



STUDENT'S ATTITUDE AND ENGAGEMENT IN PHILIPPINE FOLK DANCES: A CULTURAL AWARENESS ACTIVITIES

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ABSTRACT. In terms of cultural pride, cultural respect, educational interest, cultural preservation, creative expression, community involvement, and personal experience, this study sought to ascertain how students felt about Philippine traditional dances. One hundred respondents from particular year levels participated in a descriptive study design. A standardized questionnaire was used to collect the data, and the respondents' sentiments were evaluated using weighted mean and standard deviation. The results showed that most participants were in their second year of study, and the majority of respondents were female and between the ages of 18 and 22. The participants were the Physical Education students from University of the Visayas-Toledo Campus, during the school year 2025-2026. With regards to the findings, students' attitudes on cultural pride, respect, preservation, artistic expression, community involvement, and personal experience were all quite high. Though still favorable, educational interest had a relatively lower rating, suggesting the need for improved engagement tactics. Students' deep appreciation of Philippine folk dances as a vital part of cultural identity and legacy was indicated by the high degree of agreement and consistency among replies. The study concluded that although students showed a high level of cultural understanding and appreciation, their active participation and engagement still needed to be strengthened. To maintain interest and encourage cultural preservation, it was advised that schools establish organized programs, incorporate traditional dances into the curriculum, and use experiential teaching techniques. To increase student participation and guarantee the survival of Philippine folk dance customs, an intervention program was also suggested.

Keywords: *Philippine folk dances, students' attitude, cultural pride, cultural respect, cultural preservation, educational interest, artistic expression, community involvement, personal experience*

INTRODUCTION

In the Philippines, folk dances is one of the vigorous and valuable expressions of the country's diverse cultures, reflecting the social history, ancient documentations, and various beliefs of its many ethnocultural and socio-linguistic groups. These dances are mainly symbolic in the daily routines, practices, customs and ceremonies of Filipino communities, ranging from the simplified courtship dances of the lowlands to the ritual activities of indigenous highland tribes. Ancient proponents like Francisca Reyes-Aquino, a National Artist for Dance, played an important role in filming and preserving these dances during the early 20th century, emphasizing their collaboration into the educational system. Nowadays, different folk dances such as Tinikling, Pandanggo sa Ilaw, Singkil, and Itik-Itik are still taught both in private and public schools as part of MAPEH (Music, Arts, PE, and Health). Moreover, those are also required to be performed during festivals and civic events respectively. However, there are impactful influences of modernization and globalization have led to a gradual decline in students' interest, engagement and participation. As a result, younger generations who are more active in practicing and implementing to contemporary and Western forms of entertainment and movement are now facing gaps and challenges as folk dance to remain more relatable. The study of folk dance in Philippine education, therefore, becomes not only a best practice of physical celebrations but also an act of cultural preservation and identity-building. According to Veneracion (2021), "the survival of traditional Filipino dance depends not only on preservation but also on active participation and relevance to the younger generation." In today's implementation, a lot of students are unable to relate to folk dance either on a personal or cultural level when it is taught purely for performance or compliance purposes without incorporating its cultural meaning and creative value. Furthermore, there are tertiary students may experience the challenges to see the relevance of folk dance in today's fast-paced, digital society. Without an understanding of the stories, symbols, and traditions embedded in each dance, they may find it outdated or disconnected from their personal identities. This lack of cultural connection can lead to disinterest, which threatens the long-term survival of traditional forms.

To address the sustainability of folk dance, the administrators and educators in colleges and universities must make it more than just an academic subject. There is a need for consistency in each folk dance as a living tradition, one that evolves and connects with current issues, local stories, and student perspectives. Incorporating

discussions about the origins of the dance, the meaning behind movements, regional diversity, and the social contexts in which these dances emerged can help students develop a sense of ownership and pride. Artistic content-based best practices

—such as integrating modern music, community performances, cross-cultural exchanges, or even digital storytelling—can also make folk dance more relevant, evolving and participatory. As a teacher and cultural champion, I have seen firsthand how students lose interest in folk dance when it is taught in a robotic, repetitive way that is frequently hurried for grades rather than for deeper understanding. This specific scenario is a micro representative of a larger problem: the absence of genuine engagement with our past in the classroom and the cultural gap.

By advocating the cultural (such as the influence of contemporary media, family and societal views) and educational (such as curriculum design, teaching methods, and teacher readiness) elements that lead to the waning interest in folk dance, this study will address this problem. It seeks to offer realistic and meaningful suggestions for enhancing folk dance' representation, practice, and essence in today's students' lives. In order to ensure that folk dance is actively resurrected as a vibrant, happy, and enriching aspect of our modern students' quality education and cultural experiences, this is a privilege achievement to do this research in order to bring back the "lost rhythms" of our cultural legacy. Genuinely, for folk dance to truly survive and thrive, it must be realigned and redirected in educational settings not as a passive tradition, but as an active routine as oart of daily lives. The continuity of evolving cultural expression deeply motivates the young minds of new generation to reconnect, recreate, and recelebrate their Filipino identities.

Moreover, as a source of creative expression, folk dance has a realistic impact of the Filipino people's cultural advocacy. In a deeper traditional art form, it emphasizes the ancient history, moral traditions, and ethnographic lifestyle of various communities across the whole nation. Meanwhile, there has been an increase of evidence about the drop in students' interest in and involvement in folk dancing in the contemporary and digital age. Many students consider folk dance to be no longer useful or relevant to their own experiences due to the influences of social media platforms, current trends, generational dances, and other contemporary exposures. For educational purposes and cultural advocates who strongly campaigning the consistency of the depth of Filipino customs for the next set of generation, this development presents a dilemma.

This specific concern about folk dance becomes essential to the students of the University of the Visayas - Toledo Campus. Students who have been exposed to different social and cultural backgrounds congregate on campus, providing an ideal and directed environment for valuing the ways in which contemporary influences impact school community customs. The university provides equal opportunities and school-based activities in preserving folk dance be remained in the academic environment through its numerous programs aligned with its vision and mission. As a result, discovering the reasons behind students' lack of interest in folk dance, whether they may be social, cultural, or educational contribute to the effective ways to increase and revitalize its appeal to young students in the institution.

The main purpose of this study was to elucidate on the variables affecting students' participation in folk dance and to provide an intervention for the creation of the proposed program. Moreover, the study aimed to rebirth cultural preservation and strengthen the youth development by tackling issues related to student perspectives, the educational environment, and cultural influences. Lastly, the results would serve as a model for other institutions looking to incorporate and collaborate cultural appreciation into their academic programs and extra-curricular activities, in addition to being advantageous to the faculty and students at the University of the Visayas – Toledo Campus.

In the end, this study highlighted that maintaining folk dance involved more than just preserving the culture, traditions and customs; it also entailed making sure that upcoming generations embraced their heritage, acknowledged their identity, and upheld the values ingrained in Filipino culture

Theoretical Framework of the Study

Student Engagement Theory, as conceptualized by Fredricks, Blumenfeld, and Paris (2004), offers a multidimensional perspective on how students participate in academic and extracurricular activities. According to this theory, student engagement is not a single construct but a combination of three interrelated dimensions: behavioral, emotional, and cognitive engagement.

Behavioral engagement refers to students' participation in school-related tasks such as attendance, involvement in learning activities, and adherence to rules. In the context of folk dance, this includes students' actual involvement in dance classes, rehearsals, and Performances.

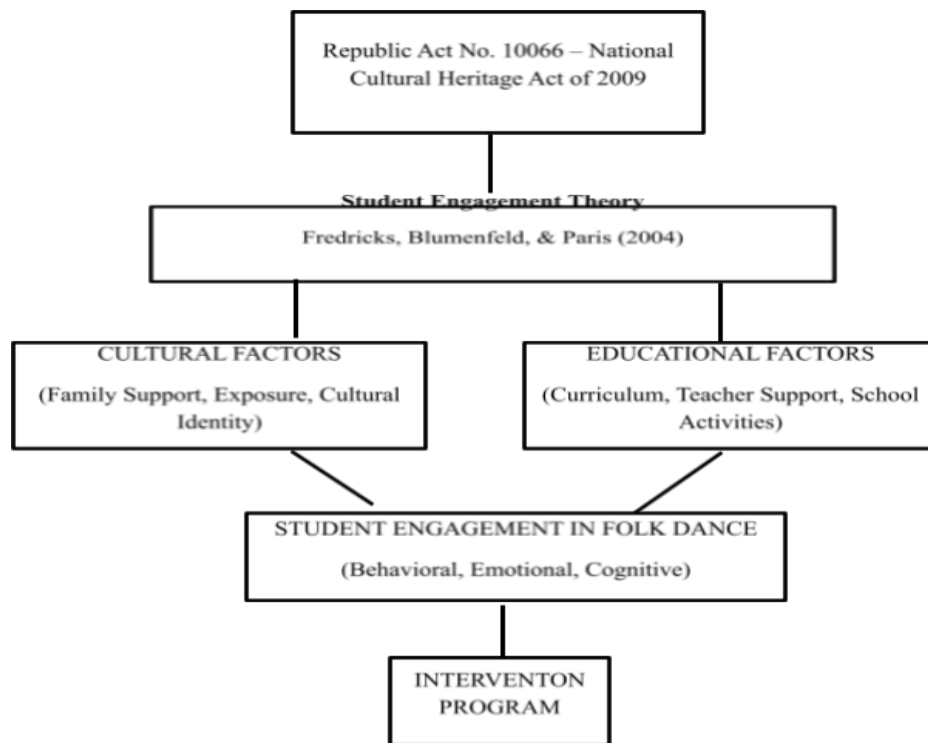
Emotional engagement involves students' affective reactions in the classroom, such as interest, enjoyment,

or a sense of belonging. Applied to folk dance, this includes students' enthusiasm for dancing, their connection to the cultural aspects of the performance, and their motivation to continue participating.

Cognitive engagement represents students' investment in learning, including their willingness to put in the effort to understand complex ideas and master difficult skills. In folk dance, this might include the effort students exert to learn steps, understand the cultural story behind each dance, and perfect their performance.

These theories were particularly relevant to the present study, as they allowed for the investigation of various factors that affected students' levels of participation in cultural activities like folk dancing. By examining how cultural exposure, educational experiences, and institutional support influenced each dimension of engagement, the research aimed to identify which aspects most significantly affected students' willingness to participate in and sustain interest in folk dance. The frameworks also aligned well with the quantitative nature of the study, as each dimension of engagement could be measured through survey instruments and statistical analysis

Figure 1
Schematic Diagram of the Theoretical-Conceptual Framework



This study was anchored on the Student Engagement Theory developed by Fredricks, Blumenfeld, and Paris (2004), which identified three interrelated dimensions of student engagement: behavioral, emotional, and cognitive. These dimensions provided a comprehensive understanding of how students participated in learning and co-curricular activities such as folk dance: Behavioral engagement involved students' participation, effort, and involvement in folk dance activities; Emotional engagement referred to students' feelings of interest, enjoyment, and cultural connection to folk dance; and Cognitive engagement was reflected in students' investment in learning the skills, techniques, and historical significance of folk dance.

This framework supported the premise that multiple factors—such as school environment, teacher support, family influence, and cultural exposure—could significantly affect the degree of engagement students exhibited in cultural practices like folk dancing. This theoretical-conceptual framework suggested that the level of student engagement in folk dance was influenced by both cultural and educational factors. The framework integrated theory with observable, measurable constructs suited for a quantitative research design and served as the foundation for designing instruments and analyzing data related to the participation and appreciation of folk dance among students.

Statement of the Problem

The main purpose of the study was to assess the attitude of sophomore university students towards Philippine folk dances and the factors affecting their engagement in the University of the Visayas Toledo Campus during the school year 2024-2025 as basis for the development of an intervention program.

This research aimed to answer the following questions in particular:

1. What was the demographic profile of the respondents in terms of;
 - 1.1. age;
 - 1.2. gender; and
 - 1.3. year level?
2. What was the level of student's attitude towards Philippine folk dances?
 - 2.1. cultural pride;
 - 2.2. cultural respect; and
 - 2.3. interest?
3. What was the extent of student engagement towards Philippine folk dances?
 - 3.1. cultural preservation;
 - 3.2. artistic expression; and
 - 3.3. community involvement?
4. Which of the following factors influenced student's attitude and engagement of the Philippine folk dances in terms of:
 - 4.1. Student Engagement to:
 - 4.1.1. age;
 - 4.1.2. gender; and
 - 4.1.3. year level?
 - 4.2. Student Attitude to:
 - 4.2.1. age;
 - 4.2.2. gender; and
 - 4.2.3. year level?
 - 4.3. Year Level Student Attitude to:
 - 4.3.1. age;
 - 4.3.2. gender; and
 - 4.3.3. year level?
5. What intervention program could be proposed to revive and strengthen students' engagement in Philippine folk dances?

Significance of Study

This study is significant because it provides essential insights into how students become participative, involved and engaged in Philippine folk dances, a considered vital component of the nation's cultural heritage. By examining their engagement and attitudes and levels of participation, the research could help the university educators and curriculum developers design more impactful strategies to promote appreciation, active involvement, and sustainability of folk dances in the university. The findings may also benefit cultural advocates and policymakers in strengthening programs that preserve and promote Filipino identity among the youth. Furthermore, this study contributed to the existing body of knowledge in arts and cultural education by highlighting the relationship between students' attitudes and engagement, serving as a reference for future research on cultural preservation and education.

Review of Related Literature and Studies

Folk dance has long been seen as a visible part of national identity and cultural legacy as a form of educational expression. Santos (2020) asserts that folk dance, particularly for younger students in the institution, promotes a feeling of ownership in one's culture and belongingness. Current study, however, has shown that students are increasingly choosing modern or contemporary dances over traditional dance activities (Reyes, 2020; Villanueva, 2023). This pattern calls into full attention and finds answers to the question about the way traditional arts are taught in schools, especially in MAPEH programs.

Folk Dance as Cultural Heritage. This is more than just a kind of art, folk dance is an essential representation of community, cultural identity, and humane values. It is classified as intangible cultural asset that is frequently passed down through the years and symbolizes the traditions, legends, and practices of a people (UNESCO, 2023). Folk dances such as Tinikling, Cariñosa, and Sayaw sa Bangko are cherished manifestations

of regional difference and symbolic patriotism in the Philippine context (De Leon, 2021). These dances act as cultural markers, establishing a sense of identity and belonging while tying students to their ancestors' customs.

Nonetheless, folk dance is no longer useful as a big part in the lives of contemporary students. In fact, younger generations increasingly reject folk dance as invalid or even useless, preferring modern, Western dance styles made popular by social media platforms and international entertainment, claims Villanueva (2020). This current change is indicative of a larger cultural movement toward modernization and Western influence, which has affected customs.

Folk Dance in the Educational System. Folk dance is still taught in the Philippines as part of the basic school MAPEH (Music, Arts, Physical school, and Health) curriculum. Its diversity and inclusivity seek to foster social ideals, physical fitness, and an understanding of Filipino culture, according to the Department of Education (DepEd, 2016). However, there is a need to emphasize student involvement and real implementation which are realistically still minimal, even though it is formally part of the curriculum. One of the best examples, teachers frequently struggle to inspire students to enjoy and participate in folk dances. Folk dance is usually taught in a mechanical, performance-based way, prioritizing memory and output above cultural appreciation and creative engagement, as Reyes (2020) discovered in research on student participation in MAPEH lessons. As a result, kids start to view it negatively and associate it with pressure instead of fun.

Cultural and Social Influences on Folk Dance Engagement. Students' engagement and attitudes on folk dance are greatly influenced by their cultural perspectives and experiences from home to school and vice versa. The students are less likely to be interested in traditional arts, norms and festivities when their relatives, peers, or communities don't even show appreciation to them. The educational decline in the generational transfer of cultural best practices in urban areas has resulted in a decline in youth appreciation, as Mendoza (2018). Furthermore, socio-economic status may restrict limited access to extracurricular activities such as training or cultural dance clubs. It is true that folk dance programs cannot be fully implemented in under-resourced schools due to a lack of support, space, costumes, or qualified teachers (Santiago, 2020).

Student's Attitude towards Philippine Folk Dance in terms Cultural Pride, Cultural Respect and Interest

An individual's perspective or intensive assessment, fulfilling emotions, and behavioral inclinations when it comes to a specific thing, activity, or idea are referred to as their attitude. Gordon Allport (2021) defined attitude as a mental and emotional state that affects how people react to events and circumstances. Students' viewpoints in the setting of Philippine folk dance can be based on their desire to participate in cultural dances as well as their sense of cultural pride and respect.

Cultural Pride. A positive reflection of self and gratitude for one's cultural background are referred to as cultural pride. John W. Berry claims that the preservation and appreciation of one's cultural representation develops one's sense of self-worth and belongingness. It is rooted with its Filipino customs, history, and values are interrelated to students through folk dances, which project as cultural icons. Folk dances from the Philippines symbolize the traditions, ideologies, and ways of life of various ethnolinguistic tribes. Students have a deep comprehension of their cultural heritage when they learn and implement these dances. In a culture that is consistently becoming more globalized, this sense of pride motivates students to reflect and revitalize Filipino history. Students with higher levels of cultural pride are expected to participate enthusiastically in folk dance performance and advocate for the promotion of traditional cultural practices.

Cultural Respect. Acknowledging, respecting, and collaborating with the customs and practices of one's own culture as well as those of others is known as cultural respect. Milton J. Bennett explains that cultural awareness and valuable cultural experiences promote appreciation for cultural diversity. Students are being introduced to the customs of different cultural groups throughout the Philippines by means of advocating the Philippine folk dance. Students can be more appreciative of cultural diversity and foster respect for various ethnic groups by discovering the stories, costumes, music, and movements connected to these dances. Students who are genuinely knowledgeable about the historical and cultural values of folk dances tend to show greater respect for cultural traditions and diversity.

Interest. The student's motivation, excitement, and preparation to participate in a specific activity are referred to as their interest. John Dewey claims that interest is a significant component of learning since it campaigns meaningful engagement and active participation. In a similar vein, Edward L. Deci and Richard M. Ryan emphasize that students are more determined while engaging in fun and realistic significant activities. The students are more likely to participate actively, practice regularly, and recognize genuinely the cultural relevance of Philippine folk dance if they find it relatable. It is suggested that teaching strategies,

performance exposure, peer support, and chances to perform dancing abilities can all have meaningful impact on student interest. Higher level

of interest are the results of consistent increased participation, effective learning outcomes, and build stronger appreciation of Philippine cultural heritage.

Students' attitudes toward Philippine folk dance are molded by their sense of cultural pride, cultural respect, and interest. Cultural pride extends their Filipino identity, cultural respect fosters appreciation of traditions and diversity, and interest expands active participation. To sum it up, these extents fully contribute to the preservation and promotion of Philippine cultural identity among the younger generation.

Students' Engagement Towards Philippine Folk Dance in Terms of Cultural Preservation, Artistic Expression, and Community Involvement

The level of belongingness, determination, and participation that students portray in school programs and activities is referred to as student engagement. Engagement in Philippine folk dance is more than just participation; it involves how students relate to, appreciate, and campaign the promotion and preservation of Filipino cultural representation. Three dimensions can be emphasized to analyze this engagement: community involvement, creative expression, and cultural preservation.

Cultural Preservation. The time and action made by students and communities to preserve, protect, and pass down culture and practices from one generation to the next are referred to as cultural preservation. The United Nations Educational, Scientific, and Cultural Organization states that community involvement, practice, and education all demonstrate the preservation of intangible cultural wealth specifically traditional dances. The Philippine folk dances represent the ancestors, customs, beliefs, and history of different Filipino ethnicity. Students efficiently support the promotion of cultural traditions when they study, integrate, and perform these dances. Their involvement in folk dance events prepares that future generations to continue to promote, preserve and practice these cultural expressions. Students who actively participate in folk dance activities are expected to enhance a sense of execution for preserving Filipino cultural heritage and promoting awareness of traditional practices.

Artistic Expression. The ability of students to convey emotions, interpretations, and cultural meanings through artistic performance is referred to as artistic expression. John Dewey cites that artistic encounters initiate students to express themselves while gaining a greater understanding of culture and creativity. The students can express themselves by means of movement, rhythm, music, and storytelling through Philippine folk dances. There are more students gaining confidence, artistry, and emotional expression through their collaborated performance in addition to honing their technical dance talents. The main core of folk dancing as a means of communicating and interpreting cultural tales. Students who reflect folk dance as a component of artistic expression are expected to demonstrate higher levels of creativity, confidence, and appreciation for the performing arts.

Community Involvement. Active and consistent participation in events that improve society is referred to as community involvement. Etienne Wenger claims that when students are engaged in basic cultural and social traditions within a community, learning takes on a relatable form. Filipino traditional dances are mostly celebrated at festivals, community gatherings, school programs, and cultural festivities. These are where students engage with classmates, friends, instructors, cultural practitioners, and community members through various activities. This kind of participation promotes collaboration, social responsibility, and culture-based bonding with regional customs and cultural representation. Students who are engaged with community-based folk-dance programs develop stronger extra social relationships and a greater sense of involvement to their cultural community.

Students' engagement in the Philippine folk dance can be effectively practiced through their participation in cultural preservation, artistic expression, and community involvement. By promoting folk dances, expressing themselves in a creative way, and participating in community cultural activities, students become the major contributors to the continuation and promotion of Filipino cultural heritage. These practices collectively reflect the depth of students' engagement and their significant role in the sustainability of Philippine folk dances.

Factors Influencing Student's Attitude and Engagement of the Philippine Folk Students' individual dance has experienced a big impact on their attitudes and involvement with Philippine folk dance. For example, students who had previously been exposed to folk dance, whether at school, at family gatherings, or in the community, showed higher degrees of interest and respect for the art form, according to Lobo (2023). In a similar vein, Reyes et al. (2022) highlighted that students' enthusiasm and desire to participate in folk dance are strongly impacted by their level of personal involvement. These results imply that while a lack of expertise

frequently leads to apathy or low confidence in dance-related activities, good experiences—such as entertaining performances and encouraging surroundings—can result in more positive attitudes.

Students' opinions about folk dance are also visibly influenced by cultural variables. Monte (2024) asserts that students are more inclined to participate in and take satisfaction in performing folk dances if they are aware of their cultural and historical value, especially if they are male performers. According to Lobo (2023), students improve a greater level of appreciation and a greater value of willingness to participate in folk dance when they observe and experience it as an integral part of their cultural identity. The huge impact of modern globalization and high industrialization, however, presents a problem. According to Ripalda & Ripalda (2023), there are students may view folk dance as old-fashioned or invalid because of the continued increase influences and exposures of foreign dances, which frequently eclipse native styles. Engagement may suffer because of this cultural divide, particularly for younger generations who are largely exposed to Westernized media.

The learning environment and the teaching strategies have a diverse impact on how interested students are in folk dance. Although many BPEd students show a strong theoretical grasp of folk dances, Irinco (2023) noted that because they have little practical experience and exposure, their procedural or practical skills frequently stay underdeveloped. Additionally, Emmanuel (2022) explained that the educators' teaching strategies, specifically those that employ unique commanding yet motivating and encouraging concepts, had a significant impact on students' engagement and attitude. According to Buedron (2022), students' encouragement and perceived proficiency in folk Dance. dances are strongly correlated with instructional methodologies, classroom materials, and extracurricular activities (such as performances or competitions).

Various studies support innovative teaching strategies to connect student interests with cultural tradition. To better grab students' attention, Ripalda and Ripalda (2023) experimented with adapting ancient dances, such "Tiklos," employing props and visual aids. Their research showed that university students were more engaged and culturally aware. According to a different study by Adolfo et al. (2023), the students are more likely to react favorably when folk dances are taught as reflections of Filipino heritage and as physical exercises that also include stories and values. These strategies contribute the innovative teaching techniques that can explore folk dance's perceived educational and cultural value in the eyes of students.

In conclusion, research shows that a collaboration of cultural representation, innate personal experiences, and teaching approaches greatly influence students' engagement and attitude in Philippine folk dance. Lobo (2023), Reyes et al. (2022), and Monte (2024) are among the proponents who value the importance of encouragement and early exposure to traditional dances. In the meantime, academics such as Emmanuel (2022) and Ripalda & Ripalda (2023) point out how valuable good curriculum design and educational pedagogy are to maintaining students' interest. It is a bit crucial for teachers, administrators and institutions to integrate creative ideas and culturally relevant teaching approaches into both formal and informal learning environments to conserve and encourage Philippine folk dance to be passed down in the next generation.

Synthesis and Gap in Literature

A recurring theme in the identified literature is that, despite the cultural inclusivity and pedagogical system benefits of folk dance, student engagement and attitude are still declining because of cultural transitions, problems with curriculum integration, and a lack of contextualized relevance. There is still a lack of research on the interaction between cultural and educational aspects as seen through the Theory of Planned Behavior, even though numerous studies have examined students engagement and some have addressed folk dance in the integration of curriculum. By examining the underlying elements influencing students' engagement and attitude in folk dance and suggesting effective techniques for reviving this cultural practice in the classroom and community, this study seeks to close that gap. tertiary programs and courses like education and business administration, criminology, information technology, engineering, and hospitality management.

METHODOLOGY

Design

This study used a quantitative research design. The main purpose of this design is to determine the level of students' engagement and attitude in folk dance and identify the extent to which cultural and educational factors are correlated with the behavioral, emotional, and cognitive engagement of students. In order to gather the numerical data collection and statistical analysis to identify patterns, relationships, and possible predictors of engagement, the survey questionnaire was used.

Environment

Historically, Don Vicente A. Gullas was the founder of the University of the Visayas (UV) in Cebu City in 1919. Its old name is called as Visayan Institute. During the first opening of the school, there were only 37 students. Until, the institution gradually expanded with the founder's long term goal of is to give young people, especially those from low-income families, access to high-quality, practically priced education. The university's belief, "Amor, Servitium, Humanitas"—Love, Service, Humanity—it became the first ever university in whole Visayas and received an award as university status in 1948 in making the academe of its noteworthy contributions to Philippine education. Since then, UV has advocated in uplifting its core values in terms of community service, academic success, and students' overall growth.

Presently, the University of the Visayas has increased satellite schools or several campuses throughout the province of Cebu which includes the UV Toledo Campus, where this study was conducted. To create an impact about dynamic learning environment that generates urban and rural viewpoints, the Toledo Campus serves students from Toledo City and the surrounding municipalities. Different programs and courses offered by the university are available. For example, Senior High School students can choose between the Academic Track (ABM, STEM, HUMSS, and GAS) and the Technical-Vocational-Livelihood Track, which trains them for either direct work or further education. The students can follow a variety of career options when they graduated to the campus's tertiary programs and courses like education, business administration, criminology, information technology, engineering and hospitality management.

Participants

The main participants in this study were one hundred second-year university students whose ages were between 18 to 47 years. These students were selected because they were in the academic subject where extracurricular activities, including folk dances, were emphasized in the curriculum. In this study, a stratified random sampling technique was utilized to ensure a group of representative samples from different demographics, which included various age groups, socio-economic backgrounds, geographic locations (urban and rural), and gender. The sampling was designed to reflect the diversity of students in terms of their exposure to folk dance, socio-economic status, and regional differences. The sample size was determined based on the total population of students in University of the Visayas-Toledo Campus. A minimum sample size of 100 students served as respondents to ensure statistical reliability and generalizability of the results.

Specifically, the inclusion and exclusion criteria were used when choosing the respondents to guarantee the accuracy and relevance of the data gathered. Participants had to be currently enrolled in the university and be between the ages of 14 and 47 to meet the inclusion requirements. Moreover, the students who were actively involved in or exposed to extracurricular activities, especially folk dancing, which was at the heart of this study, made this age group deemed appropriate. Additionally, through direct involvement or observation, participants had to have at least some knowledge of or experience with extracurricular activities.

However, those who did not meet the criteria could not participate in the study. Students who were not enrolled in the university now and who were not between the ages of 14 and 47 were not permitted to participate. Furthermore, students who were unable to provide informative insights to the study and who had minimal experience with folk dance or extracurricular activities were also disqualified. Finally, the sample excluded students who had cognitive or language comprehension difficulties that could hinder their ability to accurately complete the survey questionnaire. These criteria were strictly implemented to ensure the validity, reliability, and relevance of the study's findings.

Inclusion and Exclusion Criteria

Inclusion Criteria. Students who were officially enrolled in the University of the Visayas – Toledo Campus for the 2025-2026 academic year were included in the study. The second-year university students enrolled in the subject in the education department were among the respondents. Students were taken into consideration if they volunteered to participate and gave their informed consent. To guarantee accuracy and consistency of responses, the respondents were expected to be present during the data collection time.

Exclusion Criteria. However, students who were not formally enrolled at UV Toledo Campus throughout the specific academic year were not included in the study. The study excluded participants who refused to participate or who did not give their informed consent. The students with physical or medical concerns which excuse them from attending dance-related discussions or activities that were essential to the study were also excluded. To maintain the accuracy and focus of the study, transferees who were not listed on the official school roster were not included.

Data Gathering Procedure

Pre-Data Gathering. There were numerous challenging steps executed in the pre-data gathering to guarantee the study's reliability and authenticity prior to the actual data collection procedure. During this phase, the study instrument was the structured online survey questionnaire intended to explore students' exposure to, opinions on, and engagement in folk dance—was developed and validated. There were selected experts in education, culture, and research who rechecked and revalidated the questionnaire's content aligned with the goals of the study. There were small samples of students who were not part of the main study who had taken a pilot exam to find any practical problems with the possible layout, rephrasing, and comprehension. Further revision was made as needed based on the input received. To move forward for the study, the approval to conduct the study within the university, formal letters of authorization were addressed to the dean during this phase. Moreover, ethical issues were covered, such as providing informed consent forms for students as respondents and, if relevant, their parents or guardians.

Actual-Data Gathering. After receiving the confirmed approvals, the actual data collection had initiated. The validated online survey questionnaires' link was sent to the chosen respondents via digital platforms like Google Form. The respondents received explicit instructions to guarantee truthful and accurate responses. Data collection was carried out within a predetermined time limit and strictly under the supervision of the researcher to secure uniformity, reduce outside influence, and guarantee the process's integrity. There was enough time for respondents to answer the online survey questionnaire. The researcher was on hand to address any concerns or challenges in between the study. The privacy and confidentiality of every response were valued and emphasized.

Post-Data Gathering. During the post-data collection phase, the evaluation, organization and encoding of the questionnaire responses from the database for further analysis were started. Each response was checked for completeness, and just in case any entries which were complete or legitimate were also noted and recorded. The researcher used descriptive statistics to summarize demographic data and broad patterns before the data was processed with the use of statistical tools and software (like SPSS or Excel). After which, the study's hypotheses or goals would next be utilized to identify whether there were any relationships, differences, or trends in the data using inferential statistics. In addition to those procedures, there were interpretations and implications, the results were thoroughly tabulated and narratively presented so they could be included in the findings and discussion parts of the study. The researcher strictly imposed the data privacy regulations and ethical research methods that served as the process's compass.

Data Analysis

The purpose of this study was to examine how three possible influencing factors: personal experience, cultural factors, and educational factors related to students' attitudes and engagement in Philippine folk dance. There was a standardized online survey questionnaire used to measure the variables quantitatively, with each item being rated on a 5-point Likert scale.

It was very essential that all the data gathered was checked for accuracy and completeness before analysis was done. For authenticity purposes, to avoid distorting the findings, outliers were investigated and missing values were rectified. For each variable, descriptive statistics were calculated to come up with an overview of the response distribution. Additionally, the mean scores suggested variability appropriate for correlation analysis purpose, indicating the extent from moderate to high levels of student attitude and engagement toward folk dance, cultural awareness, educational exposure, and personal experience.

Meanwhile, the Pearson Product-Moment Correlation Coefficient was chosen as the most effective statistical test to measure the strengths and directions of the linear relationship between students' attitude and engagement of each of the three identified independent variables. Primarily, this decision was based on the data type (interval/ratio scale) and the assumption of linear relationships.

To identify the connections between students' attitude scores and their corresponding scores in Personal Experience, Cultural Factors, and Educational Factors, correlation coefficients (r) were calculated. The degrees and directions of the linear correlations were assessed using the Pearson correlation coefficient, which had a range of -1 to +1. This means that a high negative correlation is indicated by values closer to -1, a strong positive correlation by values closer to +1, and little to no connection by values near 0. On the other hand, students who have more personal experience or familiarization with Philippine folk dance were likely to have more positive attitudes and higher levels of engagement, according to the analysis, which considered a substantial positive correlation between students' attitude and personal experience. This suggested that students' opinions and excitement were positively impacted by direct experience in or exposure to folk dance.

Likewise, there was a huge and favorable connection between students' attitudes and cultural factors.

According to this research, students were more likely to like and participate in Philippine folk dance if they had a stronger practical idea of cultural identity or participate in more cultural events. It emphasized how crucial cultural ties were to promote favorable perceptions of traditional art forms.

Lastly, it was known that students' attitudes and educational factors had a high positive association. This implied that students' perspectives of Philippine traditional dance were greatly influenced by elements like the caliber of dance seminar or workshop, curricular content-based activity, and general educational assistance. Therefore, successful educational interventions could possibly increase students' attitude and engagement level of participation.

Ethical Considerations (During Final Oral)

The study was conducted according to the guidelines of the Declaration of Helsinki. It has been approved following the protocol of the Research and Ethics Committee of the University of the Visayas with Reference No. 2026-030 dated April 27, 2026. The research involved adults participating voluntarily in an online survey. Before completion of the questionnaires, an accompanying cover letter explained the confidentiality and purpose of the study, the potential objectives, and the voluntary participation. No financial incentives were provided for participating in the study. The authors declare no conflict of interest.

RESULTS and DISCUSSIONS

This part of the study presented, analyzed, and interpreted the data on student's attitude and engagement in the Philippine folk dances. The data are presented according to the following aspects: demographic profile, level of student's attitude towards Philippine folk dances; level of student's engagement towards Philippine folk dances; factors influence student's attitude and engagement of the Philippine folk dances; and intervention program which can be proposed to revive and strengthen students' engagement in Philippine folk dances.

Demographic Profile of Participants

The demographic profile of respondents was detailed sub-categories in terms of the name, age, gender and year level. The age distribution of participants was reflected in the respondents' demographic profile. This information was essential for comprehending the sample's characteristics and provided context for analyzing the study's findings. The study explained how respondents' ages affected their opinions, responses, and overall conclusions by determining the age distribution of the respondents.

Table 1
Demographic Profile of the Respondents

Category		Respondents	Percentage
Age	18-22	83	83%
	23-27	7	7%
	28-32	5	5%
	33-37	4	4%
	38-42	0	0%
	43-47	1	1%
	Total	100	100%
Gender	Male	12	12%
	Female	88	88%
	Total	100	100%
Year Level	1st	17	17%
	2nd	73	73%
	3rd	10	10%
	4th	0	0%
	Total	100	100%

Legend: n = 100 Parameter Limits

Age. The table showed the demographic profile of the respondents based on age. First, it revealed that the

largest proportion of participants was in the 18–22 age group, representing 83% of the total sample. This explained that most of the respondents were in the young adult stage. The age bracket of 23–27 had 7% of the sample, while those aged 28–32 made up 5%, and the 33–37 age group accounted for 4%. Meanwhile, only 1% of respondents were in the 43–47 age range, and there were no respondents in the 38–42 category. To sum it up, the data indicated that the respondents dominated the younger demographic, with very minimal respondents from older age brackets.

The greater percentage of respondents aged 18–22 (83%) suggested that the results of the study primarily reflected the traits, preferences, and behaviors of young adults, especially those transitioning from late adolescence to early adulthood. According to Jeffrey Jensen Arnett, individuals in this age group were experiencing "emerging adulthood," a stage transitioned by identity exploration, instability, and greater independence, which relatively affected their perceptions and decision-making processes in life. Additionally, this emphasized the idea that the study's findings were influenced by the developmental traits of younger respondents, thus leading the results to be more relevant to these demographic characteristics while decreasing their applicability to older individuals. Consequently, this age distribution was very visible and not only defined the study's objectives but also reflected the need for caution in applying conclusions to other age groups.

Gender. Secondly, the table showed the demographic profile of the respondents based on gender. It revealed that females composed the vast majority, representing 88% of the total population. On the other hand, male respondents only represented 12%. This connoted a visible disparity in gender representation, with females being the majority group in the study.

The domination of female responses explained that their perspectives, experiences, and behaviors had a significant impact on the study's conclusions. Carol Gilligan believed that women commonly approached social conversations and decision-making with an "ethic of care," determining a strong emphasis on communications, emotions, and accountability to others. This proved that the study's findings might have been influenced by these relational and sympathetic tendencies. As a result, even though the study provided insightful indications on female respondents, the low representation of males might have limited the findings' applicability to other genders, underscoring the fact that there was a need for a more balanced sample in subsequent studies.

Year Level. Lastly, the demographic profile of the respondents by year level was shown in the table. It indicated that 73% of the respondents were in their second year. Moreover, first-year students were composed of 17% and third-year students made up 10%. This revealed that most of the respondents were in the early to middle phases of their academics, mostly in the second year to be more specific.

The majority of second-year respondents (73%) indicated that students at the midway stage of their studies, when their exposure to both theory and application started to expand, had a significant impact on the study's directions. Lev Vygotsky claimed that effective learning was realized most efficiently when students were able to relate their past knowledge to expected experiences. This suggested that second-year students might have performed a balance between basic comprehension and improving learning independence, which could have impacted the study's findings. However, the overall findings were limited by the lack of fourth-year respondents, which restricted information and experience from the respondents with the largest amount of academic experience.

Level of Student's Attitude towards Philippine Folk Dances

The degree to which students feel, think, and react to taking part in and enjoying traditional dances is referred to as their attitude toward Philippine folk dances. It usually indicates how interested, appreciative, and open they are to participating in various cultural events. Students that have a positive attitude are likely to appreciate Philippine traditional dances, understand its cultural significance, and be inspired to participate and learn. Conversely, a neutral or unfavorable attitude could suggest little interest in, exposure to, or enthusiasm for these dances. Determining how well Philippine folk are taught, promoted, and preserved in educational settings requires an understanding of students' perspectives

Table 2
Level of Student's Attitude towards Philippine Folk Dances

Statement	WM	SD	Scale
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Cultural Pride			
I feel strong sense of pride when participating in or	4.52	0.627	Very High
I believe that traditional Philippine dances are an important	4.48	0.471	Very High
I feel that learning about the history and significance of Philippine dances enhances my appreciation and pride in 4.75 my culture.		0.458	Very High
I am proud to share the knowledge of Philippine dance	4.66	0.517	Very High
I believe that participating in Philippine dance performances contributes to a stronger sense of cultural 4.75 identity		0.479	Very High
Mean	4.632	0.5104	Very High
Cultural Respect			
I believe that performing traditional Philippine dances requires an understanding and respect for their cultural 4.79 significance.		0.433	Very High
I feel it is important to honor and accurately represent the cultural origins of Philippine dances when performing them.	4.7	0.56	Very High
I think that learning about the cultural context of Philippine	4.7	0.522	Very High
I feel that it is important to approach the study and performance of Philippine dances with sensitivity and 4.75		0.479	Very High
respect for their cultural meanings.			
I value and support educational programs that teach the importance of cultural respect in the context of Philippine 4.69 dance.		0.563	Very High
Mean	4.726	0.5114	Very High
Interest			
I am enthusiastic about participating in workshops or	4.2	0.711	High
I find it exciting to explore the different styles and forms of	4.49	0.643	Very High
I take pleasure in sharing my knowledge and experiences	4.38	0.663	High
I feel a personal connection to Philippine dance and its	4.36	0.659	High
I am excited about the opportunity to learn and perform	4.55	0.609	Very High
Mean	4.396	0.657	High

Note: WM = Weighted Mean; SD = Standard Deviation; n = 100 Parameter Limits

Cultural Pride. The table showed how respondents felt about Philippine folk dances in terms of cultural pride. The weighted averages ranged from 4.48 to 4.75 with a descriptive interpretation as Very High, which meant all indicators explained that the respondents continuously demonstrated a strong belief in cultural pride. The claims showed strong involvement and cultural identity connected to the background and significance of Philippine dances increased pride and got the highest weighted mean score of 4.75. Moreover, the respondents then had a high sense of pride when they took part in or observed traditional dances, making up 4.52, and felt proud to impart their background knowledge of Philippine dances with 4.66. The respondents firmly thought that Philippine dances were an integral part of their cultural legacy,

as seen by the lowest mean of 4.48, which obviously fell under the "Very High" group. In fact, rapid consistency with a high degree of agreement among respondents was summarized by the overall mean of 4.632 with a standard deviation of 0.5104.

These results implied that the respondents had a great sense of pride and a profound respect for Philippine traditional dances, which might contribute to preserving the cultural heritage. Lev Vygotsky claimed that learning was intensively associated with cultural context and that participating in school cultural programs like folk dances developed social values and identity building. As a result, the extremely high degree of cultural pride among the respondents demonstrated how well cultural education played a vital role in promoting respect, identity, and the continuation of Filipino customs.

Cultural Respect. Secondly, the degree of cultural respect that the respondents had for Philippine folk dances in terms of cultural respect was shown in the table. The respondents consistently showed a strong feeling of respect for Philippine dances and their cultural value, as seen by the weighted means of all the indicators, which ranged from 4.69 to 4.79 and were all described as Very High. The respondents firmly felt that collaborating in traditional dances necessitated respect and comprehending their cultural significance, as evidenced by the highest mean score of 4.79. The importance of treating dance sensitively made up 4.75, and respecting cultural origins and understanding cultural context had 4.70 and came next. The respondents valued and supported educational initiatives that promote cultural respect, as evidenced by the lowest mean of 4.69, which nevertheless fell under "Very High." A high degree of agreement and consistency among respondents was indicated by the overall mean of 4.726 with a standard deviation of 0.5114.

These findings suggested that the respondents genuinely respected the cultural origins and significance of Philippine folk dances in addition to appreciating them. The preservation of authenticity in traditional dance techniques was supported by this high degree of cultural respect. According to Edward B. Tylor, culture was made up of taught habits, values, and ideas that needed to be recognized and appreciated in their right context. Students' knowledge of the significance of preserving and honoring cultural traditions through educated and respectful engagement was thus reflected in their extremely high level of cultural respect.

Student's Interest. Lastly, the degree of students' interest in Philippine traditional dances in terms of interest was shown in the table. The respondents generally exhibited a high interest in Philippine folk dances with the weighted means ranging from 4.20 to 4.55, which were described as High to Very High. The respondents' enthusiasm for learning and executing new dance routines had the highest mean of 4.55, which was considered Very High. Their eagerness to experiment with various dancing forms scored 4.49, which was also regarded as Very High, and came next. In the meantime, respondents' enthusiasm for attending workshops made up 4.20, their readiness to share their expertise consisted of 4.38, and their personal connection to dance was 4.36, which were all regarded as High. In summary, there was a continuously high level of interest among respondents, which was shown by the overall mean of 4.396 with a standard deviation of 0.657.

These results suggested that the respondents were driven and actively involved in learning Philippine folk dances, even though their level of interest was marginally lower than that of cultural pride and respect. This implied that even if the respondents appreciated and respected the dances' cultural significance, there was still an opportunity to increase their involvement and engagement. Interest was vital to learning, according to John Dewey, since the respondents were more involved when they found things enjoyable and meaningful. Descriptively, the high degree of student interest suggested that teaching Philippine traditional dances through interactive and immersive methods could increase students' engagement and appreciation

Table 3
Level of Student's Engagement towards Philippine Folk Dances

Statement	WD	SD	Scale
Cultural Preservation			
I appreciate the efforts made to maintain traditional practices and rituals associated with Philippine folk dances.	4.78	0.44	Very High
I support initiatives and organizations that aim to	4.63	0.58	Very High
I value the role of educational programs in teaching the	4.67	0.473	Very High

I recognize the importance of passing down Philippine	4.61	0.549	Very High
I appreciate the efforts of local communities in maintaining the traditional elements of Philippine folk dances.	4.7	0.522	Very High
Mean	4.678	0.5128	Very High
Artistic Expression			
I find Philippine folk dances to be a powerful form of	4.67	0.56	Very High
I appreciate the creativity and artistry involved in the	4.68	0.49	Very High
I am impressed by the use of costumes and props in Philippine folk dances as a means of artistic expression.	4.71	0.478	Very High
I value the diversity of dance styles and techniques found in Philippine folk dances as reflection of artistic creativity.	4.73	0.468	Very High
I am interested to learn the skill and talent required to	4.58	0.572	Very High
Mean	4.674	0.5136	Very High
Community Involvement			
I am enthusiastic in community involvement crucial for the preservation and promotion of Philippine folk dances.	4.46	0.642	Very High
I appreciate the role of local communities in organizing	4.67	0.533	Very High
I value the participation of community members in	4.64	0.542	Very High
I am enthusiastic about volunteering or participating in	4.39	0.723	High
I appreciate efforts by community leaders to integrate Philippine folk dances into local cultural education programs.	4.72	0.473	Very High
Mean	4.576	0.5826	Very High

Note: WM = Weighted Mean; SD = Standard Deviation; n = 100 Parameter Limits

Cultural Preservation. In terms of cultural preservation, the table indicated how students felt about Philippine folk dances. The respondents had shown deep support and respect for efforts to conserve Philippine folk dances, as presented by the weighted means ranging from 4.61 to 4.78, which were considered as Very High. The highest mean of 4.78 reflected how much the respondents valued the efforts made to preserve the customs and traditions connected to these folk dances. The necessity of passing on traditions to future generations had a weighted mean of 4.61, support for preservation efforts had 4.63, and appreciation of the function of educational programs made up 4.67 and came next. Additionally, the respondents showed a great deal of gratitude for the local communities' efforts with 4.70. A high degree of agreement and consistency was indicated by the overall mean of 4.678 with a standard deviation of 0.5128.

These results implied that the respondents were deeply committed to keeping Philippine traditional dances alive as a part of their cultural legacy. Their understanding of the value of preserving traditions for future generations was demonstrated by their support of educational initiatives, neighborhood projects, and cultural transmission. Clifford Geertz claimed that culture was a system of inherited meanings conveyed via symbolic forms that members of a society had to maintain and continuously interpret. The respondents actively participated in preserving and advancing the continuation of Philippine folk dance traditions, as indicated by their extremely high level of cultural preservation.

Artistic Expression. Secondly, the degree of the respondents' attitudes about Philippine traditional dances in terms of creative expression was shown in the table. The respondents clearly identified and valued Philippine folk dances as a form of artistic expression, as shown by the weighted averages of all the indicators ranging from 4.58 to 4.73, which were described as Very High. The respondents placed a high emphasis on the variety of dance forms and approaches as a manifestation of artistic originality, with the highest mean score of 4.73. Furthermore, the admiration of choreography was 4.68, costumes and props had 4.71, and the general perception of dance as a potent artistic expression made up 4.67 and came next. The respondents' enthusiasm in acquiring the abilities and skills necessary for successful performance was reflected in the lowest mean of 4.58, which was generally classified as "Very High." A high degree of agreement and consistency among respondents was indicated by the overall mean of 4.674 with a standard deviation of 0.5136.

These results implied that the respondents had a strong appreciation for the creative components of Philippine folk dances, such as inventiveness, performance strategies, and visual presentation. Their motivation to engage in dancing activities might have increased as a result of this deep enjoyment. Howard Gardner believed that bodily-kinesthetic and visual-spatial intelligences, which led students to communicate their thoughts and feelings through physical movement and creativity, were connected to artistic expression. As a result, the extremely high degree of artistic appreciation among students emphasized the value of Philippine folk dances as a medium for both holistic development and creative expression.

Community Involvement. Lastly, the attitude of the respondents toward Philippine traditional dances in terms of community involvement was displayed in the table. The respondents generally demonstrated a great appreciation for the community's involvement in supporting and conserving Philippine folk dances, with the weighted averages ranging from 4.39 to 4.72, considered as High to Very High. The respondents' significant appreciation of community leaders' attempts to incorporate folk dances into cultural education programs was reflected in the highest mean of 4.72, which was interpreted as Very High. The appreciation of regional celebrations and events was 4.67, and community members' involvement in maintaining dancing customs had 4.64 and came next. While the lowest mean made up 4.39, which was described as High and showed a somewhat reduced but still positive readiness to personally volunteer or participate in community activities, students also expressed enthusiasm about the significance of community involvement, which scored 4.46. There was a consistently high degree of agreement among respondents as indicated by the overall mean of 4.576 with a standard deviation of 0.5826.

These findings suggested that the respondents understood the important role that collaborative community efforts, especially those related to education, events, and cultural programs, played in maintaining Philippine folk dances. Although the respondents respected community involvement, there might have been some limitations on their direct engagement, as indicated by the slightly lower score in personal participation. Etienne Wenger claimed that active engagement in social and community activities enhanced learning and cultural preservation. As a result, the extremely high level of appreciation for community involvement emphasized the value of teamwork while also pointing to the necessity of promoting more active student participation in cultural activities rooted in the community.

Table 4

Factors that Influence Student's Attitude and Engagement of the Philippine Folk Dances

Pair of Variables	χ^2	r	p-value	df	Significance
Student Engagement and					
Age	255		0.568	260	Not Significant
Gender	27.6		0.119	20	Not Significant
Year Level	61.4		0.016	40	Significant
Student Attitude and					
Age	196		0.993	247	Not Significant
Gender	26.1		0.127	19	Not Significant
Year Level	33.1		0.697	38	Not Significant
Student Attitude and Engagement		0.603	0.017	13	Significant

Legend: χ^2 - *chi-square*; r - *Pearson Correlation*; df - *Degrees of Freedom*

This table represents the relationship between the demographic profile of the respondents and their level

of student attitude and engagement toward Philippine folk dances using Chi-square and Pearson r correlation analyses. The findings revealed that age has no significant relationship with student engagement ($\chi^2 = 255$, $p = 0.568$) and student attitude ($\chi^2 = 196$, $p = 0.993$) since the p-values were greater than the 0.05 level of significance. Similarly, gender also shown no significant relationship with student engagement ($\chi^2 = 27.6$, $p = 0.119$) and student attitude ($\chi^2 = 26.1$, $p = 0.127$). However, year level was found to have a significant relationship with student engagement ($\chi^2 = 61.4$, $p = 0.016$), indicating that students' engagement toward Philippine folk dances varies depending to their year level, while no significant relationship was observed between year level and student attitude ($\chi^2 = 33.1$, $p = 0.697$). Furthermore, the Pearson r correlation

revealed a significant positive relationship between student attitude and engagement ($r = 0.603$, $p = 0.017$), suggesting that students with more positive attitudes toward Philippine folk dances tend to demonstrate higher levels of engagement.

The high level of influence from Cultural and Educational factors implied that the preservation of traditional dances was deeply tied to the "affective domain" of learning—the emotional and value-based connection students feel toward their roots. This aligns with the views of Dr. Paz Cielo Belmonte, a pioneer in Philippine folk dance, who emphasized that folk dancing is a "living heritage" that requires both pride in one's identity and disciplined artistic training to survive. Furthermore, the findings supported by the Social Cognitive Theory of Albert Bandura, explained environmental factors such as an educational setting that promotes cultural identity, traditional respect and artistic excellence directly shape a learner's engagement and attitude. The non-significance of personal demographics suggests that folk dance remains a universal cultural medium that can resonate with the respondents of any age, provided that the educational environment successfully fosters a high degree of cultural pride and authentic appreciation.

Conclusions

Based on the study's results, it could be said that respondents generally had a very positive attitude toward Philippine folk dances in all respects, including artistic expression, cultural pride, cultural respect, cultural preservation, and community involvement. The findings showed that Filipino folk dances were highly valued by students as a significant representation of cultural identity and heritage as well as a kind of creative performance. The components with the highest evaluations were cultural pride and respect, indicating that pupils had a strong sense of responsibility and a profound appreciation for upholding Filipino customs. While students were interested, there was still opportunity to increase their engagement through more dynamic and meaningful learning experiences, as evidenced by the relatively lower mean for educational interest, even though it was still scored well. Overall, the study showed that students understood the value of Philippine traditional dances in fostering continuity, identity, and cultural awareness. Their optimistic outlook suggested that they were strongly in favor of maintaining and advancing these customs. However, to maintain and enhance students' interest, involvement, and enjoyment of Philippine folk dances, ongoing efforts by educators, organizations, and communities were required.

Recommendations

Based on the findings and conclusions of the study, the following recommendations are proposed to further enhance students' attitude, engagement, and participation in Philippine folk dance:

1. Higher education institutions are encouraged to institutionalize the promotion and preservation of Philippine folk dances by integrating them into the curriculum, particularly in Physical Education and Arts subjects, and by developing clear policies and guidelines that ensure cultural authenticity, sensitivity, and sustained program implementation while providing continuous professional development for educators through seminars, workshops, and training programs, establishing partnerships with local communities and cultural organizations, allocating sufficient resources such as costumes and equipment, and conducting regular monitoring and evaluation to assess student engagement and program effectiveness.
2. Educators are encouraged to adopt learner-centered and experiential teaching strategies, such as collaborative learning, kinesthetic activities, and visual demonstrations, to enhance student engagement, while integrating technology through video-based instruction and digital platforms, implementing a structured progression of skills from basic to advanced levels to ensure mastery and confidence, and using performance-based assessment tools that measure rhythm, coordination, expression, and cultural accuracy.
3. Universities should organize regular cultural activities such as festivals, workshops,

seminars, and performances to sustain students' interest and participation, while providing opportunities for community outreach and leadership roles, and strengthening student organizations and dance clubs to promote peer learning, collaboration, and continuous involvement in Philippine folk dance activities.

4. Future researchers are encouraged to explore additional variables influencing students' engagement in Philippine folk dance, including teaching strategies, cultural exposure, and institutional support, and to conduct comparative studies across different schools or regions as well as research on the development of standardized curriculum guides and assessment frameworks to ensure consistency in content, pedagogy, and expected learning outcomes.

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