

EXPLICIT INSTRUCTION IN TEACHING COMMON DANCE STEPS IN FOLKDANCE IN MAPEH 8

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ABSTRACT : Explicit instruction, characterized by structured, systematic, and direct teaching strategies, has been widely recognized as an effective approach to supporting skill acquisition and learner mastery. By breaking down tasks into manageable steps, modeling desired skills, and providing guided practice with immediate feedback, explicit instruction ensures that students receive clear and focused learning experiences. In the teaching of basic folk dance movements, this approach can potentially address common learning barriers, enhance precision in execution, and build learner confidence. This study aimed to assess the explicit instruction in teaching common dance steps in folk dance in MAPEH grade 8 in Don Sergio Osmeña Sr. Memorial National High School. This study used a quantitative research approach, employing a descriptive survey research method to investigate the effectiveness of explicit instruction strategy and qualitative research study seeks to provide valuable insights into the efficacy of explicit instruction strategy in teaching common dance steps in folkdance to Grade 8 students. The participants in this study were Grade 8 students comprising 30 males and 46 females. The findings of the study revealed a significant improvement in learners' performance in folk dance after the implementation of explicit instructional strategies. During the pre- test, the average performance of students was rated as "Poor" (mean = 1.43), with only the "Slide" movement reaching a "Fair" level. However, post-test results showed a dramatic improvement, with the overall average rising to 3.86, placing all dance components in the "Excellent" category. Additionally, student reflections highlighted two main themes: improved understanding of dance steps and increased confidence in performing. Based on these findings, it is concluded that explicit instruction—characterized by breaking down complex tasks, providing real- time feedback, and allowing for repetitive, guided practice—significantly enhances learners' skills, comprehension, and confidence in folk dance. In light of the results, it is recommended that educators continue to adopt explicit instructional approaches in teaching folk dance and similar performance-based subjects.

KEYWORDS - *Explicit Instruction, Dance Steps, Folkdance, MAPEH, Enhance Lesson Guide*

I. INTRODUCTION

Dance has been an integral part of human culture since ancient times. It is a form of expression, celebration, and communication that has evolved over the years. Folk dance, in particular, reflects the traditions, beliefs, and customs of a community. It is a way of passing down cultural heritage from one generation to another. Teaching common dance steps in folk dance is a crucial aspect of preserving and promoting this art form. It is essential to ensure that the fundamental steps of folk dance are taught effectively to students, as these serve as the foundation for more complex movements and choreographies. However, many students today struggle to learn even the basic folk dance steps, often due to unclear or inconsistent instructional methods. To address this issue, the use of explicit instruction can significantly enhance learning outcomes. According to Archer and Hughes, (2011), explicit instruction is a systematic, direct approach to teaching that includes modeling, guided practice, and immediate feedback— strategies that are particularly effective in helping learners master physical tasks such as dance. By utilizing this method, students can grasp the basic movements more easily and confidently, leading to improved performance and a deeper appreciation for folk dance.

Explicit instruction is a systematic and direct teaching method that involves breaking down complex skills or concepts into smaller, more manageable steps. It involves stating the learning objectives, modeling the steps, providing guided practice and feedback, and gradually releasing the responsibility to the students. This approach is widely used in various fields, including education, sports, and performing arts. In this thesis, we will explore the importance of explicit instruction in teaching basic dance steps in folk dance and its impact on students' learning and retention. Explicit instruction is an effective teaching method that has been proven to enhance learning and retention. By breaking down complex movements into smaller steps, students can understand remember them better. It also allows for more opportunities for students to practice and reinforce their learning, leading to better retention of the dance steps.

Although numerous international studies have demonstrated the effectiveness of explicit instruction in dance education, most focus on Western or East Asian contexts. For instance, Rigney and Barrett, (2010) found that explicit instruction significantly improved students' performance in basic ballet, while Lim and Kim, (2016) showed similar success in teaching traditional Korean dance to middle school students. However, these studies do not explore its application in culturally distinct dance forms such as Philippine folk dance. As noted by Giguere, (2011) dance pedagogy must be contextually and culturally relevant to be effective, which highlights the need to examine how explicit instruction works in different cultural frameworks like Filipino folk dances.

In the Philippine context, folk dance is a vital part of the national curriculum under the MAPEH subject, yet there remains a scarcity of studies focused on effective teaching strategies for it. Most local research tends to highlight the historical or cultural importance of folk dances, rather than instructional methods. For example, Delos Santos, (2019) emphasized the role of folk dance in cultural preservation but did not discuss how it should be taught in classroom settings. There is a pressing need for pedagogical studies—such as those rooted in Archer and Hughes, (2011) explicit instruction model—to be applied and assessed within Philippine classrooms to improve student understanding and performance.

At the local level, particularly in rural schools, folk dance instruction often relies on traditional, informal methods, which may not cater to diverse student learning needs. Teachers may not always have access to structured training or updated instructional strategies. Lizada, (2020) pointed out that many MAPEH teachers still use rote and observational teaching when instructing dance, which may not be effective for all learners. Despite the integration of folk dance into the K–12 curriculum, no formal studies have been found assessing how explicit instruction improves student mastery of basic folk dance steps at the Grade 8 level. This study aims to address that gap by providing empirical evidence from a local classroom context, thereby contributing to more effective and inclusive teaching practices in MAPEH.

This study aims to examine the effectiveness of explicit instruction in teaching fundamental folk dance steps to Grade 8 students at Don Sergio Osmeña Sr. Memorial National High School. By employing structured and systematic pedagogical approaches, the research seeks to determine the extent to which explicit instruction facilitates students' mastery of basic folk dance movements, enhances performance accuracy, and fosters learner confidence.

The outcomes of this investigation are expected to provide valuable implications for MAPEH educators in developing more effective instructional frameworks and in promoting sustained student engagement in cultural dance education.

II. THEORETICAL BACKGROUND

This study assumes that students learn folk dance more effectively when they are actively engaged in the learning process through direct experience and guided practice. Anchored in David Kolb's, (1984) Experiential Learning Theory, the research views explicit instruction not just as a teaching strategy but as a means of facilitating learning through doing. As students observe, perform, and reflect on dance movements, they go through the four stages of experiential learning: concrete experience (performing the steps), reflective observation (analyzing their execution), abstract conceptualization (understanding how steps connect), and active experimentation (applying corrections or enhancements). Thus, the study integrates the experiential learning cycle by providing structured, hands-on experiences that promote mastery of common folk-dance steps through explicit instruction.

This study leverages the principles of experiential learning to provide students with an active and participatory educational experience. By engaging students in a cycle of concrete experiences, reflective analysis, conceptualization, and experimentation, the study aims to foster deeper learning, critical thinking, and the ability to adapt to new challenges. This approach empowers students to take ownership of their learning and develop skills that are applicable beyond the classroom setting.

Another theory that supports this study is Howard Gardner's Theory of Multiple Intelligences. Gardner (1983) proposed that intelligence is not a single, fixed capacity, but rather a set of eight distinct intelligences through which individuals learn and express understanding. These include visual-spatial, linguistic-verbal, logical-mathematical, bodily-kinesthetic, musical, interpersonal, intrapersonal, and naturalistic intelligence. For example, students with strong visual-spatial intelligence excel in visualization and direction, while those with linguistic-verbal intelligence are skilled in communication through writing and speaking. Logical-mathematical learners are adept at reasoning and analyzing patterns, and bodily-kinesthetic learners thrive in movement and physical activities. Musical intelligence involves sensitivity to rhythm and sound, interpersonal intelligence emphasizes understanding and interacting with others, intrapersonal intelligence reflects self-awareness and emotional insight, and naturalistic intelligence highlights a connection with nature and the environment. Relating this study to Gardner's framework, explicit instruction in teaching basic folkdance steps can be adapted to address these multiple intelligences, ensuring inclusivity and promoting effective learning outcomes for diverse learners.

Meanwhile, Bruner's Scaffolding Theory (1960s) emphasizes that learners benefit greatly when teachers provide structured support as they acquire new skills or concepts. The metaphor of "scaffolding" is borrowed from construction, where temporary supports enable builders to complete their work before being removed once stability is achieved. Similarly, in education, scaffolding involves offering step-by-step guidance, modeling, and feedback to help students master new learning tasks. Over time, as students gain confidence and competence, this support is gradually withdrawn, allowing them to perform independently. Applied to teaching folkdance, scaffolding ensures that students first master fundamental movements with support, then progressively develop the ability to execute steps confidently on their own.

One prominent form of scaffolding in education is procedural scaffolding, which entails breaking down complex tasks into smaller, more manageable steps. Through this method, teachers provide students with a structured framework for approaching and mastering challenging tasks. As learners progress, teachers offer guidance and support at each stage, gradually reducing assistance as students gain confidence and independence. This approach promotes deeper understanding and skill mastery. According to Rosenshine, (2012) effective instruction involves modeling processes, providing guided practice, and using scaffolds to support students as they learn new content and procedures. Procedural scaffolding, therefore, plays a crucial role in helping students internalize complex skills such as dance steps by ensuring they are supported throughout the learning process.

The ultimate goal of procedural scaffolding is to foster students' gradual development of skills and independence. As students become more proficient in executing the task at hand, the scaffolding provided by the teacher can gradually be removed, empowering students to apply their knowledge autonomously. This approach not only cultivates students' confidence and competence but also instills in them a sense of ownership over their learning journey, ultimately facilitating their growth and success in the classroom and beyond.

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III. METHODOLOGY

Design

This study employed a mixed-methods research design, specifically a quantitative-qualitative approach, to assess the effectiveness of explicit instruction in teaching common folk-dance steps to Grade 8 students at Don Sergio Osmeña Sr. Memorial National High School.

On the quantitative side, the study utilized a quasi-experimental design with a one-group pre-test and post-test method. The researcher administered a performance-based assessment rubric before and after the instructional intervention to evaluate changes in students' proficiency. For mathematical or statistical analysis, the following tools were employed:

Mean and Standard Deviation to assess the central tendency and variability of students' performance scores.

Frequency and Percentage to describe the distribution of skill levels based on rubric scores.

Paired Sample t-test to determine whether there was a statistically significant difference between the pre-test and post-test scores.

On the qualitative side, the study incorporated a thematic analysis of student responses from open-ended survey questions. To analyze these responses, the researcher used Braun and Clarke's (2006) six-phase framework for thematic analysis. Through this systematic process, the researcher was able to identify recurring patterns and themes that captured the students' perceptions, experiences, and reflections regarding the use of explicit instruction in learning common folk-dance steps.

Respondent

The respondents in this study were Grade 8 students from Don Sergio Osmeña Sr. Memorial National High School. Specifically, the study involved two sections of Grade 8 students enrolled in the MAPEH subject. A descriptive survey methodology was employed to obtain data from a representative sample of the selected student population. The participation of these students was secured with proper coordination and consent from the school administration.

Grade 8 students were selected as respondents because the topic of folk dance is typically covered in the MAPEH curriculum at this level. At this stage, students are expected to learn and perform basic folk dance steps, which aligns with the objectives of the study. Selecting this group allowed the researcher to evaluate the effectiveness of explicit instruction in teaching common dance steps within the appropriate educational context. Their inclusion ensured the relevance of the findings to actual classroom instruction and curriculum implementation.

Table 1
Distribution of Respondents

Section	Research Respondents		Population Size (N)	Percentage (%)
	Male	Female		
Grade 8- SPFL- Mandarin	11	23	34	49.28
Grade 8- Spanish	13	22	35	43.21
Total	24	45	69	100%

Instrument

This study employed two researcher-made instruments to collect both quantitative and qualitative data in evaluating the effectiveness of explicit instruction in teaching common folk-dance steps to Grade 8 students at Don Sergio Osmeña Sr. Memorial National High School.

Performance-Based Assessment Rubric

The first instrument was a performance-based assessment rubric developed by the researcher, following the standards of the Department of Education (DepEd) Physical Education Curriculum Guide and relevant literature. The rubric was designed to evaluate the students' proficiency in executing basic dance steps from folk dances such as Binislakan, Pangalay, and Sakuting.

1) Criteria and Descriptions:

Criteria	Description
Timing	Accuracy of performing steps in synchronization with music or rhythm
Execution	Correctness and clarity of dance movements
Coordination	Harmonization of different body parts during movements
Posture & Gracefulness	Alignment, balance, and expressive quality during performance

2) Rating Scale:

Score	Score Range	Verbal Description	Qualitative Description
4	3.50 – 4.00	Excellent	The student demonstrates the folkdance skill without error. basic
3	2.50 – 3.49	Good	The student demonstrates the folkdance skill with 1-2 errors. basic
2	1.50 – 2.49	Fair	The student demonstrates the folkdance skill with 3-4 errors. basic
1	1.00 – 1.49	Poor	The student demonstrates the folkdance skill with 5 or more errors. basic

The rubric was administered during both the pre-test and post-test assessments to measure improvement in students' dance performance after the implementation of the explicit instruction strategy.

Student Perception Survey Questionnaire

The second instrument was a structured survey questionnaire administered after the post-test. It was designed to capture students' perceptions and feedback on their learning experiences. The questionnaire included:

Likert-scale items that measured students' agreement on aspects such as clarity of instruction, engagement, ease of learning, and confidence.

Both instruments underwent expert validation by specialists in MAPEH and dance education to ensure content validity. A pilot test was conducted on a small group of students not included in the actual study sample. Based on feedback from experts and pilot testing, necessary revisions were made to improve the clarity, reliability, and usability of the instruments.

Data Gathering Procedure

A written permission letter was sent to the school head of Don Sergio Osmeña Sr. Memorial National High School to explain the purpose and procedures of the study. Upon approval, the researcher personally conducted the practical assessment to evaluate the skills performance of the students using Research Instrument 1, which measured execution and mastery of common dance steps in folk dance. A pre-test performance was administered prior to the implementation of explicit instruction in the class. This served as the baseline data to assess the initial level of students' skills in folk dance performance.

After the instructional intervention, a post-test performance was conducted using the same rubric for consistency in evaluation. Following this, Research Instrument 2, a survey questionnaire was administered to gather data on the students' learning experiences after being taught through explicit instruction. The responses collected from the questionnaire provided insights into how students perceived the teaching strategy and its impact on their learning and performance.

Statistical Treatment of the Data

To provide valid and reliable presentation, analysis, and interpretation of the collected data, the following statistical tools were used:

Frequency and Percentage were used to describe and summarize the students' skills performance before and after the implementation of explicit instruction in teaching basic dance steps in folk dance. These tools helped illustrate the distribution and proportion of students across various performance levels based on the assessment rubric.

Mean and Standard Deviation were used to determine the average performance and the variability or dispersion of the students' scores in both the pre-test and post-test. The mean provided a central tendency of performance scores, while the standard deviation indicated how much the scores deviated from the average, offering insights into the consistency of student performance.

Paired Sample t-test was applied to assess whether there was a statistically significant difference between the students' pre-test and post-test performance scores. This inferential statistical tool allowed the researcher to determine the effectiveness of the explicit instruction strategy in improving students' dance skills.

Thematic Analysis was used to examine the qualitative responses from the open-ended questions in the survey. This method identified recurring themes and patterns in the students' feedback, offering deeper insights into their perceptions, experiences, and attitudes toward the use of explicit instruction in learning folk dance steps.

Scoring Procedures

The data were categorized according to the skills performance of the students before and after using explicit instruction in teaching the common dance steps in folk dance. The scoring focused on the accuracy, execution, and mastery of each student's performance. This allowed the researcher to assess not only the individual performance levels but also the overall improvement of the group. The results served as the basis for determining the effectiveness of the explicit instruction strategy.

Score	Score Range	Verbal Description	Qualitative Description
4	3.50 – 4.00	Excellent	The student demonstrates the basic folkdance skill without error.
3	2.50 – 3.49	Good	The student demonstrates the basic folkdance skill with 1-2 errors.
2	1.50 – 2.49	Fair	The student demonstrates the basic folkdance skill with 3-4 errors.
1	1.00 – 1.49	Poor	The student demonstrates the basic folkdance skill with 5 or more error.

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2	1.50 – 2.49	Fair	The student demonstrates the basic folkdance skill with 3-4 errors.
1	1.00 – 1.49	Poor	The student demonstrates the basic folkdance skill with 5 or more error.

IV. RESULT AND DISCUSSION

The study focused on the use of explicit instruction as a teaching strategy in delivering common dance steps in folk dance to Grade 8 MAPEH students. Explicit instruction is a structured, direct, and systematic approach that involves clearly stating the learning objectives, modeling the desired skill, providing guided practice, and offering immediate feedback.

Slide

The Slide, also known as a glide step, is a fundamental folk dance movement that requires balance, coordination, and rhythm. Majority of the students 84.06% performed at a Fair level in executing the Slide step during the pre-test, while 15.94% performed at the Poor level. No students achieved Good or Excellent performance ratings. The computed weighted mean was 1.84, and the standard deviation was 0.369, indicating that most students clustered around the lower performance levels. This suggests that students had limited proficiency in performing the Slide step prior to the introduction of explicit instruction.

Skip

The Skip is a light, bouncing movement that combines a hop and a step, commonly used in folk dances to express energy and rhythm. It requires coordination, timing, and control of movement. Majority of the students (82.61%) performed at a Poor level in executing the Skip step during the pre-test, while only 17.39% performed at the Fair level. No students achieved Good or Excellent performance ratings. The computed weighted mean was 1.17, and the standard deviation was 0.382, indicating that most students demonstrated a Poor level of proficiency in this dance movement. These results suggest that students had significant difficulty executing the Skip step prior to the use of explicit instruction. This highlights the need for targeted instructional strategies, such as explicit instruction, to address gaps in students' foundational dance skills and improve their performance.

Bleking

Bleking is a traditional folk-dance movement characterized by the extension of one foot forward with the heel touching the ground, typically performed alternately with both feet. It is a fundamental step that requires proper posture, timing, and foot coordination. Majority of the students (68.12%) performed at a Poor level in executing the Bleking step during the pre-test, while 31.88% performed at the Fair level. No students achieved Good or Excellent performance ratings. The computed weighted mean was 1.32, and the standard deviation was 0.469, indicating that most students were at the lower end of the performance scale.

Mincing

The Mincing Step, in particular, is a series of small, quick steps performed on the balls of the feet, often used in folk dances to convey grace and lightness. Assessing students' ability to perform this step during the pre-test helps gauge their balance, control, and sense of timing, which are essential components of traditional dance performance. Majority of the students (60.87%) performed at a Poor level in executing the Mincing step during the pre-test, while 39.13% performed at the Fair level. No students achieved Good or Excellent ratings. The computed weighted mean was 1.39, and the standard deviation was 0.492, indicating that most students demonstrated a low level of proficiency in performing this specific dance step. These findings suggest that students had difficulty executing the Mincing step prior to the introduction of explicit instruction. This highlights the need for a more structured and detailed teaching strategy to help students grasp the intricate footwork and control required for the Mincing step.

Pivot Turn

The Pivot Turn is a fundamental movement in folk dance that involves turning the body around on the ball of one foot while the other foot remains in place, requiring proper balance, coordination, and spatial awareness. Majority of the students (52.17%) performed at a Fair level in executing the Pivot Turn step during the pre-test, while 47.83% performed at the Poor level. No students reached the Good or Excellent categories. The computed weighted mean was 1.52, with a standard deviation of 0.503, indicating that student performance was clustered around the lower levels of proficiency. These results suggest that while some students demonstrated a basic understanding of the Pivot Turn, many still struggled with its proper execution prior to the implementation of explicit instruction.

Touch Step

The Touch Step is a basic folk dance movement that involves gently placing the foot beside or slightly in front of the other foot without transferring weight, typically used to mark rhythm or transitions. It requires coordination, balance, and timing. majority of the students (56.52%) performed at a Fair level in executing the Touch Step during the pre-test, while 43.48% performed at a Poor level. No students achieved Good or Excellent performance ratings. The computed weighted mean was 1.57, with a standard deviation of 0.499, indicating that student performance was clustered in the lower range of the scale. This suggests that many students had only a limited understanding and execution ability of the Touch Step prior to the use of explicit instruction.

Change Step

The Change Step is a fundamental folk dance movement that involves a series of step- close-step actions performed in a rhythmic pattern, usually used to transition between dance figures or directions. It requires coordination, timing, and smooth weight transfer from one foot to the other. Majority of the students (76.81%) performed at a Poor level in executing the Change Step during the pre-test, while only 23.19% performed at a Fair level. None of the students achieved a Good or Excellent performance rating. The computed weighted mean was 1.51, with a standard deviation of 2.417, indicating that student performance was concentrated in the lower range, with a considerable gap in skill mastery. These results suggest that students had significant difficulty performing the Change Step prior to the application of explicit instruction.

Waltz Turn

Waltz Turn is a graceful turning movement performed in triple time, commonly used in folk and ballroom dances to create smooth, continuous rotation. It requires coordination, proper posture, balance, and a strong sense of rhythm. Majority of the students (72.46%) performed at a Poor level in executing the Waltz Turn during the pre-test, while only 27.54% performed at a Fair level. No students achieved a Good or Excellent performance rating. The computed weighted mean was 1.28, with a standard deviation of 0.45, indicating that most students demonstrated low proficiency in performing the Waltz Turn prior to the application of explicit instruction. These results suggest that many students struggled with the coordination, balance, and timing required for this step.

Waltz Step

Waltz Step is a fundamental dance movement characterized by a three-step pattern performed in triple time, often used in folk and ballroom dances to convey smoothness and elegance. It requires rhythm, coordination, balance, and fluid movement across space. Majority of the students (72.46%) performed at a Poor level in executing the Waltz Step during the pre-test, while only 27.54% performed at a Fair level. No students reached the Good or Excellent performance categories. The computed weighted mean was 1.28, and the standard deviation was 0.45, indicating that student performance was generally clustered at the lower end of the assessment scale.

Pre Test Performance of Grade 8 Students in Basic Folk Dance Step

	Level								Weighted Mean	Standard Deviation	Category
	Excellent (4)		Good (3)		Fair (2)		Poor (1)				
	f	%	f	%	f	%	f	%			
SLIDE	0	0.00	0	0.00	58	84.06	11	15.94	1.84	0.369	Fair
SKIP	0	0.00	0	0.00	12	17.39	57	82.61	1.17	0.382	Poor
BLECKING	0	0.00	0	0.00	22	31.88	47	68.12	1.32	0.469	Poor
MINCING	0	0.00	0	0.00	27	39.13	42	60.87	1.39	0.492	Poor
PIVOT TURN	0	0.00	0	0.00	36	56.52	30	43.48	1.57	0.503	Fair
TOUCH STEP	0	0.00	0	0.00	39	56.52	30	43.48	1.57	0.499	Fair
CHANGE STEP	0	0.00	0	0.00	16	23.19	53	76.81	1.51	2.417	Fair
WALTZ TURN	0	0.00	0	0.00	19	27.54	50	72.46	1.28	0.45	Poor
WALTZ STEP	0	0.00	0	0.00	19	27.54	50	72.46	1.28	0.45	Poor
Overall									1.43	0.344	Poor

Legend: 4.00 - 3.50 (Excellent); 3.49 – 2.50 (Good); 2.49 – 1.50 (Fair); 1.49 – 1.00 (Poor)

This table reveals that the overall performance of Grade 8 students in executing the basic folk dance steps during the pre-test was generally low, with a verbal description of "Poor" and an overall weighted mean of 1.43. None of the students reached the Good or Excellent performance levels in any of the nine dance steps assessed. The highest performance was observed in the Slide step, with a weighted mean of 1.84 (Fair), while the lowest was in the Skip step, with a weighted mean of 1.17 (Poor). Other steps such as Blecking, Mincing, Waltz Turn, and Waltz Step also fell under the Poor category, indicating a general lack of mastery in movements requiring coordination, rhythm, and balance. Although steps like the Pivot Turn, Touch Step, and Change Step were categorized as Fair, they still reflected substandard performance.

These results highlight that most students struggled with executing fundamental dance movements, thereby emphasizing the need for a more structured and direct teaching approach, such as explicit instruction, to effectively enhance students' performance in learning folk dance. This aligns with the findings of Magill (2007), who emphasized that motor learning and skill acquisition in physical education improve significantly through clear, structured, and repetitive instruction. It implies that explicit instruction is a necessary strategy to improve students' proficiency in executing basic folk dance steps.

Significant Differences after Utilizing Explicit Instruction

The table presents the results of the paired sample t-test comparing students' performance in executing basic folk dance steps before and after the implementation of explicit instruction. It clearly shows a substantial increase in mean scores from the pre-test to the post-test across all nine dance steps such as Slide, Skip, Blecking, Mincing, and Waltz Step, indicating that students significantly improved their proficiency after the intervention. The p-values for each step were all less than 0.001, confirming that these improvements were statistically significant. Notably, effect sizes ranged from -0.84 to -5.856, with most falling within the "large" range based on Cohen's (1988) guidelines. This suggests that explicit instruction did not only result in measurable gains, but also produced a meaningful and impactful difference in student learning outcomes.

According to Rosenshine (2012), explicit instruction—which includes clear demonstration, guided practice, and immediate feedback—enhances students' ability to master both cognitive and physical tasks. This is further supported by the work of Vygotsky (1978), whose concept of the Zone of Proximal Development emphasizes the value of structured guidance in helping learners achieve higher levels of competence. In this study, the use of performance rubric aligned with DepEd standards ensured that assessment was consistent and objective, while the structured teaching approach allowed students to internalize complex motor skills more effectively. Overall, the statistical results validate that explicit instruction significantly enhances the learning and execution of folk-dance steps among Grade 8 students.

Significant Differences after Utilizing Explicit Instruction

	Mean		Mean Difference	t	P-value	Effect Size	Decision	Interpretation
	Pre-Test	Post-Test						
Slide	1.84	4	-2.16	-48.644	<.001	-5.856	Reject Ho	There is a significant difference.
Skip	1.17	3.58	-2.41	-30.794	<.001	-3.707	Reject Ho	There is a significant difference.
Blecking	1.32	3.97	-2.65	-43.240	<.001	-5.205	Reject Ho	There is a significant difference.
Mincing	1.39	3.97	-2.58	-43.097	<.001	-5.188	Reject Ho	There is a significant difference.
Pivot Turn	1.52	3.99	-2.46	-40.741	<.001	-4.905	Reject Ho	There is a significant difference.
Touch Step	1.57	3.94	-2.38	-36.222	<.001	-4.361	Reject Ho	There is a significant difference.
Change Step	1.51	3.64	-2.13	-6.974	<.001	-0.84	Reject Ho	There is a significant difference.
Waltz Turn	1.28	3.72	-2.45	-32.244	<.001	-3.882	Reject Ho	There is a significant difference.
Waltz Step	1.28	3.97	-2.7	-45.308	<.001	-5.454	Reject Ho	There is a significant difference.

Students' Experiences after Utilizing the Explicit Instruction

Students' experiences after utilizing explicit instruction often demonstrate significant improvements in understanding and skill development. They typically feel more confident in their ability to grasp complex concepts because the structured and detailed approach caters to their learning needs. Moreover, they appreciate the clarity and guidance provided, which enhances their overall academic performance and engagement. The narratives below are the emergent themes based on the students' responses:

Theme 1. Improved Understanding of the Dance Steps

"I finally understood mam how to do the waltz step correctly after it was broken down slowly." – Learner 1

"It showed each step clearly before we tried it ourselves, which helped me a lot mam." – Learner 2

"I used to be confused with the sequence, but the checklist we followed made things easier." – Learner 3

"Watching the step and then practicing it immediately made it stick in my mind, so it is better." – Learner 4

"I appreciated actually how the teacher corrected my mistakes right away, so I didn't repeat them." – Learner 5

The learners' reflections underscore the importance of structured instruction and timely feedback in mastering dance steps. Breaking down complex movements into manageable parts reduces cognitive load, facilitating better comprehension and execution of dance sequences. Recent studies highlight the significance of structured instruction and timely feedback in mastering dance steps, emphasizing how breaking down complex movements into manageable parts can reduce cognitive load and enhance learning. For instance, a study by Park & Kim (2023) on the use of the Slopro app in dance education demonstrated that slowing down and segmenting dance movements—an approach rooted in chunked learning—allowed students to analyze and internalize complex sequences more effectively. This method reduced the cognitive burden, enabling learners to focus on one element at a time, which facilitated better comprehension and execution of dance sequences.

Theme 2. Increased Confidence in Performing

"After a few practices with guidance, I felt more confident performing in front of others." – Learner 1

"When I knew exactly what to do, I didn't feel nervous anymore." – Learner 2

"It felt good when the teacher told me I was improving step by step." – Learner 3

"The consistent practice gave me the courage to try the harder movements." –Learner 4

"I started enjoying the class more when I could follow the step properly" –Learner 5

The learners' reflections underscore the pivotal role of guided practice and consistent feedback in bolstering confidence during dance performances. As students become more familiar with choreography through repetition, their anxiety diminishes, allowing for more expressive and assured performances. Research supports this approach, highlighting that structured guidance and timely feedback enhance learners' self-efficacy and reduce performance anxiety. For instance, accurate and specific feedback has been shown to increase dancers' confidence and motivation (Quinn et al., 2017).

Theme 3. Positive Impact of Real-Time Corrections

"When the teacher corrected me while I was dancing, I understood right away what I needed to fix. It helped me remember the steps better because I could connect the correction to the movement I was doing at that moment." – Learner 1

"I appreciated being corrected during the practice because I didn't have to wait until the end to know what I did wrong. Fixing the mistake immediately made me feel more confident going into the next round." – Learner 2

"Real-time corrections helped me a lot, especially with timing and hand movements. If I was doing something off, the teacher would guide me gently, and that made me feel more supported than judged." – Learner 3

"There were times actually I thought I was doing the steps right, but then the teacher would point out small things I missed. That instant feedback made a big difference because I could adjust right away and not repeat the same mistake." –Learner 4

"Being corrected on the spot actually made me feel like the teacher was really paying attention. It motivated me to stay focused and try harder every time, knowing I could get better with each correction." – Learner 5

The learners' reflections highlight the significant role of real-time corrections in enhancing the learning process during dance instruction, aligning closely with principles of formative feedback. As evident in their experiences, immediate correction not only clarifies misconceptions at the moment they occur but also reinforces correct movement patterns, leading to improved retention and skill development. The gentle and supportive nature of the feedback, as mentioned by Learner 3, fosters a psychologically safe learning environment, which is crucial in performing arts education where learners are often vulnerable to performance anxiety (Brookhart, 2017). The sense of being attentively observed and guided, as shared by Learner 5, increases student motivation and engagement, reinforcing the teacher's role as both a coach and a motivator.

Theme 4. Motivation and Encouragement from Teacher Feedback

"When the teacher told me I was doing good, it gave me an excitement. I felt proud of myself and wanted to practice more so I could keep getting better feedback like that." – Learner 1

"Even if I messed up, the teacher always said something positive first. That made me feel safe to keep trying and not give up. The encouragement helped me push through the hard parts." – Learner 2

"Hearing the teacher say that I am almost good, it made me believe I could actually do the whole routine." – Learner 3

"The teacher's feedback made me feel seen. It wasn't just about what I did wrong, but also what I did right. That balance made me more confident and eager to perform." – Learner 4

"When our teacher clapped or gave us a thumbs up after a good run, it made the class more fun. I started looking forward to dance class because I felt appreciated for my effort." – Learner 5

The responses of the learners highlight the profound impact of motivation and encouragement from teacher feedback in fostering engagement, confidence, and persistence in learning dance. As these reflections reveal, positive reinforcement plays a crucial role in shaping students' attitudes and performance, especially in skill-based, performance-driven settings. This aligns with Abde et al. (2024) found that positive teacher feedback bolstered motivation and academic engagement among Grade 12 students in the Philippines.

V. CONCLUSION

Based on the findings, it is concluded that the results of this study strongly support the principles of explicit instruction theory, which characterized by structured, systematic, and direct teaching strategies, has been widely recognized as an effective approach to supporting skill acquisition and learner mastery. By breaking down tasks into manageable steps, modeling desired skills, and providing guided practice with immediate feedback, explicit instruction ensures that students receive clear and focused learning experiences. The observed improvement in students' performance, from poor or fair levels in the pre-test to excellent outcomes in the post-test, demonstrates that breaking down dance steps into manageable components, modeling, providing immediate feedback, and allowing sufficient guided practice effectively enhances students' motor skills, comprehension, and confidence. This confirms that explicit instruction is a highly effective teaching strategy in promoting skill mastery and deeper engagement in performing culturally significant folk dances.

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