Dance Pedagogy used by Physical Education Teachers in Enhancing Skill Acquisition, Mastery and Self-Image

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Abstract: Effective teaching practices in dance cover a variety of theoretical and practical approaches and techniques and individual teaching and learning styles. This study focused on dance pedagogy used by physical education teachers in enhancing skill acquisition, mastery, and self-image. Specifically, the study investigated the extent of the use of dance pedagogy by physical education teachers in five teacher education institutions to enhance skill acquisition, mastery, and self-image. The total number of participants of the study was twenty-three (23) wherein fifteen (15) were females and eight (8) males and with experiences in teaching ranging from 1 to 25 years. A questionnaire comprising 65 items that exemplify the sixteen dance teaching guidelines for strengthening students' dance skill acquisition, knowledge, and self-image was used to gather data supported by classroom observation. The items were adapted from the sixteen guidelines for teaching and learning identified by Mainwaring and Krasnow, which were categorized into three major areas: process and goals, influences that affect dancers' progress, and structure and content of the class. The data were treated using descriptive statistical tools. The results showed that the physical education teachers always practice dance pedagogies that enhance dance skill acquisition, mastery, and self-image. Dance pedagogies are needed to maximize the potential of every learner who wants to progress and become their best.

Keywords: Dance Pedagogy, Physical Education Teachers, Dance, Practices, Mastery, Skill Acquisition, Self-Image

1. Introduction

Dance education is defined as "the progressive development via the study of the elements of space, time, and energy as a means to express oneself" (Griss, 1998). In a simpler word, the aim of dance education is self-knowledge, and it is achieved through self-awareness by means of movement interpretation. This definition tells us that the core of dance education is knowledge and understanding about the body and its movement. Thus, dance education goes with exploring the body and its movement. This is consistent with the idea of Koff (2000) when she states that "dance education involves exploring a variety of body components and movement in connection with one's own being, other people, and the environment, using time, space, and energy variations." These dance elements are best explored and experienced creatively and student-centered way, free of style and established forms." In addition, Winner et al (2013) state that "dance education encompasses the development of

artistic abilities as well as the mental and behavioral habits that are cultivated in the arts, in addition to the technical skills necessary for dance and choreography." Likewise, dance education provides the avenue to broaden our understanding and of knowing about the self and of 'others' (Joseph, 2013). Dance scholar Miriam Giguere (2014) states that studying dance is not just learning specific movements but also involves finding changes in oneself and in the world. Thus, dance in this study will be used in its general sense and would not refer to a particular genre, type, or classification of dance. It would simply refer to the different set of movements that goes with rhythm and style of music following a set of arrangement of steps using our body parts as a medium to achieve the benefits that it can give to learners.

Looking into the benefits that dance can provide, Koff (2000) states that dance is an essential supplement to traditional subject matter in the development of the whole child—one who is capable of

complete expressiveness, who perceives and understands the world in a multitude of ways, and who synthesizes these experiences into a shared meaning. Dance education is an essential starting point for teaching nonverbal communication abilities. Koff (2000) goes on to say that "dance education offers a significant, organized avenue for students' enthusiasm and movement." From this statement, dance is perceived to be an important instrument in education because learning through motion provides reinforcement to traditional instructional practices. Thus, integration of dance in the education curriculum is deemed important. Dance, as an important element of a curriculum, adds energy and enables for innovative advances into subject matter integration, to the appreciation and benefit of both teachers and students (Koff, 2000).

These definitions and benefits that dance education provides are reflected in the CHED Memorandum Order Number 23 series of 2011. In the policies, standards, and guidelines for Bachelor of Physical Education major in School Physical Education and major in Sports and Wellness Management Programs released by CHED, dance is one of the components of physical education. Physical education's overarching goals are "to develop each person's potential for movement to the fullest, to foster an appreciation for and understanding of human movement, to develop and maintain the person's optimal physical fitness and functionality, to develop the fundamental knowledge, skills, and attitudes necessary for voluntary engagement in fulfilling physical activity, and to develop socially and personally appropriate habits through involvement in a variety of movement activities for a lifetime"(CMO No.3 s2011). The curricula for dance education aim at developing individuals who live an active life for fitness and life-long health.

The curricula and definitions for dance education have impact on the responsibilities and the teaching practices of physical education teachers. It connotes that, effective teaching of dance skills requires varied qualities from a teacher in terms of abilities, strengths, values, personalities, knowledge, and even limiting factors that have an impact on the way a teacher teaches. Overby and Tucker (2003), for example, advocates that teachers get into dance research for the information gathered from these studies greatly enriches their teaching and help validate their form of art. Similarly, Mainwaring and Krasnow (2010) outlined an array of theoretical frameworks, approaches, and personal styles are applied when

teaching dance skills. Debenham and Lee (2005) emphasize that dance teachers need to identify and learn strategies, skills, and practices on dance. Melchior (2011) adds that effective teaching includes knowledge of cultural and educational background and managing differences on these factors. You (2009) discovered four teaching characteristics of an expert dance educator, namely: using dance to reflect and express students' lives; teaching beyond dance technique; using a variety of teaching methods to create a range of learning experiences; and planning and organizing dance festivals and other events to assess students' progress. From the viewpoint of dance instructors and their aspiring professional dancers, Van Rossum (2004) reveals what makes an excellent dance instructor very competent, remarkably task-oriented, and democratic in conduct.

There are so many teachings styles which teachers can choose from depending on their preference. A spectrum of teaching styles, such as an authoritarian or command style where the teacher makes all the decisions and a student-centered style where students make the decisions, are identified by critical pedagogy, for instance. (Mainwaring & Krasnow, 2010)." There are also multiple ways in which a teacher can structure his or her dance class. Mainwaring and Krasnow (2010) present that there are classes which are exclusively used for skill acquisition or classes with main emphasis on the development of inter-personal skills. It is said that the choice of class structure to be implemented in a dance class is based primarily on the expertise of the teacher and on the approach that he or she will use for the class.

The review of related literatures reveals varied practices of teachers in delivering their dance classes. For instance, planning exercises that encourage student participation and choosing instructional strategies appropriate for the material are two ways a teacher might establish an engaging and dynamic learning environment (Taskaya & Musta, 2005). The significance of critical spaces for communication and discussion among students is covered by Banerjee (2013). Conversation and discussion areas produced flexible ways for educators to meet the requirements of students studying classical dance in multicultural settings. Chen (2001) also emphasized the significance of instructional methodologies, emphasizing how these will ignite children's curiosity, encourage their inventions and queries, and activate their metacognition while they learn creative dance. When teaching creative dance classes, Chen and Cone (2003) look at how

students use critical thinking to their movement actions that are influenced by the task design, task presentation, and methods for instruction used by "expert" teachers. According to their research, children produce aspects of critical thinking when they are given in order, open-ended assignments, learning signals, and scaffolding for instruction. Chepko & Doan (2015) provide a five-step method in order to create practice activities that result in skill mastery. To be able to do this, one must set up a mastery environment, provide intentional practice activities, maximize touches, integrate strategies and techniques, and offer precise feedback and evaluation. With the goal to enable students to solve problems, think critically about game strategy, and apply skills in game-like contexts without compromising skill development, the five-step method focuses on the employment of strategies and techniques during practice assignments.

There are also varied strategies that teachers may use in their dance classes depending on the objective. These dance strategies are grouped into three categories. According to Jacobsen *et al.* (1993), as cited by Saracaloglu (2012), these are "Teaching with Presentation Strategy," "Teaching with Exploration Strategy," and "Teaching with Research and Inquiry Strategy." The first strategy is predicated on a technique that allows people to acquire knowledge and information easily rather than having to investigate the principles, facts, and ideas that are presented to them. The topic is first introduced and discussed in class, and then examples are given. With the second technique, students are presented with case examples or questions that encourage them to think critically and investigate the material. They then work to analyze the examples and get an understanding of the fundamental ideas and conclusions associated with the subject. In the third strategy, students are forced to take action, carry out further study, and come up with a solution to a problem pertaining to a certain subject.

Clark (2007) lists a variety of effective techniques for classroom management that applicable to dance classes. These techniques for managing the classroom include lesson preparation, setting up the dancing area, welcoming the students, introducing and presenting the material, and closing. Additionally, he pointed out helpful management techniques for sudden situations in the dancing class and during activity modifications. The benefits of teaching backwards were examined by Debenham & Lee (2005). This allows teachers to make necessary revisions by providing support and connections that they may not have known

would be absent. It was found out that as they use teaching backwards, teachers that are creative can take their lessons in new directions. Debenham & Lee (2005) stressed that "to teach backwards, teachers need to be well-versed in the fundamentals of the field, the technical concepts that underpin safe and effective movement, the components of dance and choreography, the nature of the process of creativity, and the connections between all of these concepts."

In the work of Humphreys & Kimbrell (2013), they presented some very effective practice strategies in teaching the elementary students choreography. They give a brief explanation of the concept behind the students' Prepare, Create, Perform, Respond (PCPR) method. The programs that were presented made use of seven choreographic elements as well as a global dance language covering dance themes. Every residency uses the same core terminology, which is connected to the inquiry or guiding topic of the residence. The investigation aids in determining the dance ideas or choreographic strategies that will mold the student choreography.

Rowe & Zeitner-Smith (2011) have examined how contemporary dance schools are developing performers' abilities to collaborate on choreography and have introduced the idea of creative dexterity within the choreographic process. Rowe and Zeitner-Smith (2011) can explore why and how a dancer's capacity to adapt flexibly to various choreographic situations is upheld as a pedagogical objective among these dance schools by looking at the strategies employed by the various dance conservatories. During the inquiry, the curriculum of these dance conservatories was reviewed and important institutional decision makers were interviewed. The analysis seems to indicate that dance conservatories are constructing their courses in a way that facilitates their graduates' expressive agility. The industry for dance graduates is extremely competitive, and the demands of a profession in dance are always changing. These two factors have led to these modifications in the curriculum. This is also evident in Enghauser's (2012) assertion that, given the dance environment of the twenty-first century, a dancer has to have an extremely broad skill set, including the ability to teach effectively and a more comprehensive understanding of a pedagogical approach. He said that in order to prepare dance educators, it's critical to give students the chance to consider their experiences learning dance, the beliefs that have resulted from those experiences, and other tactics that will provide a meaningful means of getting to know the material and oneself as well as others and

the course itself. Enghauser's (2012) work aims to rethink a powerful dance pedagogy that emphasizes meaningful encounters. He provides an example of an assignment that draws on evidence of the possible function of technology in promoting meaningful learning as well as preexisting attitudes about education.

Regarding teaching models, Metzler (2011) specified eight teaching paradigms that are often applied in physical education. The models intend to promote and address learning outcomes and combinations of national standards. Metzler (2011) states that the application of instructional models in physical education fosters a distinct range of learning outcomes, and a range of learning activities may be applied across models.

Many theories have identified effective dance teaching practices. Among these philosophies is dance pedagogy. Dance pedagogy adopts a teaching style in which students acquire particular movement vocabulary from an expert instructor who models it. According to Bolwell (1998) dance pedagogy is still the most comfortable way of teaching dance for many teachers because this is the way they were taught. Mosston (1966) has identified Spectrum of Teaching Styles as the only leading model for physical education pedagogy. This pedagogy is founded on Mosston's theory that physical traits like as balance, agility, endurance, flexibility, relaxation, and strength are at the heart of the development of physical performance. These physical characteristics might be improved by incremental movement sequences (Mainwaring & Krasnow, 2010). Cognitive processes and individualized learning provide bases for the Spectrum of Teaching Styles. In this style, the purpose of education is to encourage autonomous thinking and making decisions. While the aim has stayed unchanged, modern iterations of this paradigm are described as nonhierarchical, allowing for greater flexibility across the various methods (Mainwaring & Krasnow, 2010). This idea implies that there is no best method to be used when teaching dance. Numerous taxonomies and inventories came out because of the study on the different learning processes. However, it was found out that despite these many taxonomies and inventories that came out, there is no classification system that is more powerful as compared to others. Despite numerous attempts in identifying different approaches of learning, still many psychologists and educators are interested in identifying that one best approach for teaching and learning (Mainwaring & Krasnow, 2010).

Reflecting on the different theories, strategies, models, and practices that are used by dance educators, is it feasible for teachers to establish methods of teaching and learning that optimize the development of dancing abilities while also boosting the confidence of students as well as their own growth? Also, are there methods for developing and teaching dance lessons that can increase students' mastery of dance abilities while also boosting their sense of self-worth and good self-image?

At the moment, there are no studies that will show the integration of the different literatures on dance in relation to teaching as well as learning resulting in the creation of a model for dance pedagogy, for example, teaching practices of dance educators that enhance the skill acquisition, mastery and self-image of learners. As far as evidence-based dance education models go, none exist that incorporate ideas and concepts from a wide range of academic fields. Sixteen suggestions for teachers sum together the main findings from current research on learning and teaching. The sixteen guidelines consist of SMART planning, decision-making by objective, optimizing the self within community, ritualizing respect, mentoring, nurturing the learner, offering enjoyment along with challenges for everyone, empowering oneself, concentrating on the work at hand, building foundations, mixing, and matching, developing body awareness, enhancing body image, embracing the safe and sound, and creating enlightened practice (Mainwaring & Krasnow, 2010).

In achieving the goals established by the sixteen guidelines for teaching and learning dance, teacher can use a wide range of strategies (Mainwaring & Krasnow, 2010). According to Mainwaring & Krasnow (2010), the goals identified in the guidelines encourage students to acquire dance skill while acquire proficiency by cultivating a healthy sense of self-worth and possess a love for dancing (Mainwaring & Krasnow, 2010). Additionally, they said, "A dancer's capacity to effectively use a given skill or process is dependent on a variety of components, such as physical prowess, kinesthetic and motor learning and feedback processes, physical practice, mental preparation for improving performance, adequate physiologic rest, motor memory integration, proper breakdown and development of multifaceted abilities, developmental progress, understanding of results through suitable input from outside processes, and a climate that promotes learning along with feelings of happiness and its intended use."

A theory that explains how humans are motivated, learn mastery and values, and do self-regulation is the Social Cognitive Theory. According to

Bandura (1997), the emphasis of Social Cognitive Theory is the interaction between the social environment of a person with his or her behavior and thought. In social cognitive theory, it is believed that a person learns through observation and that learning is a process that is internal in nature and this process may or may not necessarily influence the person's behavior. Additionally, conduct is considered to be self-directed as people act in ways to accomplish goals. While having a significant impact on how someone develops their beliefs, attitudes also have a direct impact on how they behave (Bandura, 1982). Attitudes change as a result of the interplay of mindsets, actions, and values, which in turn causes changes in behaviors and beliefs. Reinforcement is a factor that is perceived to have effects to both behavior and learning (Ormrod, 2003).

The environment can be enhanced by teachers for skill mastery while at the same time developing self-efficacy and self-esteem. Bandura (1997) defines self-efficacy as the conviction that one can do a certain task effectively. It also refers to the capacity to achieve predetermined performance levels and exert control over circumstances that have an impact on one's life. Rosenberg (1965) defines self-esteem as the dancer's sense of worth. According to Mainwaring & Krasnow (2010) self-efficacy is perceived to be one of the many predictors of achievement. They also talked about how teachers may help students acquire good traits by outlining the procedures and objectives of the dancing class, talking about various factors that influence a dancer's development, and clearly explaining the structure of the class and its content. A physical education teacher may also improve and broaden the course material by having a thorough grasp of dance science, biomechanics, anatomy, kinesiology, motor learning, and dance psychology.

It is in this light that this study is conducted. It aims to identify the teaching practices used by physical education teachers that are aligned with the sixteen guidelines for teaching and learning dance that have the purpose of enhancing acquisition of dance skills, mastery, and self-image of students. Furthermore, it is also the goal of this research to identify the extent wherein the physical education teachers practice such teaching practices. Specifically, this study will address the following questions 1. To what extent do physical education teachers employ the dance pedagogy practices in enhancing skill acquisition, mastery, and self-image? and 2. What action plan on dance pedagogy can be developed to enhance skill acquisition, mastery, and self-image?

The study's result can serve as a source of data to Teacher Education Institutions (TEIs) in identifying appropriate teaching practices that enhance skill acquisition, mastery, and self-image of students. It can be used as a springboard for creating an action plan for dance pedagogy.

2. Materials and Methods

2.1. Research Design

This is descriptive study that aims to identify the teaching practices by the physical education teachers that are aligned with the sixteen guidelines for teaching and learning dance that enhance acquisition of dance skills, mastery and self-image of students. This study also intends to look at how often physical education teachers employ the identified teaching practices. The quantitative method was used in this study.

According to Polit & Hunger (1999), the primary goal of descriptive research is to document a situation's aspects as they occur naturally through observation and description. Descriptive research also entails gathering of facts which will serve as a narrative or a description of specific people, groups, or contexts. In descriptive research, observation checklists and questionnaires are among the tools used to collect data. Descriptive research focuses on the traits of people and groups and does not include experimental manipulation or random group selection. Polit & Hungler (1999) assert that descriptive research can produce a body of knowledge that can serve as a foundation for additional quantitative research techniques.

2.2. Population of the Study

The respondents are Physical Education teachers who were teaching dance in all the Teacher Education Institutions in Baguio City. The total number of populations of the study was twenty-three (23) wherein fifteen (15) were females and eight (8) males from the different teacher education institutions of Baguio City: fourteen from Saint Louis University, two from the University of Baguio, three from the University of Cordilleras, two from Baguio Central University, and two from Easter College. Out of the twenty-three respondents, seven of them have specialization in Physical Education (PE) and sixteen in Physical Education, Health, and Music (PEHM). As to teaching experience, four belong to one-to-five years, nine have six-to-ten years, four have eleven-to-fifteen years, two have sixteen-to-twenty years, and the other four dance

educators have twenty-one to twenty-five years of teaching experience. Teaching experience was taken into consideration since it will allow all PE teachers who teach dance from different institutions to participate in the study. The teacher participants in each teacher education institution were assigned a number for draw lots since only one will be observed for every teacher education institution. Classroom observations were chosen by the teachers based on their schedule of their physical education classes. The five (5) physical education teachers were observed twice with the same group of students. Two (2) classroom observations were undertaken for each respondent to validate and corroborate the quantitative data findings. The researchers conducted an initial classroom observation to ensure that students are comfortable with the recording equipment. This was done to reduce the halo effect of the gadget and an observer in the classroom. Following the initial phase, all recorded classroom activities were deemed as important data. Ten of the fifteen observations were included for analysis since the previous classroom activities were intended to reduce the halo effect. All of the respondents attended training and seminars related to dance.

2.3. Data Gathering Tool

The study used a questionnaire as its main gathering data tool administered to the respondents. The questionnaire is composed of 65 items that exemplify the sixteen dance teaching guidelines that intend to enhance the dance skill acquisition, mastery, and self-image of students (see appendix A). The items were adapted from the sixteen guidelines for teaching and learning identified by Mainwaring and Krasnow (2010) in their paper. Some items were modified by making them more specific and more understandable to the respondents. All the descriptions of each teaching guideline were exhausted to comprehensively represent the particular teaching guideline in the questionnaire.

The questionnaire was used to identify both the teaching practices used by physical education teachers and the extent of their practice. One classroom observation for every teacher education institution was conducted using the same questionnaire as a guide for the classroom observation to validate the answers of the respondents in the questionnaire.

A 4-point Likert scale was used to gauge the extent of use of the teaching practices used by dance educators. The scale has the following specifications:

Score	Descriptive Equivalent	Meaning
4	Always Practiced	The attribute is practiced ALL THE TIME (and as needed by the situation)
3	Often Practiced	The attribute is practiced MOST OF THE TIME (needed but not always practiced)
2	Seldom Practiced	The attribute is practiced RARELY or about (needed but not really practiced)
1	Never Practiced	The attribute is NOT IN ANY WAY practiced at all (needed but never practiced)

For its reliability the instrument was field tested to Physical Education teachers at Benguet State University (BSU). The Cronbach Alpha was utilized to compute for its reliability coefficient that yielded an r value of .96 indicating that the instrument is very highly reliable (see appendix B). To confirm that the questionnaire-checklist items are valid and acceptable, the instrument was presented for review to the panel members comprising the Department Head of Physical Education-SLU, Professor of Benguet State University teaching dance classes, and a Professor of Saint Louis University handling dance subjects. The instrument was finalized by incorporating all the comments and suggestions given by the panel members.

2.4. Data Gathering Procedure

Copies of a letter of approval for the administration of the questionnaire and conduct of classroom observation were sent to the different heads of offices of the Teacher Education Institutions in Baguio City (see appendix D). Then, an initial profile survey was done to identify the number of respondents who will be participating in the study. Copies of a letter of consent were also given to all the physical education teachers teaching dance who will be participating in the study to inform them of the procedure of the administration of the questionnaire and the conduct of classroom observation.

After the administration of questionnaire, classroom observations were conducted validate and

support the result of the questionnaire. Classroom observations were recorded. The classroom observation was done on a random basis. The teacher participants in each teacher education institution were assigned a number for draw lots since only one will be observed for every teacher education institution. The schedule of classroom observation was set by the teacher participants according to the schedule of their Physical Education dance classes.

The participation of the teacher respondents was voluntary. The respondents are free to decline should they wish not to participate. In case they decided to participate then later withdraw, they may inform the researcher and be asked to return the questionnaire.

2.5. Ethical Considerations

The Physical Education teachers handling dance subjects who are willing to participate were the respondents of the study. To identify these teachers, copies of a letter of permission were sent to the heads of the different Teacher Education Institutions of Baguio City. For the administration of the questionnaire and classroom observation, the participants were informed in advance and guided accordingly.

All protocols regarding the conduct of data collection from the different teacher education institutions were followed strictly. Consideration was given to data security, privacy, and confidentiality of all information and data gathered.

2.6. Treatment of Data

The study employed the descriptive statistics to summarize the data in identifying the teaching practices used by dance educators and the extent of practice of the teaching pedagogy. Specifically, the frequency

count and ranking were used to identify the practices used by physical education teachers. On the other hand, the weighted mean was used to identify the extent of practice of the different teaching practices that the teachers were using.

The following range of scores was used to classify and interpret the weighted means.

Range of Scores	Descriptive Equivalent	Meaning
3.26 – 4.00	Aways Practiced	The attribute is practiced ALL THE TIME (and as needed by the situation)
2.51 -3.25	Often Practiced	The attribute is practiced MOST OF THE TIME (needed but not always practiced)
1.76-2.50	Seldom Practiced	The attribute is practiced RARELY (needed
1.00 -1.75	Never Practiced	The attribute is NOT IN ANY WAY practiced at all (needed but never practiced)

3. Results and Discussion

This study focuses on the extent of physical education teachers use the dance teaching pedagogy in enhancing skill acquisition, mastery, and self-image. It adapted the 16 dance guidelines by Mainwaring & Krasnow (2010).

The overall mean of 3.73 shows that physical education teachers always practice dance pedagogies in enhancing skill acquisition, mastery, and self-image along process and goals.

Table 1. Extent of employment of dance pedagogy practices in enhancing skill acquisition, mastery, and self-image by physical education teachers along process and goals

Practices	Mean	Interpretation
Smart planning	3.77	Always practiced
Decision-making by objectives	3.53	Always practiced
Optimizing the self within community	3.84	Always practiced
Ritualizing respect	3.76	Always practiced
Overall	3.73	Always practiced

3.1 Smart Planning

The mean of 3.77 indicates that the physical education teachers always practice dance pedagogy in enhancing skill acquisition, mastery, and self-image along the attribute Smart Planning, that is, motivating students to make specific, measurable, age-appropriate, realistic, and time targeted goals.

At the start of classes, teachers establish and enforce clear rules, limits, and consequences for such set goals or behavior inside the classroom. Motivating students to make specific, measurable, age-appropriate, realistic, and time targeted goals is being done to ensure that goas and expectations are clear. In this way, learners are being guided as to what to expect and what to accomplish for a certain dance class. By outlining the short- and long-term objectives, the teacher creates a framework within which students may really achieve and see their progress (Treasure & Roberts, 1995).

It was observed that the dance educators manifested smart planning; for example, in the class of dance educator 1, before starting the class, she immediately called the attention of the class by stating what they are supposed to discuss that day:

PE Teacher 1: "Class for today we are going to learn the dance Tiklos, and it is very important that you have to listen and follow instructions so that we will not be consuming so much time calling your attention because of unnecessary noise and movements, focus your attention in learning the steps so that we can have the return demonstration next meeting.

For PE teacher 2, she let her class recall the rules to follow every time they are to learn a dance, and she had this by letting each group state a rule. PE Teacher 3, read the rubrics and discuss and explain how each group presentation will be graded. Before dispersing the class to go to their assigned groups for their practice, PE teacher 4, gave and explained all the mechanics of the practicum. At University E, the dance educator observed, explained the mechanics for the group practicum and the basis on how each member of the group will be graded:

PE Teacher 5: From the very start, you know that we observe the rule no class number, no costume, no practicum: individual merits and demerits will be given; the mistake of one member will be the mistake of the group. Now, if every member of the group will be aiming for a high score, then definitely the whole group will benefit, you

have to work as one.

Having a clear and systematic way and specific direction of doing things can contribute to the smooth facilitation of the class; thus, it helps in the attainment of target objectives and goals for all the dance lessons and activities conducted in class. Taskaya & Musta (2005) say that planning activities that encourage student participation and choosing instructional strategies appropriate for the material are two ways a teacher may provide an engaging and dynamic learning environment.

3.2 Decision-Making by Objective

The weighted mean of 3.53 is a clear indication that dance educators always practice dance pedagogies along the attribute Decision-Making by Objective, that is offering variation in the areas where decisions are made in class and stating the goals that need to be met.

Teachers always conduct the dance classes with specific goas in mind since they are guided either by activity plans or by syllabus that states specific goals. When these goals are translated into dance activities. The teacher makes adaptations to see to it that the activities maximize the participation of the students since the learning goals are intended for the students. By stating the short- and long-term goals, the teacher creates a framework within which students may realistically achieve and see their progress (Treasure & Roberts, 1995).

In one class observed at University A, the physical education teachers started the class by giving the objectives of the day's lesson.

PE Teacher 1: For today we will be learning the dance, Tiklos. Thus, you are expected that at the end of this period, you are able to identify the different dance steps of the dance Tiklos, appreciate the dance Tiklos by dancing it with a pair, and demonstrate the dance Tiklos with precision.

Also, at University B, the PE teacher 2 in one of the PE classes flashed on the board through a projector, the objectives of the lesson: "... 1. Discuss the historical perspective of the dance Cha-cha-cha. 2. Enjoy the basic steps of Cha-cha-cha through a cha-cha-cha dance presentation. 3. Choreograph a 2-minute routine for Cha-cha-cha.

In the class observed at University C. the researcher noticed that the physical education teachers did not state the lesson objectives, but the students were given out pieces of papers on which the lesson of

the day, objectives and activities were indicated. And PE teacher 3 explained:

3.3 Optimizing the Self within the Community

The mean of 3.84 means that physical education teachers always practice dance pedagogies that enhance skill acquisition, mastery, and self-image along the attribute Optimizing the Self within the Community. It suggests that physical education teachers understand the social aspect of the classroom and are cognizant of each student's uniqueness; as a result, they maximize each student's potential and inspire collaboration among students.

From the classroom observations done, this item was attained by the activities that were designed to teach social skills and reinforced by the practice of physical education teachers such as allowing the students to work in small groups, allowing students to give feedback to one another, allowing the students to have open discussions, and encouraging the students to become both leaders and followers. Dance education provides the avenue to broaden our understanding and knowing about the self and others (Joseph, 2013). Likewise, Melchoir (2011) states that effective teaching includes knowledge of cultural and educational background and managing differences on these factors.

PE Teacher 1 grouped the class into five. Each group is composed of male and female. She gave each group member one the chance to tell something about his/her place of origin, since the next topic is on folk dance. Before dispersing the class into their groups, PE Teacher 2 allowed each group to assign a leader and an assistant leader. In the class of PE Teacher 3, she gave enough time to the groups to brainstorm and finalize their output.

In one of the classes observed at University D, PE teacher 4 first called the attention of the class:

PE Teacher 4: "Are we ready for the next topic?"

The researcher observed that physical education 4 used the term we" putting herself as part of the group to perform the next activity. As soon as she got the attention of the class, she proceeded with her instruction:

PE Teacher 4: "Today, we are going to learn the rural folk dances. Anyone who knows something about the rural folk dance?"

By asking the students to share their knowledge, at the same time PE teacher 4 is also giving options to the students to whether or not participate. At University E, it is part of its program to allow students to choose the activities they need to engage in.

The findings show that the dance educators are goal-oriented in their teaching. They modify their strategies from time to time in order to encourage students to participate and enjoy the bene fits of dancing. Participation of students in dance activities depends on the learned skills that can be enhanced or constrained by the social environment of learning. Teachers do not only design the environment for its immediate effect on the curriculum but also have to create the right social atmosphere where the environment allows the exercise of social skills through participation (Rafferty, 2003).

3.4 Ritualizing Respect

The mean of 3.76 shows that the dance educators always practice dance pedagogies in enhancing skill acquisition, mastery, and self-image along the attribute *Ritualizing Respect*; that is fostering an atmosphere in and outside of the classroom that values self-respect, reciprocity, and harmony. Keeping rules to a manageable level is sound for the earning of students. To reinforce the understanding of rules, both teachers and students go over these rules so that teachers can assist the student in knowing what the rules mean in terms of consequences. At University A, the teacher explained the mechanics on how the group activity should be done so as to maximize group participation.

PE Teacher 1: "In the group, it is but proper that each of the members will have to do their responsibility for the group to be able to interpret the dance Tiklos correctly. And so, at the back part of the paper, the work contribution of each of the members shall be indicated as this will be the basis of the giving of points."

At University B, the dance educator observed, recalled the rules every time the students had a presentation. Fostering an atmosphere of self-respect, reciprocity, and harmony has also been observed in the classes of physical education teachers, 3, 4 and 5.

PE Teacher 3: "Class so that things will be very clear and that there will be no complaints or questions regarding your scores for the group presentation, may we recall our rule of thumb....."

Table 2. Extent of employment of dance pedagogy practices in enhancing skill acquisition, mastery and self-image by physical education teachers along influences that affect the dancer's progress.

Practices	Mean	Interpretation
Mentoring	3.88	Always practiced
Nurturing the learning	3.75	Always practiced
Creating fun ang challenges for all	3.84	Always practiced
Empowering the self	3.63	Always practiced
Focusing on the task	3.77	Always practiced
Thinking about learning	3.85	Always practiced
Overall	3.79	Always practiced

PE Teacher 4:"We have to try our very best to execute properly the different dance steps, in this way we will be able to appreciate and identify the differences of once dance from the other..."

PE Teacher 5: "class just sit back and relax, keep quiet, and watch the presentation of each group and write your comments on a 1/4 sheet of pad paper".

The physical education teachers, in their own ways, are keeping or observing the general objectives of Physical Education- As stated in the CMO, "to develop each person's potential for movement to the fullest, to foster an appreciation for and understanding of human movement, to develop and maintain the person's optimal physical fitness and functionality, to develop the fundamental knowledge, skills, and attitudes necessary for voluntary engagement in fulfilling physical activity, and to develop socially and personally appropriate habits through involvement in a variety of movement activities for a lifetime" (CMO No.3 s2011).

The goal of dance education curricula is to create people who lead active lives for fitness and lifetime health. This has an effect on physical education teachers' duties and methods of instruction. It connotes that effective teaching of dance skills requires varied qualities from a teacher in terms of abilities, strengths, values, personalities, knowledge, and even limiting factors influencing the way of teaching. Part of efficiency is informing learners of what their tasks and their goals are. It is also emphasizing the practice of respect especially that most tasks are group activities. Studying dance is not just earning specific movements but also involves finding changes in oneself and in the world (Giguere, 2014).

The overall mean of 3.79 shown in Table 2 shows that the physical education teachers aways practice dance pedagogies in enhancing skill acquisition, mastery, and self-image along the guideline that influences the dancer's progress.

3.5 Mentoring

The mean of 3.88 indicates the dance educators always practice dance pedagogies in enhancing skill acquisition, mastery, and self-image along the attribute Mentoring; that is, physical education teachers are great role models and leaders by example.

Among the many variables that affect a student's growth, the teacher is an essential component. Teachers might opt to create an authoritarian or student-centered classroom atmosphere, depending on their preferences for approaches and activities inside the classroom. Depending on their preferences, teachers can select from a variety of teaching styles. Whatever their method of instruction, teachers are looked up to. Additionally, a dance instructor may organize their sessions in a variety of ways. These include classes that are solely focused on helping students acquire new abilities or classes that prioritize helping students build their interpersonal and personal skills (Mainwaring & Krasnow, 2010). There are various practices of teachers in delivering their dance classes. One way is selecting appropriate teaching strategies and planning assignments that encourage student participation are two ways that teachers may establish a productive and engaging learning environment (Taskaya & Musta, 2005).

It was observed that the teachers manifested mentoring by assisting the students in the different

activities in the classroom. PE teacher 1 asked the students what dance steps they could hardly execute and then the instructor patiently demonstrated it until such time that the students were able to follow the dance steps. In order to set the mood of the dance class; PE teacher 2 played first the music of the dance to be taken during that period and allowed the students to simply listen to it before asking questions. PE teacher 3 constantly addressed the students "anak" when speaking to them. This made the students feel more accepted and comfortable, thus, motivating the students to be more attentive. PE teacher 4 assigned group leaders to assist students who could not follow the different folkdance steps. The dance instructor walked around and checked the area of each group to make sure that every member was doing her/his part. PE teacher 5 showed high familiarity with her students when he called them by their first name and spoke with them often. The interactions were used for a range of purposes, and common to this is initiating interactions when posing questions while dance demonstration is being done. This was observed in the class of PE teacher 5.

PE Teacher 5: "In dancing the basic cha-cha-cha step, yes Marie Ann, when it comes to the hip movement, what is the guideline so as to be able to execute the natural hip movement?"" Can you state the guideline and call a group mate who can execute the s0- called natural hip movement."

It was also observed that gestures were used in giving instructions and in maintaining discipline inside the classroom. Physical education teacher's gestures such as tapping his head to signal the students that they should start the dance at once and stretching his arms and down to prompt the students to keep their lines straight are examples of instructions and disciplining.

Teachers have a lasting impact on their students and have played a pivotal role in helping them accomplish goals they previously believed were unattainable. In addition to teaching, their roles also involve developing the character of the child. To effectively carry out their duties and responsibilities, teachers must possess a combination of sufficient knowledge, patience, authority, and most importantly, a sincere caring attitude. They must use these abilities wisely and selectively, and they must have the resourcefulness to fulfill the job that is required of them. Effective leadership, which takes the form of mentoring, may greatly aid in preparing students to perform at the anticipated levels (Pool, 1997).

3.6 Nurturing the Learner

The mean of 3.75 shows that the physical education teachers always practice dance pedagogies in enhancing skill acquisition, mastery and self-image along the attribute, Nurturing the Learner, which pertains to giving students constructive feedback and encouraging words so they can gain mastery and understanding of the material.

The common observation among all the physical education teachers, was their generosity in giving compliments, praises or in acknowledging the efforts of their students either in a verbal or non-verbal way. Students were usually praised and appreciated for being able to analyze and execute the steps correctly, for being able to follow easily, for having a good choreography and presentations and other praise-worthy performance and he practices of the dance educators are reflective of their knowledge on the role of feedback in promoting learning and positive behavior. According to Kaiser & Rasminsky (2007), by giving students the chance to practice a newly acquired skill in the classroom and observing them receiving constructive criticism as well as positive reinforcement in ways that help them master the material, feedback can give them the motivation they need to keep going after they've grasped the principles:

PE Teacher l: "You are doing great, keep it up group 4, I told you that if you will just have to work together then things will become easier".

PE Teacher 2: "I like the way you work in your group, everybody is actively participating, see you are able to interpret the figure correctly."

PE Teacher 3 smiled, stood, and clapped her hands and told the class to congratulate group II for the exemplary presentation of their Pop dance. While physical education 4 read all the positive comments about the class performance.

PE Teacher 5:" Miss Julie, the beautiful lady in the back, will you please come in front Iha and demonstrate the natural hip movement, for your classmates to be able to follow the technique in executing the so-called natural hip-movement in the dance Cha-cha-cha".

It is a common observation too, that dance educators provide opportunities for the students to learn the dance lesson in ways they can easily and comfortably understand the dance lesson; to boost the speed and accuracy of their learning processes, they employ a range of strategies to help them memorize the

dance lesson. PE teacher 1 gave time to the groups to brainstorm on how they should present the output. PE teacher 2 utilized the first hour to practice and the second hour for the practicum. PE teacher 3 introduced the lesson through movement exploration. PE teacher 4 distributed copies of the literature of the folk dance and allotted time for each group to analyze and interpret the folk dance. PE teacher 5 set the class in which everybody should watch quietly the presentation of each group and record their comments about the group presentations as points for improving the performance.

Optimal development of students can be achieved by providing healthy experiences among students in a dance class. For the purpose of fostering technical mastery and the holistic development of the student, a dance class need to provide a unique and stimulating atmosphere and experiences. Teachers who create a caring, motivating, encouraging, and engaging learning environment promote the psychological involvement of students. According to Mainwaring & Krasnow (2010), "A dancer's capacity to effectively use a given skill or process is dependent on a variety of components, such as physical prowess, kinesthetic and motor learning and feedback processes, physical practice, mental preparation for improving performance, adequate physiologic rest, motor memory integration, proper breakdown and development of multifaceted abilities, developmental progress, understanding of results through suitable input from outside processes, and a climate that promotes learning along with feelings of happiness and its intended use".

Based on the result, it can be seen that dance educators promote positive relations more in terms of what they do in the classroom. It is also evident that these teaching practices are not random but are supported by the knowledge and attitudes of teachers toward students' learning. Reinforcement (Omrod, 2003) is a factor that is perceived to have effects to both behavior and learning.

3.7 Creating Fun and Challenges for All

The mean of 3.84 indicates the physical education teachers always practice dance pedagogies in enhancing skill acquisition, mastery, and self- image along the attribute Creating Fun and Challenges for all, it has to do with creating a fun, engaging environment for experience and learning. It is within the teachers' power to establish a stimulating and joyful learning environment. Teachers can offer so much to the students by establishing an environment conducive to

learning. Students learn more in both challenging and fun-filled environment; thus, finding a balance between a joyful atmosphere and educational content has always been the responsibility of teachers. They need to create a balance and encourage happiness and excitement. Gandini (2002) states that the environment is one of the essential components of the learning system; the physical, behavioral, and the emotional environments constitute a whole that interact with the teaching process to promote wholesome learning.

In the classes observed, this class environment of challenging but fun learning is manifested. The dance educators employ a variety of challenging and fun-filled activities. PE teacher 1 had brainstorming activity: PE teacher 2 conducted group practice in preparation for the group practicum: PE teacher 3 allowed the students to have movement exploration for them to be able to discover movements and how can they use these movements in choreography: PE teacher 4 gave dance analysis activity 1or the Students to be able to learn how to interpret a folk dance: and PE teacher 5 conducted dance presentation activity which served as an application of the basic dance steps of Cha-cha-cha and choreography.

One might interpret performing as "doing," "showing," "dancing," or creating as "making, attempting to," or "composing." (Davis, 2003). Students may use activities as a way to show off their inventiveness and empathy for other people. The activities in class might inspire reactions from the students by starting a conversation based on the rubrics about how the students should dance, what type of facial expressions to make, what music best expresses the scene's atmosphere, and movement patterns that match the music. Along the process, learners would make mistakes and practice every aspect of the dance they had produced. Learners will have the chance to hone their problem-solving skills through this. When given a part to play, the students get enthralled. They would be proud of their positions and duties, which would foster drive in them. As a result of exhibiting the necessary abilities, self-esteem may grow. People have many of chances to receive compliments and helpful criticism to aid in their self-discovery (Davis, 2003).

Teachers may help students by directing and considering various concepts through a range of demanding and enjoyable activities. Consequently, students will become creative and resourceful. They would be able to identify ways and means to learn in a challenging and fun-fled way. In addition, teachers can assist students in selecting the instrument of their

choice for the movement. Kinesthetic intelligence is tapped into via dancing, since learners may learn through using their bodies. With diligent practice, the students are able to comfortably execute certain body transfers. When individuals effectively execute the necessary bodily motions, they might boost their self-confidence. Thus, dance educators need a variety of teaching strategies to enable the students to become active participants in dance learning.

3.8 Empowering the self

The mean of 3.63 indicates that the physical education teachers always practice dance pedagogies in enhancing skill acquisition, mastery, and self-image along the attribute, Empowering the Self; that is, recognizing and positively reinforcing the students' individual characteristics and classroom contributions; empowering students become positive about their physical appearance and personal growth.

Teachers can create a comfortable learning environment where students can enjoy the benefit of having a positive body image and promotion of physical self-esteem. This can be achieved by providing variety of dance activities where students can realize their potentials and abilities. An example of which is by conducting movement exploration activity. And such has been observed in the classroom of PE teacher 3. The researcher observed that the students indeed enjoyed the activity very much; the students moved their bodies with ease and confidence; the students were able to come up easily with a routine of movements, PE teacher 2 gave the different group time to brainstorm and choreograph their own Cha-cha-cha dance routine. During the presentation, it was apparent that students were performing confidently and had mastered well the steps they themselves had created. Giving students the freedom to create their own routine allows them to experience the sense of ownership of their output. All the dance educators never failed to recognize the efforts of the students. PE teacher 5 gave positive feedback and words of encouragement to maintain the attention and motivation of the students in learning the basic steps of Cha-cha-cha; as a result, the students feel more confident about themselves in moving, consequently in dancing.

It was a general observation that with the variety of strategies and activities provided in the classroom, the students took a keen interest in what they were studying. Teaching dance involves more than just physical movement; it involves a statement made to the subconscious that revitalizes the mind and spirit and inspires the behaviors that will follow. The obstacles of indecision, unconstructiveness, and mental apathy that would normally prevent the growth of becoming a new person—mentally and emotionally—are dismantled via empowerment. Gilbert (1992) state that "Creative dance may serve as an effective instrument promoting unity since individuals develop skills to resolve difficulties, convey emotions, collaborate, accept, and value unique characteristics, gain an understanding of what makes up others cultures and participate in an activity that increases, instead of lowers their self-worth."

3.9 Focusing on the Task

The mean of 3.77 indicates that the physical education teachers always practice dance pedagogies along the attribute Focusing on the Task, that motivates students to concentrate on the current activity rather than on the final product or on interpersonal or societal comparisons.

There are a lot of things around us that might distract students' attention from performing a particular task. For example, in a dance class, there are several things that might divert a learner's attention and make it difficult for them to engage in class activities. Concentrating on work can result in a feeling of competence and success that is connected to the product of one's efforts. By valuing each student's qualities and accomplishments and by understanding, appreciating, or supporting their work or how they perform, teachers may help students concentrate on a particular task in a variety of forms. In this way, teachers can keep the students from creating conflicts among themselves.

The employment of these pedagogies is manifested in the classes observed. For instance, at University C, the physical education teacher let each group prepare a one-whole sheet of pad paper which will serve as the groups' monitoring sheet. On the monitoring sheet, the names of members of the group are written and beside the name of each member is his/her work contribution in the brainstorming and creating of a Pop dance routine. PE teacher 5 instructed the class to prepare 1/4 sheet of paper on which each member of the group write his/her comments about the other groups' performances. Comments are intended to be for all the groups' improvement. Thus, comments are encouraged to be done constructively. PE teacher 1 roamed around the classroom to ensure that the

students were practicing well and making se of their time wisely. PE teacher 2 and PE teacher 4 were generous in using verbal and non-verbal cues to acknowledge and recognize the efforts of their students during the dance earning and presentation. Giving of individual merits and demerits were also done by PE teacher 2 in encouraging each member of the group to perform well and to master the group dance routine.

One way in delivering dance class is selecting appropriate teaching strategies and planning assignments that encourage student participation are two ways that teachers may establish a productive and engaging learning environment (Taskaya & Musta, 2005).

3.10 Thinking about learning

The mean of 3.85 indicates that the physical education teachers always practice dance pedagogies that enhance skill acquisition, mastery, and self-image along the attribute, *Thinking about learning*; that is, allowing students to experiment with their own metacognitive techniques.

Students require a learning atmosphere that is supportive, enjoyable, and stimulating. To fully involve students in dance learning, teachers must employ a range of instructional approaches. Hammond (2000) discovered that teacher subject matter expertise had little to no connection to student accomplishment, whereas pedagogical knowledge showed constant and substantial relationships. Likewise, McInerner & McInerney (1998) stated that pedagogical knowledge plays a vital role in enabling a teacher to comprehend the curriculum in the classroom and help students realize the significance of their learning in connection to their understanding of the world.

Teachers can improve their students' learning by acknowledging unique differences such as how students learn, and by considering various intelligences. We all know that students differ in their backgrounds, sexual orientations, and other characteristics, so there is no place for a one-size-fits-all approach in the classroom. Understanding one's own learning style empowers pupils (Fleming & Mills, 1992).

In the classes observed, it is evident that the dance educators were aware of individual differences. This allowed them to conduct different activities that could respond to this concern for individual differences among students. PE teacher 3 conducted movement exploration to bring out the creativity in the students. PE teacher 2 had group brainstorming to elicit all possible brilliant ideas that may result in student creativity to come-up with a good choreography for the dance cha-cha-cha. PE teacher 1 conducted the learning of the folk dance through dance analysis in which the class was grouped into five and were asked for a group demonstration. And PE teacher 5 asked the good dancers from each group to assist group members who have a difficulty learning the dance steps.

The observations cited were a clear manifestation that the dance educators certainly cared about the earning of their students. This was indicated in the fact that they thought up and employed different strategies and activities for the students to learn to the full and best.

Table 3. Extent of employment of dance pedagogy practices in enhancing skill acquisition, mastery and self- image by physical education teachers along structure and content of the class

Practices	Mean	Interpretation
Building foundation	3.80	Always practiced
Mixing and matching	3.68	Always practiced
Developing body awareness	3.52	Always practiced
Enhancing body image	3.65	Always practiced
Embracing the safe and sound	3.70	Always practiced
Creating enlightened practice	3.71	Always practiced
Overall	3.68	Always practiced

The overall mean of 3.68 in table 3 shows that the physical education teachers practice dance pedagogies in enhancing skill acquisition, mastery, and self-image along the guideline structure and content of the class.

3.11 Building Foundations

The mean of 3.80 indicates clearly that the physical education teachers always practice dance pedagogies in enhancing skill acquisition, mastery, and self- image along the attribute, Building Foundations; that is, the building of specific domain of knowledge from simple to complex pattern and with complementary background information.

In the classes observed, it was evident that the teachers would consistently take into account building from the fundamental understanding to a wide range of competencies which reinforce the intricacy of the dances covered. At University A, PE teacher l started the class through a review of the 2/4 folk dance steps of the dance. Before teaching the dance Cha-cha-cha, PE teacher 2 conducted a sort of warm-up exercise constituting the different basic arms and feet movements which served as a preparatory activity for the Cha-cha-cha dance. PE teacher 3 started teaching Pop dance by allowing first the students to explore and discover movements. Then she grouped the class into five and let each group come up with ten movements. Subsequently, she instructed them to assign counting for each movement, and arrange them into sequence, Lastly, the physical education teacher played a pop music to which the students responded energetically and enthusiastically. Considering that this is an exploration of movements, the spontaneous and comfortable execution of students of their movements was unexpected; it was indeed amazing. After the exploratory movement activity, the PE teacher introduced the topic, Pop Dance. PE teacher 4 taught the rural folk dance by first identifying all the different dance steps and dance patterns involved in the rural folk dance. Before teaching the next figure of the dance, PE teacher 5 assigned a Cha-cha-cha dance step to be performed by every group of students. After the assigned group performed the dance steps Cha-cha-cha the whole class performed it thereafter when all the figures were executed both by groups and the whole class, the dance educator gave feedback and explained further significant concepts.

By giving students a variety of possibilities, teachers may improve learning. Every teacher is aware that the dance class provides a means for each student to uncover their potential for movement. Then, teachers ought to be able to gradually develop a lesson plan around a certain kind of movement or dance motion. Gradual movement sequences can improve physical traits including strength, balance, agility, endurance, flexibility, and relaxation (Mainwaring & Krasnow, 2010). Before more advanced vocabulary and abilities can be acquired, foundations must be established (Shuell, 1986). Similarly, Debenham and Lee (2005) emphasize that in order to teach backwards, teachers must possess a deep understanding of the discipline's foundations, technical concepts that facilitate safe and effective movement, the components of dance and choreography, the characteristics of the process of creativity, and the connections between all of these concepts.

3.12 Mixing and Matching

The mean of 3.68 indicates that the physical education teachers always practice dance pedagogies in enhancing skill acquisition, mastery, and self-image along the attribute, *Mixing and Matching*; that is, providing the learners opportunities to learn or process information through multiple learning tasks and situations.

In the classroom observations conducted, it was generally observed that the dance educators practice dance pedagogies that provide variety of activities for students to learn. At University A, the physical education teacher developed the discussion of the folkdance by letting the students listen to different folkdance music; afterwards, she introduced the folkdance by discussing its literature. She grouped the class according to the number of figures of the folkdance, and gave the group ample time to interpret the assigned figure of the folkdance. She followed it up with presentation in which wrong interpretations were corrected. After all the groups have presented their assigned figure, with the incorporation of all the corrections, each group was given the chance to practice the interpreted figure with music, then practicum followed. Finally, the whole class performed the whole folkdance. At University B, before teaching the basic steps of the dance Cha-cha-cha, the PE teacher started the class by having warm-up exercises particularly on hip movements by executing the figure of eight. Then she introduced and demonstrated the lock-step. The class consumed the first hour to practice the lock step. On the second hour, the dance educator demonstrated the basic steps of Cha-cha-cha through a line dance, and it was observed that the students were

indeed enjoying the Cha-cha-cha line dance. Before introducing the topic Pop Dance, the PE teacher at University C, let the students explore the different non-loco-motor and loco-motor movements. After that, she instructed the class to proceed to their own groups and share the movements that they were able to create. After ten minutes of sharing, the dance educator introduced Pop dance and discussed its salient concepts. After the discussion, the students were grouped and instructed to choreograph their own pop dance. At University D. before conducting the group practicum, the dance educator gave ample time to the class to practice. She explained all the mechanics for scoring the group output during performance. The Dance Educator at University E had a unique way in teaching the dance Cha-cha-cha. She picked good dancers from the class to assist students who have a hard-time earning the Cha-cha-cha dance steps. Accordingly, the facilitation of the class was more effective and made the students more comfortable.

Offering a range of activities fosters creativity in students by involving them in a process that promotes the growth of self-worth, self-control, teamwork, motivation for oneself, and ability to solve problems. Since there is no right or wrong in self-creative innovation, the confidence of students will increase. Students have the ability to finish tasks with self-discipline in this way. They can practice being patient when finishing a task. When given an exciting assignment in a dance session, such as learning a dance or choreography, students will naturally develop a positive attitude about completing the work. Group work activities provide the children with additional opportunities to practice social skills. When students learn to love and appreciate the arts, they also develop self-motivation and the freedom to convey themselves using various artistic mediums, like dance. Teachers may improve learning by giving students numerous chances to study in various ways inside the classroom. And this has always been the challenge for teachers that is, to come up with ways and means by which leaning will successfully take place in the students. As per Taskaya & Musta (2005), a teacher may establish a dynamic and functional learning environment by planning activities that encourage student participation and by employing appropriate teaching strategies. Likewise, Chepko & Doan (2015) provide a five-step method in order to create practice activities that result in skill mastery. To be able to do this, one must set up a mastery environment, provide intentional practice activities, maximize touches, integrate strategies and techniques, and offer precise feedback and evaluation.

With the goal to enable students to solve problems, think critically about game strategy, and apply skills in game-like contexts without compromising skill development, the five-step method focuses on the employment of strategies and techniques during practice assignments.

Therefore, teachers must value the importance of providing variety of challenging and fun-filled activities in the classroom as they develop the students in an enjoyable and engaging manner.

3.13 Developing Body Awareness

The mean of 3.52 indicate that the physical education teachers always practice dance pedagogy in enhancing skill acquisition, mastery and self-image along the attribute, *Developing Body Awareness*; that is; providing body-based learning, information and opportunities to students.

Increased bodily awareness and the mind-body connection are essential elements of a dancing instruction. This may be accomplished in an array of forms, the most prevalent of which is through the inclusion of exercises and movement explorations with a particular focus on awareness and attention as part of dance instruction. Accordingly, Koff (2000) state that through changes in time, place, and energy, dance education involves the discovery of various body parts and movement in connection involving oneself, other people, and the environment. It is better to discover and participate in these dance aspects creatively, student-centered, and free from style and formalized forms.

This item was very evident in the observed classes. At University A, the PE teacher started the lesson on folk dance by letting the students do a warm-up exercise on the different 2/4 dance steps since their topic dance was Tikos. At University B, the PE teacher allowed the students to choreograph routines on Cha-cha-cha steps introduced as their base. At University D. the dance educator kt the students work in groups and brainstorm on how they can interpret a dance.

The use of imagery is a useful technique for promoting the mind-body link. In addition to consolidating movement ideas, a picture produced by both educators and students can offer a multidimensional viewpoint and experience of the physical task (Mainwaring & Krasnow, 2010). In the classes observed, this was clearly manifested. In the class of PE teacher 5. she explained a dance term and

the proper way of executing the steps of the dance Cha-cha-cha using the mental image.

PE Teacher 5: "Imagine that you are on top of an ice, and that when you start moving you do not want that ice to be broken, and that is way you should be moving on the floor, so that you will not dance in a way that you are so hard up doing the correct way of moving on the dance floor."

PE teacher 2 gave the class time to practice before the dance practicum of the different groups. PE teacher conducted a review of the different steps in each of the figure of the folk dance being discussed. All the groups were properly seated in their respective assigned areas and they actively participated in the class discussion.

Students can learn to remember movement patterns when teachers use mental practice images (Overby, 1990). To enhance the acquisition and execution of a movement sequence, physical exercise might come before a brief mental warm-up. Similarly, metaphorical images can contribute meaning and improve the movement's quality of performance (Hawkins, 1964). Since pictures appeal to learners' multisensory (visual, kinesthetic, and aural) senses, using dancing imagery in the classroom gives pedagogical tactics new dimensions.

3.14 Enhancing Body Image

The mean of 3.65 indicates that the physical education teachers always practice dance pedagogy in enhancing skill acquisition, mastery, and self-image along enhancing body image. *Enhancing Body Image* is one of the class's characteristics, along with its structure and content, and it refers to giving students the chance to talk about and reinforce a positive body image as well as to use conditioning and nutrition practices that will support it.

The dancers nowadays are confronted with many factors affecting their physical and psychological health and nutrition (Manwaring & Krasnow, 2010). According to research by Baumeiste *et al.* (2003), self-esteem has been linked to psychological well-being. Dissatisfaction with one's body, sadness, and the global physical idea (Clay *et al.*, 2005). Being exposed to the idealized beauty standards of today might lead to low self-esteem, rage, and increasing levels of self-dissatisfaction with one's body image (Hargreaves, 2002).

Dance pedagogy should not only attend to the learning of body movement but also incorporate, explicitly or implicitly, psychological well-being of the learners as regards their bodies or physical image.

From the classroom observations t was evident that the dance educators always practice dance pedagogy that enhances skill acquisition, mastery, and self-image along enhancing body image as indicated by the mean 3.67. PE teacher 5 highlighted that proper execution of dance steps can contribute in the development of proper posture, which is one of the benefits of dancing. PE teacher 2 stressed that dancing is a form of an exercise. It helps burn unwanted fats and calories so dancing is a helpful way of maintaining an ideal weight. PE teacher 4. in her discussion, mentioned that when people are physically active such as engaging themselves in dancing, they can release stress. PE teacher 3 incorporated creative movement explorations as her way of developing the activity on choreography. PE teacher 1 gave an activity in which the class was grouped into five and asked to think a choreography comprising the 2/4 dance steps to be used as their stepping- stone for learning the 2/4 folk dances.

From what is seen in the classrooms, dance educators may use dance conversations and activities to create the right tone and expectations for healthy weight management and other behaviors. Another approach is that dance educators might use in the classroom is creative work. Improved social and physical self-esteem in young children has been linked to creative movement in dance courses (Minton, 2001; Riley, 1984).

3.15 Embracing the Safe and Sound

The mean of 3.70 indicates that the physical education teachers always practice dance pedagogy in enhancing skill-acquisition, mastery, and self-image along the attribute, *Embracing the Safe and Sound*, which is maintaining safe methods in alignment work and injury prevention and treatment that are grounded in solid scientific, medical, and empirical data. In the classes observed, it was apparent that dance educators have the tendency or practice of making the classrooms possible for optimum mobility to ensure safety. For example, the dance educators use open space classrooms with no chairs. This physical set-up allows the students to maximize participation and to be fully engaged. It was generally observed too that classroom

size does not matter in making classrooms physically conducive to learning.

It was observed that prior to any dance activity, warm-up or lead up exercises were being conducted. At University B, prior to the practicum of the choreographed Cha- cha-cha routine, the class performed the Cha-cha-cha line dance that was taught by the dance educator. Before starting the dance class, the PE teacher at University C had her class perform stretching exercises.

Enhancing physical traits like strength, flexibility, core support, and various other forms of conditioning is becoming more and more important for a safe and healthy dance practice (Grossman et al., 2000). In response to these health-related advancements, dance instructors are utilizing a variety of strategies, and there is rising interest in how to incorporate scientific knowledge into the curriculum to focus on injury treatment and prevention. Chepko & Doan (2015) provide a five-step method in order to create practice activities that result in skill mastery. To be able to do this, one must set up a mastery environment, provide intentional practice activities, maximize touches, integrate strategies and techniques, and offer precise feedback and evaluation. With the goal to enable students to solve problems, think critically about game strategy, and apply skills in game-like contexts without compromising skill development, the five-step method focuses on the employment of strategies and techniques during practice assignments. According to Jacobsen *et al.* (1993), as cited by Saracalogłu (2012), these strategies may be categorized as "Teaching with Presentation Strategy," Teaching with Exploration Strategy," and Teaching with Research and Inquiry Strategy."

3.16. Creating Enlightened Practice

The weighted mean of 3.71 is a clear indication that physical education teachers always practice dance pedagogies along the attribute *Creating Enlightened Practice*: which refers to, providing constructive feedback and incorporating appropriate repetition.

In the classroom observations conducted, it was generally observed that the dance educators practice dance pedagogies that encourage students to learn. One of the strategies used was the use of giving positive feedback as a way by which the students can improve their output. Highlighting the weaknesses of a presentation or criticisms in the execution of steps does not help in the students' creativity and learning. PE

Teacher 1, for instance, was observed to be generous in giving words of recognition and appreciation for performances and demonstrations done correctly and significantly by her students. In the case of PE Teacher 2. when she noticed that one group had a great working relationship that resulted in developing a good output, she acknowledged the effort of the group. This acknowledgment is not only for recognition of good work but also for modeling to other groups a work-emulating performance. PE Teacher 3 used verbal and non-verbal cues as her way of giving feedback to her learners, such as giving the raise words 'superb" very good'" You're doing great" Keep it up, yes!" Finally, you got it right," These are called verbal cues. Aside from verbal cues, the dance educator also used non-verbal such as clapping and standing at the same time to show her appreciation and acknowledgment of the group's great presentation. Before the practicum, PE Teacher 4 read the criteria for grading the dance output of the students and had the five groups in her class prepare a ½ sheet of pad paper. She gave the groups the first hour to practice and to finalize everything for their dance presentation. PE teacher 5 had also her way of helping the students improve their work and performance by assigning in each group a student who was performing well the different dance steps to assist classmates who have trouble learning the steps.

The practices of the dance educators are reflective of their knowledge on the role of feedback in promoting learning of the students. Student learning is enhanced by providing a supportive, encouraging environment as well as other targeted feedback responses. The findings of the study illustrated the significance of the instructor's words in Minton and McGill's (2001) investigation of the association between teacher actions and student performance on the Spatial Kinesthetic Awareness Test (SKAT). The performance of students on the SKAT increased in a strong correlation with the teachers who used more encouraging feedback and response displays. Student performance and monitoring practices were negatively correlated. Student learning is not much impacted by simple observation without feedback. Students benefit from teachers who give immediate feedback following a performance, especially when such remarks are encouraging and motivational. While fostering an environment where students are motivated to work toward improving their abilities, a teacher must transform observations from monitoring sessions into pertinent comments (Minton and McGill, 1998).

Table 4. Summary of extent of employment of dance pedagogy practices in enhancing skill acquisition, mastery and self-image by physical education teachers.

Practices	Mean	Interpretation
Process and goals	3.73	Always practiced
Influences that affect the dancer's progress	3.79	Always practiced
Structure and content of the class	3.68	Always practiced
Overall	3.73	Always practiced

As a whole, table 3 shows that dance educators of the Teacher Education Institutions of Baguio always practice dance pedagogies in enhancing skill acquisition, mastery, and self-image as revealed by the overall mean of 3.68.

Table 4 presents the summary of the extent of employment of dance pedagogy practices in enhancing skill acquisition, mastery, and self-image by dance educators of the Teacher Education Institutions of Baguio City. The overall mean of 3.73 indicates that the PE teacher of the different teacher education institutions of Baguio City aways practice dance pedagogies in enhancing skill acquisition, mastery, and self-image.

The core idea behind teaching dance classes is that students are keen to learn, grow, advance, work hard, and become the greatest versions of themselves. Dance educators play a vital role in all of these concerns and aspirations to be achieved. It is in a respectful, open-minded atmosphere that can promote self-motivation and discussion.

The dance educators may play a key role in order to create a learning environment that pushes students to reach their highest level of proficiency while also encouraging them to value their bodies and uplift their spirits. The environment can be enhanced by teachers for skill mastery while at the same time developing self-esteem and self-efficacy (Bandura, 1997). Choosing instructional strategies that are appropriate for the course and planning activities that encourage student participation are two ways that teachers may create a productive and engaging learning environment (Taskaya & Musta, 2005). Furthermore, Clark (2007) lists a variety of classroom management techniques that apply to dance classes. These techniques for managing the classroom include lesson preparation, setting up the dancing area, welcoming the students, introducing and outlining the material, and closing. Additionally, he discovered helpful management techniques for unforeseen occurrences that arise in the dancing class and during activity adjustments.

Thus, the responsibility of dance educators is not only to teach dance moves, but to provide conscious direction in a world of limitless possibilities with the ability to teach how to dance. Dance education entails not only the learning of aesthetic abilities necessary for dance and choreography, but also the development of mental and behavioral habits in the arts (Winner, 2013). Dance pedagogies promote conversation between teachers and students as well as openness to the incorporation of many kinds of art.

4. Conclusion

Teachers have a vital role in challenging and stimulating students to attain their greatest level of mastery and motivation; respecting the body; and uplifting the soul. In other words, dance educators will not restrict themselves on kinesthetic only but on self-actualization also of both the students and themselves. Physical Education teachers need to hone a range of abilities that extend well beyond dancing if they are to be effective in using dance pedagogy. Establishing a strong foundation of knowledge about the dance form to be taught, creating appropriately suited learning experiences, and incorporating pedagogical theories are all necessary to achieve state and national arts requirements. Dance should be an art, a way of expressing one's thoughts, emotions, and feelings through his/her body. The dance pedagogies are needed to maximize the potential of every learner who wants to progress and become the best that he/she can be. It is imperative that all dance educators exhibit positive attitudes towards dancing. Learners' abilities and potential should be stimulated by the content. To guarantee that every student has the chance to succeed, lessons should be designed accordingly.

Dance has a unique contribution in making students holistically developed. It offers students a way to learn about the world around them, about themselves, and about others in a different language. To ensure that successful learning occurs, the

appropriateness and adjustment of activities within dance instruction should be carefully evaluated. The objectives of dance education have impact on the duties, responsibilities and teaching practices of physical education teachers.

5. Recommendations

Since the study found out that the dance educators of the Teacher Education Institutions of Baguio City always practice dance pedagogies in enhancing skill-acquisition, mastery, and self-image, the following recommendations are proposed for improving and sustaining dance pedagogies in enhancing skill acquisition, mastery, and self-image. Physical Education teachers need to continuously create a learning environment that challenges pupils to realize their greatest potential while also instilling in them a sense of self-worth and physical characteristics. In order to identify good teaching strategies and identify other behaviors that require improvement, dance educators should utilize a diverse range of innovative activities. Creative activities may be used in this way to create the curriculum, do research on one's own teaching methods, and improve and enrich classroom practice. Students are encouraged to be active participants in learning by ensuring opportunities to succeed and discover their inner self. This can be done by providing activities from simple to the most complex in balancing the dance activities and in allowing themselves to push beyond their limits. Continuing professional education is a central feature of any improved pedagogy. The search for self-improvement and development is necessary for dance educators since learning is a lifetime activity. Investing in dance educators' professional development is one of the keys to effective and quality teaching. Physical Education teachers should develop a wide array of incentive schemes to recognize and reward students for exemplary accomplishments not only in the academic area but also in the performing arts. Physical Education teachers should be generous in giving positive feedback. Students respond effectively to positive feedback. They should consistently aim to transform observations from monitoring sessions into pertinent feedback while fostering an atmosphere where students are motivated to work toward skill improvement. Finally, physical education teachers should strive to create a healthy working and learning environment by establishing a culture of commitment among them.

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Does this article pass screening for similarity?
Yes

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Author's contribution & Statement

Sheila Marie C. Magat-Literature review, conceptualization, supervision, methodology, data collection, analysis, validation, writing the initial draft of the manuscript as well as reviewing and editing; **Teresita D. Ignacio**-reviewing and editing the manuscript; **Benny Kristoffer B. Duriano**-Encoding the final copy of the manuscript, reviewing, and editing. All of the authors read and approved the final revision of the manuscript.

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Appendix A

Sample Questionnaire

Name (optional): _____

School: _____

Major: _____

No. of years of dance teaching experience: (put a check mark)

1-5 years _____

6-10 years _____

11-15 years _____

16-20 years _____

21-25 years _____

Seminars/Trainings Attended related to dance;

a. _____
b. _____
c. _____
d. _____
e. _____

I. Instruction: Please rate the extent to which you practice what is described in each item by putting a checkmark (✓) in the appropriate box. Be guided by the following scale.

4: Always   : Practiced all the time
3: Often   : Practiced most of the time
2: Seldom   : Rarely practiced
1: Never   : Not practiced at all

PRACTICES	4	3	2	1
1. PROCESS AND GOALS				
1.1 I establish clear goals and expectations about the dance class objectives.				
1.2 I understand what is age-appropriate in designing the dance class activities.				
1.2 I develop a process overtime that acknowledges both physical and motor development for an age group.				

1.4 I allow my students to respond well to class goals.				
1.5 I allow my students to assess measurable results such as increased stamina.				
1.6 I provide context that determines how the students can realistically succeed and observe their improvement.				
1.7 I identify specific objectives that encourage students to express their personal goals for individual progress in conjunction with the goals and tasks established for the dance class.				
1.8 I ask my students to write down and keep a journal for their personal goals.				
1.9 I provide opportunities for individual and group decision making.				
1.10 When learning a new material, I give my students options to choose whether to review the material presented or add sequences or complexity.				
1.11 I give options to my students if they wish to continue working individually on simpler phase.				
1.12 I provide information that allows my students to understand and embrace individual differences in both anatomical physique and dynamic movement qualities.				
1.13 I provide opportunities for my students to learn about their unique qualities and potential.				
1.14 I provide opportunities where my students can direct their energy toward optimal development.				
1.15 I allow open discussion about individual differences for the students to appreciate each other's qualities and learn from each other.				
1.16 I allow time for my students to do personal exploration.				
1.17 I allow time for my students to work in small groups to review and discuss a material.				
1.18 I allow time for my students to give feedback to each other.				
1.19 I encourage the students to be both leaders and followers.				
1.20 I encourage my students to embrace the benefits of collaborative work.				
1.21 I clarify class etiquette from the perspective of an atmosphere that optimizes concentration and mutual respect, rather than autocratic rules and good behaviour.				
1.22 I assist my students in learning to balance self-involvement with group sensitivity.				
1.23 I observe an atmosphere of silence in my class to encourage students to support and respect others' learning processes.				
1.24 I create an atmosphere of concentration and focus to promote optimal learning and create a sense of community rather than competition.				

1.25 I create a motivational climate in my class in which teaching and learning occur within the dance class.				
2. INFLUENCES THAT AFFECT THE DANCER'S PROGRESS				
2.1 In mentoring my students, I act as a role model.				
2.2 I maintain discipline and driven atmosphere while inspiring and encouraging my students by giving energetic and constructive criticism and praise.				
2.3 I respect my students as persons and recognize individual needs and differences.				
2.4 I provide an enriching environment and experience for the development and mastery of skill and of the whole person.				
2.5 I provide a larger conceptual context and a thorough understanding of movement principles in developing dance skill.				
2.6 I take more time to explore principles of good alignment than simply adjusting a student's pelvis during a particular exercise.				
2.7 I construct and present specific set material, followed by an open time period for reflection and questions.				
2.8 I encourage the use of a variety of strategies to learn a material to increase speed and accuracy of learning strategies.				
2.9 I incorporate methods to enhance my students' self-esteem and self-efficacy.				
2.10 I provide encouragement and motivation for continued effort when my students are struggling to achieve the material.				
2.11 I give praise when improvement is demonstrated.				
2.12 I give constructive criticism when changes and corrections are needed.				
2.13 I create an environment that is both challenging and enjoyable.				
2.14 I find ways to balance and promote an atmosphere of joy and stimulation.				
2.15 I discuss beliefs and attitudes regarding what determines a good dancer with focus on the whole person and not merely the body.				
2.16 I balance physique comments with discussions of performance skills, musicality, and artistic progress.				
2.17 I explore openly the students' internal dialogue, especially and the impact of negative inner dialogue and the associated underlying beliefs on diminished skill development and performance.				
2.18 I allow discussion of external influences that affect internal dialogue, such as media, dance culture expectations, and previous learning experiences.				
2.19 I encourage my students to focus on the task through a variety of strategies.				

2.20 I reduce the compulsion of my students to compare themselves with others and encourage each student to remain focused on personal development.				
2.21 I recognize my students' personal learning style.				
2.22 I assist my students in understanding the benefits of the various learning styles and how each of them can broaden his approach to learning new material.				
2.23 I pose questions that encourage my students to observe how they learn.				
2.24 I challenge my students to learn in a style that is typically not in their comfort zones.				
3. STRUCTURE AND CONTENT OF THE CLASS				
3.1. I structure a class around a particular approach to movement or a specific dance technique.				
3.2 In each aspect of the dance lesson, I identify the basic foundation, and then build upon that knowledge base and skills which will be explored.				
3.3 I provide opportunities for my students to learn in variety of ways.				
3.4 I remove certain aspects of the traditional class that can limit the use of multiple sensori-motor modalities, especially for students with some experience.				
3.5 I use contextual variety to challenge motor learning and enhance progress.				
3.6 I use imagery to stimulate the mind body connection.				
3.7 I allow the students to describe their personal imagery creations to explore body awareness.				
3.8 I provide opportunities to discuss and reinforce healthy body image and supportive strategies in terms of proper nutrition.				
3.9 I set appropriate tone and standards for weight management, through discussions on thinness, the societal ideal of an underweight female/male body, and good health behaviours and practices.				
3.10 I incorporate creative work in the dance class.				
3.11 I add supplementary classes to assist my students.				
3.12 I take a wide range of approaches to health-related developments.				
3.13 I empower the students with the knowledge and permission to modify material in respecting safe dance practices.				
3.14 I provide constructive feedback to my students.				
3.15 I allow my students to repeat material after receiving feedback.				
3.16 I discuss how and why the attempted work was in the learning context.				

OTHER PRACTICES (if there are any). Please specify them below.				
1. PROCESS AND GOALS				
2. INFLUENCES THAT AFFECT THE DANCER'S PROGRESS				
3. STRUCTURE AND CONTENT OF THE CLASS				

Appendix B

Reliability Test Result

Respondent	1.01	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09	1.10	1.11	
	1.12	1.13	1.14	1.15	1.16	1.17	1.18	1.19	1.20	1.21	1.22	1.23
	1.24	1.25										
1	3	3	3	4	4	3	3	2	4	3	4	3
	3	4	4	3	3	4	3	3	3	4	4	3
	3											
2	4	3	3	4	4	4	3	3	3	3	3	4
	3	3	4	3	3	2	4	2	2	3	3	3
	3											
3	4	4	4	4	4	4	3	4	4	3	4	3
	4	3	4	4	4	4	4	3	3	3	3	4
	4											
4	4	3	3	3	3	3	3	3	2	3	2	4
	4	3	3	3	3	2	3	4	4	4	4	4
	4											
5	4	4	4	4	4	4	4	3	4	4	4	4
	4	3	4	4	4	4	4	4	4	4	4	4
	4											
var	0.16	0.24	0.24	0.16	0.16	0.24	0.16	0.40	0.64	0.16	0.64	0.24
	0.24	0.16	0.16	0.24	0.24	0.96	0.24	0.56	0.56	0.24	0.24	0.24
	0.24											

2.01	2.02	2.03	2.04	2.05	2.06	2.07	2.08	2.09	2.10	2.11	2.12	2.13
	2.14	2.15	2.16	2.17	2.18	2.19	2.20	2.21	2.22	2.23	2.24	
4	3	4	3	3	4	4	3	4	4	4	4	3
	4	4	3	4	3	4	3	3	4	4	4	
3	3	3	3	3	3	3	2	3	4	3	3	3
	3	3	3	4	3	3	2	2	3	3	3	
4	4	4	3	3	3	3	3	3	3	4	4	4
	4	3	3	3	3	4	4	4	4	4	4	
4	4	4	3	3	3	3	4	4	4	4	4	3
	3	4	4	2	2	3	3	3	3	4	4	
4	4	4	4	4	3	4	4	4	4	4	4	4
	4	4	3	4	4	4	4	4	4	4	4	
0.16	0.24	0.16	0.16	0.16	0.16	0.24	0.56	0.24	0.16	0.16	0.16	0.24
	0.24	0.24	0.16	0.64	0.40	0.24	0.56	0.56	0.24	0.16	0.16	

	3.01	3.02	3.03	3.04	3.05	3.06	3.07	3.08	3.09	3.10	3.11	3.12
	3.13	3.14	3.15	3.16	Total							
3	4	3	3	2	2	2	4	3	4	4	3	3
	3	3	3	219								
3	4	3	3	3	3	3	3	4	3	3	3	3
	2	2	3	198								
3	3	3	3	3	3	3	3	3	3	4	4	4
	4	3	4	230								
4	4	4	3	4	3	2	2	2	3	2	3	3
	4	4	3	213								
4	4	4	4	4	4	4	4	4	4	4	4	4
	4	4	4	256								
0.24	0.16	0.24	0.16	0.56	0.40	0.56	0.56	0.56	0.24	0.64	0.24	0.24
	0.64	0.56	0.24	375.76								

sum 20.40 vartotal

Reliability 0.96 Very Highly Reliable

Appendix D

Summary Table of Classroom Observations

I.   Summary of responses of dance educators along Process and Goals:

Practices	Univ. A (DE1)	Univ. B (DE2)	Univ. C (DE3)	Univ. D (DE4)	Univ. E (DE5)
Smart Planning	Giving of instructions, setting the class to listen and follow instructions	Recalling of rules every time they are to learn a dance	Reading of rubrics, discussing and explaining how each group presentation will be graded	Giving and explaining all the mechanics of the practicum	Explaining the mechanics for the group practicum and the basis on how each member of the group will be graded "no class number, no costume, no practicum; individual merits and demerits will be given; the mistake of one member will be the mistake of the group. Now, if every member of the group will be aiming for a high score, then definitely the whole group will benefit, you have to work as one".
Decision-making by objective	Started the class by giving the objectives of the day's lesson.	Flashed on the board through a projector, the objectives of the lesson	Students were handed a piece of paper where the lesson of the day was		

			written, and that the objectives and activities were indicated. "A set of activities are prepared for the day and in most activities done, the students have the option to choose on how they should learn a dance, either by pair or by group."		
Optimizing the self within community	Grouped the class into five composed of male and female and gave each one the chance to tell something about his/her place of origin	Allowed each group to assign their own leader and assistant leader	Gave enough time to the groups to brainstorm and finalize their output	Called the attention of the class: "Are we ready for the next topic?" Used the term "we" putting herself as part of the group to perform the next activity. As soon as she got the attention of the class, she proceeded with her instruction: "Today, we are going to	Allow students to choose the activities they need to engage in.

				learn the rural folk dances. Anyone who knows something about the rural folk dance?" By asking the students to share their knowledge, dance educator 4 is also giving options to the students to participate in the instruction.	
Ritualizing respect	Explained the mechanics on how the group activity should be done so as to maximize group participation. : "In the group, it is but proper that each of the members will have to do their responsibility for the group to be able to interpret the dance Tiklos correctly, and so at the back part of the paper the work contribution of each of the	Recalled the rules every time the students had a presentation.	"Class so that things will be very clear and that there will be no complaints or questions regarding your scores for the group presentation, may we recall our rule of thumb….."	:"We have to try our very best to execute properly the different dance steps, in this way we will be able to appreciate and identify the differences of one dance from the other…"	: "class just sit back and relax, keep quiet, and watch the presentation of each group and write your comments on a ¼ sheet of pad paper".

	members shall be indicated as this will be the basis of the giving of points.			

II.   **Summary of responses of dance educators along Influences that Affect the Dancer's Progress:**

Practices	Univ. A (DE1)	Univ. B (DE2)	Univ. C (DE3)	Univ. D (DE4)	Univ. E (DE 5)
Mentoring	Asked the students what dance steps they could hardly execute and then the instructor patiently demonstrated it until such time that the students were able to follow the dance steps	Played first the music of the dance to be taken during that period and allowed the students to simply listen to it and then ask questions	Constantly addressed the students "anak" when speaking to them. This made the students feel more accepted and comfortable, thus, motivating the students to be more attentive	Assigned group leaders who could assist students who could not follow the different folkdance steps .The dance instructor walked around and checked the area of each group to make sure that every member was doing her/his part	Showed high familiarity with her students calling them by their first name and speaking with them at all times
Nurturing the learner	Generous in giving compliments, praises or in acknowledging the efforts of their students either in a verbal or non-verbal way.	Generous in giving compliments, praises or in acknowledging the efforts of their students either in a verbal or non-verbal way.	Generous in giving compliments, praises or in acknowledging the efforts of their students either in a verbal or non-verbal way.	Generous in giving compliments, praises or in acknowledging the efforts of their students either in a verbal or non-verbal way.	Generous in giving compliments, praises or in acknowledging the efforts of their students either in a verbal or non-verbal way.

	"You are doing great, keep it up group 4, I told you that if you will just have to work together then things will become easier".	"I like the way you work in your group, everybody is actively participating, see you are able to interpret the figure correctly."	Smiled, stood, and clapped her hands and told the class to congratulate group II for the exemplary presentation of their Pop dance	Read all the positive comments about the class performance.	"Miss Julie, the beautiful lady in the back, will you please come in front Iha and demonstrate the natural hip movement, for your classmates to be able to follow the technique in executing the so-called natural hip-movement in the dance Cha-cha-cha"
Creating fun and challenges	Had brainstorming activity	Conducted group practice in preparation for the group practicum	Allowed the students to have movement exploration for them to be able to discover movements and how can they use these movements in choreography	Gave dance analysis activity for the students to be able to learn how to interpret a folk dance	Conducted dance presentation activity which served as an application of the basic dance steps of Cha-cha-cha and choreography
Empowering the self		Giving the different group time to brainstorm and choreograph their own cha-cha-cha dance routine.	Conducting movement exploration activity		Giving positive feedback and words of encouragement to maintain the attention and motivation of the students in learning the basic steps of

					Cha-cha-cha; as a result the students feel more confident about themselves in moving, consequently in dancing.
Focusing on the task	Roamed around the classroom to ensure that the students were practicing well and making use of their time wisely	Giving of individual merits and demerits	Let each group prepare a one-whole sheet of pad paper which will serve as the groups' monitoring sheet. On the monitoring sheet, the names of members of the group are written and beside the name of each member is his/her work contribution in the brainstorming and creating of a Pop dance routine	Using verbal and non-verbal cues to acknowledge and recognize the efforts of their students during the dance learning and presentation	Instructed the class to prepare 1/4 sheet of paper on which each member of the group write his/her comments about the other groups' performances. Comments are intended to be for all the groups' improvement
Thinking about learning	Conducted the learning of the folk dance through dance analysis in which the class was grouped into five and were asked for a group	Had group brainstorming to elicit all possible brilliant ideas that may result in student creativity to come-up with	Conducted movement exploration to bring out the creativity in the students		Picked good dancers from each group to assist group members who have a difficulty learning the dance steps

	demonstration	a good choreography for the dance cha-cha-cha			

III. Summary of responses of dance educators along Structure and Content of the Class:

Practices	Univ. A (DE1)	Univ. B (DE2)	Univ. C (DE3)	Univ. D (DE4)	Univ. E (DE5)
Building foundation	Started the class through a review of the 2/4 folk dance steps of the dance	Conducted a sort of warm-up exercise constituting the different basic arms and feet movements which served as a preparatory activity for the cha-cha-cha dance	Started teaching Pop dance by allowing first the students to explore and discover movements. Then she grouped the class into five and let each group come up with ten movements. Subsequently, she instructed them to assign counting for each movement, and arrange them into sequence, Lastly, the dance educator played a pop music to which the students responded energetically and enthusiastically	Taught the rural folk dance by first identifying all the different dance steps and dance patterns involved in the rural folk dance. Before teaching the next figure of the dance	Assigned a cha-cha-cha dance step to be performed by every group of students. After the assigned cha-cha-cha dance step was performed, the whole class performed it. When all the figures were executed both by group and the class, the dance educator gave feedback and explained further significant concepts
Mixing and	Developed the discussion of	Before teaching the	Before introducing the	Before conducting the	She picked good dancers

	Finally, the whole class performed the whole folkdance				
Developing body awareness	Started the lesson on folk dance by letting the students do a warm-up exercise on the different 2/4 dance steps since their topic dance was Tiklos Conducted a review of the different steps in each of the figure of the folk dance being discussed, and that all the groups properly seated in their respective assigned areas actively participated through class recitation	Allowed the students to choreograph routines on cha-cha-cha using the steps introduced as their base. Gave the class time to practice before the dance practicum of the different groups.		Let the students work in groups and brainstorm on how they can interpret a dance.	Explained a dance term and the proper way of executing the steps of the dance cha-cha-cha using the mental image.
Enhancing body image	gave an activity by which the class was grouped into five and asked to come up with a choreography	stressed that dancing is a form of an exercise. It helps burn unwanted fats and calories so dancing is a helpful way of	incorporated creative movement explorations as her way of developing the activity on choreography	in her discussion, mentioned that when people are physically active such as engaging themselves in	highlighted that proper execution of dance steps can contribute in the development of proper posture,

| matching | the folkdance by letting the students listen to different folkdance music, afterwards she introduced the folkdance by discussing its literature. Then she grouped the class according to the number of figures of the folkdance, and gave the group ample time to interpret the assigned figure of the folkdance and followed it up with presentation in which wrong interpretations were corrected. After all the groups have presented their assigned figure, with the incorporation of all the corrections, each group was given the chance to practice the interpreted figure with music, then practicum followed. | basic steps of the dance cha-cha-cha, the dance educator started the class by having warm-up exercises particularly on hip movements by executing the figure of eight after which she introduced and demonstrated the lock-step. The class consumed the first hour to practice the lock step, then on the second hour, the dance educator demonstrated the basic steps of cha-cha-cha through a line dance, and it was observed that the students are indeed enjoying the cha-cha-cha line dance | topic Pop Dance, The dance educator at University C, let the students explore the different non-locomotor and locomotor movements, after which she instructed the class to proceed to their own groups and share the movements that they were able to come-up with. After ten minutes of sharing, the dance educator introduced Pop dance and discussed the salient concepts. After the discussion, the students were then grouped and started choreographing their own pop dance. | group practicum, the dance educator and gave ample time to the class to practice and explained all the mechanics on how the group output will be graded during the presentation | from the class to assist students who have a hard-time learning the cha-cha-cha dance steps which made the facilitation of the class smooth sailing and which made the students more comfortable since they are dealing with their classmates. |

	comprising the 2/4 dance steps to be used as their stepping-stone for learning the 2/4 folk dances.	maintaining an ideal weight		dancing, they can release stress	which is one of the benefits of dancing
Embracing the safe and sound	Making the classrooms possible for optimum mobility to ensure safety. For example the dance educators use open space classrooms with no chairs. This physical set-up allows the students to maximize participation and to be fully engage	Prior to the practicum of the choreographed cha-cha-cha routine, the class performed the Cha-cha-cha line dance that was taught by the dance educator	Before starting the dance class, the dance educator had her class perform stretching exercises from head to toe.	Making the classrooms possible for optimum mobility to ensure safety. For example the dance educators use open space classrooms with no chairs. This physical set-up allows the students to maximize participation and to be fully engage	Making the classrooms possible for optimum mobility to ensure safety. For example the dance educators use open space classrooms with no chairs. This physical set-up allows the students to maximize participation and to be fully engage
Creating enlightened practice	Generous in giving words of recognition and appreciation for performances and demonstrations done correctly and significantly by her students	When she noticed that one group had a great working relationship that led them to have a good output, she acknowledged the group effort. This	Used verbal and non-verbal cues as her way of giving feedback to her learners, such as giving the praise words "superb", "very good", 'you're doing great", "keep it up, yes!", Finally you got it right" This is using verbal	Read the criteria for grading the dance output of the students and had the five groups in her class prepare a ½sheet of pad paper and gave the groups the first hour to practice to finalize everything for	assigning in each group a student who was performing well the different dance steps to assist classmates who have a hard time learning the steps.

			cues; Aside from verbal cues, the dance educator also used non-verbal such as clapping and stands at the same time to show her appreciation and to acknowledge that the group had a great presentation in the practicum	their dance presentation. During the practicum proper, dance educator 4 made use of the ½ sheet of pad paper for the comments and scores of each group	