Chapter 11
iSAYAW:
Revolutionizing Philippine Folk Dance Education Through Mobile Learning

Christian Louie C. Simon
Don Honorio Ventura State University, Philippines

Camille Anne T. Galvez
Don Honorio Ventura State University, Philippines

Trisha Lane D. Dalisay
Don Honorio Ventura State University, Philippines

Jaycee D. Solomon
Don Honorio Ventura State University, Philippines

Cristian Lowie M. Isip
Don Honorio Ventura State University, Philippines

Julius Ceazar G. Tolentino
https://orcid.org/0000-0002-3728-3089
Don Honorio Ventura State University, Philippines

John Paul P. Miranda
https://orcid.org/0000-0003-2059-972X
Don Honorio Ventura State University, Philippines

ABSTRACT

This chapter presents a study on the development and evaluation of iSAYAW, an innovative web application designed for learning Philippine folk dance, specifically tailored for Filipino pre-service physical educators. Grounded in postpositivist philosophy, the chapter outlines the app's creation through a six-step research and development process. iSAYAW is dedicated to advancing Philippine traditional dance education. The applicability and need for iSAYAW was assessed through a two-pronged approach: first, by evaluating students' technological readiness and the app's usability, and second, by measuring their initial dance knowledge, which served as a basis for the app's initial content. The results revealed an inclination towards technology-based learning among students, coupled with a generally low foundational knowledge in dance, thereby highlighting the necessity and relevance of iSAYAW. The chapter concludes by affirming the app's user-friendliness and appeal, establishing it as a valuable tool for both in-service and pre-service educators in the realm of dance education.

INTRODUCTION

Dance is an art form that serves as an outlet for a person's emotions, as it also embodies cultures and traditions. Its significance and benefits transcend peoples from different nations as it manifests a country's cultural identity. On a broader sense, Mattsson and Lundvall (2015) revealed three (3) dance knowledge areas such as dance as a "cultural preserver", dance as an "expression", and dance as a "bodily exercise", which are embedded in the pedagogical discourses of the physical education curriculum, identity information discourse, aesthetic discourse, and public health discourse, respectively. Meanwhile, the reduction of time allocated for physical education (PE) is mainly due to the emphasis on improving academic performances and a belief that physical education has a negative effect on academic performances (Dimarucot, 2022; Marques et al., 2017; Yli-Piipari, 2014). According to Dimarucot (2022), the reason for the decrease in the time allotted for physical education is largely attributed to the significant pressures exerted on students and school administrators to enhance academic achievement. This is because there is a belief that dedicating time to non-academic subjects, like physical education, adversely affects academic performance among children. Similarly, the amount of time dedicated to physical education has decreased significantly in Finland in recent years. In addition, students in comprehensive schools are required to attend two 45-minute physical education classes per week. Some elementary school programs may choose to include a third physical education lesson in their curriculum. In middle school, students have the option to select additional physical education units (each unit comprising 38 hours) from a selection of elective units that are created in accordance with the local school's curriculum (Marques et al., 2017). In addition, the use of lecture-based instruction, traditional assessment methods, and restricted class time can lead to a discrepancy between students' practical test scores and their ability to apply what they have learned. Furthermore, a lack of class time may limit the opportunity to develop the necessary skills and knowledge of the students to engage in lifelong physical fitness, which is the ultimate objective of physical education (Yli-Piipari, 2014). Consequently, physical education teachers are questioning the place of dance and its role within the subject, along with how to effectively instruct it (Mattson & Lundvall, 2015).

Article 14, Section 18 of the 1987 Republic of the Philippines Constitution states that "(1) The State shall ensure equal access to cultural opportunities through the educational system, public or private cultural entities, scholarships, grants, and other public venues, (2) The state shall encourage and support researches and studies on the arts and culture." Similarly, Republic Act 10066 or the National Cultural Heritage Act of 2009 "mandate the state to conserve, develop, promote and popularize the nation's historical and cultural heritage and resources as well as artistic creation." Local governmental agencies must record both traditional and modern arts and crafts, according to Section 16 of the said Act.

Folk dance is part of the culture that reflects the unique and peculiar nature of the people. It is the foundation of a people's historical and ethnographic origin that helps determine the social relationships among individuals (Aquino, 1952; Oparina et al., 2020). Hence, Poralan et al. (2012) revealed that Francisca Reyes-Aquino, known as the mother and a great researcher of Philippine folk dances, stated that folk dances should be left as they are because they are folk or traditional. In addition, at least 100 years ago, folk dance had been taught since toddlerhood as part of physical education. Since folk dance encompasses both a lifelong recreational activity and cultural expression, it aims to understand and showcase dance across diverse cultures and awakens our attention to the national culture and the uniqueness of each country and its citizens (Oparina et al., 2020). Moreover, Filipino folk dances are in danger of vanishing and being replaced by foreign dances because Philippine folk dances are not included

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