS**

Based on the findings of the study, the following results are formulated:

1. Teachers are using varied teaching strategies for teaching songs and dances.
2. Students preferred more on the technology-aided approach while the Kodaly method strategy is the least preferred.
3. MAPEH majors are needed in teaching the subject to have quality learning.
4. More MAPEH hiring is needed in Kibungsod National High School.

## **RECOMMENDATIONS**

Based on the findings and conclusions, the following recommendations were given.

1. Department of Education officials, supervisors, and principals should create more seminar workshops/training among all MAPEH teachers responsive to their specific needs to enhance their knowledge and skills of songs and dances.
2. Teachers should engage the students in more meaningful and enjoyable activities, especially in folk songs and folk dances, and applying technology in their teaching so that students will more likely retain the lessons and love folk songs and folk dances. They should encourage the students to create various presentations on what they have learned. They should help students to make some innovations/enhancements to what they have learned.
3. Curriculum writers should create strategies and activities that will develop teachers' competence in teaching MAPEH.
4. Students must be motivated appropriately by teachers so that they may appreciate Filipino culture through singing and dancing.

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