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## **Philippine Folk Dance through the Eyes of the Maloleno Youth**

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### **Background of the Study**

Culture is defined not by what it is but by what it has become. The greatness of any culture does not depend on the splendor of its and ceremonies, the complexities of its institutions, the profoundness of its customs, the melody of its language, or the beauty of its arts. It all lies on how it has been preserved with particularly down to the most minuscule details, with the highest reverence for its fore bearers, carefully handed down from one generation to another in its purest, pristine form.

Folk dances form an integral part of Filipino culture like Carinosa, Maglalatik, Itik-itik, Singkil, Tinikling, Kuratsa, Rigodon and Pandango sa ilaw, to name a few , impeccably depict its people's values and way of life and mirror the influence of hundreds of years under foreign rule. However, as time advances and modernization steps in all aspects of life, Philippine Folk Dance seems to have lost its appeal to the eclectic new breed of Filipino youth.

Modern forms of dances such as hip-hop, which follows no specific rules and restrictions in steps, and consequently allows freedom of movement, paved the way for a greater degree of self-expression and artistry through dance. And become a very beckoning medium for the Maloleno youth to

channel one's emotions, and convey one's opinions and ideas. These popular contemporary dances are gradually taking the place of "dogmatic" folk dances from television shows, to school programs, to social functions, family gatherings and even to the streets. This poses a grave threat to the subsistence of Philippine Folk Dance for the next centuries as the attention of today's youth is deviated from its preservation.

### **Statement of the Problem**

This study aims to provide information on the knowledge and views of the Maloleno youth regarding Philippine folk dance.

Especially, it seeks to answer the following questions:

1. What specific folk dances are the Maloleno youth aware of?
2. What specific folk dances does the Maloleno youth performed?
3. What is the reasons why Philippine folk dance lost its appeal to the Filipino youth?
4. What measures must be undertaken by the media, the school, the government, and by other sectors of our society in order to make folk dancing more interesting to the Filipino youth?
- 5.

### **Significance of the Study**

The study shall provide the needed information beneficial to following:

**Administrators of the Bulacan State University (BSU) and La Consolation University Philippines (LCUP).**

Administrators from these schools may find the results of this research useful in planning programs and activities for their students which may be instrumental in educating and preserving the Philippine folk dances.

**Physical Education Professors / Instructors.** Faculty members of the universities mentioned earlier who are directly involved in teaching dance to the youth may reckon the findings of this study valuable in coming up with teaching strategies that can make folk dancing interesting to their students.

**Local government and citizens of City of Malolos.** The results of this research will give the citizens of the city of Malolos a glimpse of the current perspective of the Maloleno youth towards Philippine folk dance and may prompt them into appropriate actions. This research may help them in devising new programs and strategies for the promotion of Filipino culture especially in local folk dances that will be engaging the Maloleno youth but also to all Bulakeno.

**Future Researchers.** This study can also be beneficial to future researchers working on a similar or related topic as a guide and source of information.

### **Scope and Delimitation**

This research paper is focused on the knowledge and views of today's Maloleno youth regarding Philippine folk dance. Why they think Philippine folk dance has lost its appeal to their fellow youth and what can be done to resolve this problem are also subjects of this study.

Instruments used in data collection include a self-constructed questionnaire specifically prepared by the researcher to serve the purpose of this study, and given to 500 randomly selected respondents from the two largest universities based on student population in Malolos.

## **Related Literature:**

This literature review highlights the pivotal role which dance and folk dance in particular play vital role in society, education and culture and how Filipino struggle to preserve this dying art.

Since the beginning of time, even before dance had been relied upon by common people to communicate their thoughts non-verbally and for its benefits to health. Dance was also a very important part of rituals and ceremonies. Serafin Aquino, former Executive Secretary and former Chief Division of Physical Education (1996) writes:

Dancing is a primitive expression. Carvings made 6000 years ago in Egypt recorded the use of the dance in various rites. The Hebrews gave the dance a high place their ceremonial worship. Greek philosophers taught dancing to their pupils for its effect upon the mind and body. The Gavotte and the Minuet were originated during the middle ages in Europe. The latter part of the 18<sup>th</sup> century is called the Golden Age of Dancing.

Throughout the history, dance proved how it can contribute not only to a sound body but also to a sound mind, hence, its viability to be included in the curricula of formal education. Hon. Juan L. Manuel, former Secretary of Education (1991) states:

Philippine folk dance easily becomes an effective medium of the schools, because folk dancing in the curriculum naturally abounds in cognitive, affective and psychomotor values. In its cognitive aspects, the students learn historical facts, customs, traditions and knowledge of the art of native dance and their music. The affective aspects are such values as aesthetic appreciation, morality, proper decorum, and love for our cultural heritage and patriotism, all of which may be developed through lessons in folk dancing. It is an accepted fact that dancing, being a performing art is rich in psychomotor values. Finally, to the resourceful teacher,

dancing provides excellent opportunities for the development of creativity as well as reflective and critical thinking.

Folkdance is defined as a traditional dance of a given people. It demonstrates or dramatizes their customs, depicts their costumes and visualizes their inherent culture. It has a definite pattern or action routine that is precise and religiously followed by their people. It is that phase of a student's education that can assist in bringing about international and understanding and peaceful harmony.

Philippine Folkdance in particular is being studied to perpetuate the customs and tradition of the Filipinos. Like other countries these are the traditional dances which evolved naturally and spontaneously in connection with everyday activities and experience of the people who developed them.

Dance in the Philippines today ranges from tribal dancing in isolated regions, performed in actual ceremonies, to the stylish revues of folk dance groups portraying the variety of ethnic styles within the culture, to theatrical dance, modern dance, ballet, and contemporary social dance.

What are the Objectives of Philippine Folk dances?

1. Foster patriotism and nationalism through the study of our dance and culture
2. Arouse better appreciation of Philippine music and its use in folk dances
3. Provide through dancing a healthful form of relaxation and recreation
4. Develop a graceful and rhythmic coordination and body movements that will improve posture
5. Preserve for prosperity, folk dances and music indigenous to the different region of the Philippines
6. Demonstrate the growth of Filipino culture through the evolution of Philippine dances.

### **Related Studies:**

The value of folk dancing as a cultural and recreational activity is, however, more fundamental than its being a means towards development of nationalism. Its higher value lies in the wholesome recreation and spiritual satisfaction it can provide, and the preservation of the people's culture. For this reason, folk dancing is a most fitting activity for recreational purposes in small communities. It certainly deserves a permanent place in the recreational program of the community and the school. Care must be taken, however, to preserve the authenticity of the Philippine folk dances.

Having known this, 1973 national Artist for dance and folk dance pioneer Francesca Reyes-Aquino dedicated her life to Philippine Folk Dance. Constantino M. Torralba, Ph.D., former Associate Professor of education at the University of the Philippines and a member of the Filipiniana Folk Song and Dance Troupe '45 (1991) said:

Mrs. Francisca Reyes-Aquino devoted four and half decades of the most fruitfull years of her life to the recording and collecting of authentic Philippine dances from all regions of the country. Simultaneous with this tremendous task, she also spent considerable time and effort in disseminating these dances and preserving their authenticity, for she has always been a nationalist. She was largely responsible for the nationwide recognition and acceptance of the folk dance as the premier division of our cultural heritage in the field of art.

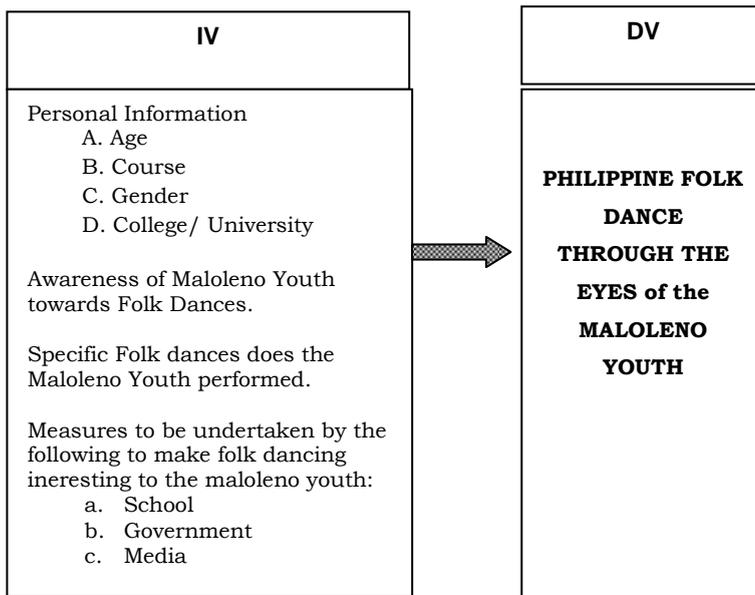
Through the efforts of Mrs. Aquino, folk dances were also included in formal education curricula. According to Serafin (1985):

Folk dances become part of the physical education program in Philippine public schools in 1915. Physical Education classes of the University of the Philippines gave demonstrations in Philippine folk dances in 1927. The province of batangas likewise pioneered in the promotion of interest in

Philippine folk dances when it started provincial competitions in folk dances early in the 1930's. The first mass folk dance demonstration in connection with the National Interscholastic Meet was conducted in 1938 in Tacloban, Leyte. Since similar demonstrations have been included in provincial, regional and national interscholastic meets. Mrs Aquino wrote several books about Philippine folk dances, one of which is a series of six volumes which contains all of the folk dances which she has recorded and collected throughout the country.

The attempt is made to present and clear and detailed directions, so that dance instructions with their music can be interpreted accurately. These folk dance may add something to the richness of teaching by broadening the understanding and deepening the love and appreciation of our folk dance

### Conceptual Framework



**Figure 1**  
**Conceptual Framework**

The conceptual framework of the study was presented in a conceptual model as shown in figure 1.

It focuses on the factors that said to be related to the Philippine Folk Dance through the eyes of the Maloleno Youth of Bulacan.

The first frame represents the independent variables of the study that consist of the profile of the respondents in terms of Age, Course, Gender, University/College, perceptions and opinion towards Folk Dances, dances that the Maloleno youth performed and the measure does the Government and the mass media in propagating the native dances.

### **Hypothesis/Assumption:**

#### **Hypothesis of the Study**

The hypothesis tested in this study: There is no significant effect of the profile of the Maloleno youth in level of awareness in the Philippine folk dances.

### **Definition of Terms:**

**Dance** – is a type of art that generally involves movement of the body, often rhythmic and to music. It is performed in many cultures as a form of emotional expression, social interaction, or exercise, in a spiritual or performance setting, and is sometimes used to express ideas or tell a story. Dance may also be regarded as a form of nonverbal communication between humans or other animals, as in bee dances and behavior patterns such as a mating dances.

**Folk Dance** - A dance that originated among, and has been transmitted through, the common people; any of various traditional rustic dances often originating from festivals or rituals.

**Carinosa** – This flirtation dance is known throughout the Philippines. Carinosa means affectionate, lovable, or amiable. With a fan and handkerchief, the dancers go through hide-and-

seek movements and other acts expressing tender feelings for one another. There are many versions of this dance but the hide-and-seek movements are common in all.

**Itik-Itik** - This dance originated from a dance called *Sibay* which was performed to the tune of Dejado. The present form got its name at one baptismal party in Carmen, Lanuza, Surigao, when a young lady called Kanang (nickname for Cayetana) who was considered the best dancer and singer of her time was asked to dance the Sigay. She became enthusiastic and spirited during the performance that she began to improvise movements and steps similar to the movements of ducks as they walk short choppy steps and splash water over their backs while calling to their mates.

**Maglalatik**- During the Spanish regime, the present barrios of Loma and Zapote of Binan, Laguna, were separated. With coconut shells as implements, the people of these two barrios danced the Maglalatik or Magbabao, a war dance depicting the fight between the Moros and the Christians over the latik (residue left after the coconut milk has been boiled).

**Pandango sa Ilaw**- The word “*pandanggo*” comes from the Spanish dance *fandango* characterized by likely steps and clapping while following a varying  $\frac{3}{4}$  beat. Pandango requires excellent balancing skill to maintain the stability of three tinggoy, or oil lamps, placed on head and at back of each hand. This famous dance of grace and balance originated from Lubang Island, Mindoro.

**Rigodon** - This dance came from Spain and is commonly performed in formal affairs like inaugural balls.

**Singkil** – A dance that originated from Lanao del Sur. It uses bamboo poles clapping rhythmically while the dancers weave

expertly through the crisscrossed bamboo and are dressed in elegant and colorful Muslim costume, waving big fans, and the men flipping brightly colored handkerchief to their right and left with dignified poses. First the beat is slow and gradually progresses to a faster tempo.

**Tinikling** – Tinikling is considered the Philippine national folk dance. It is performed by a pair of dancers hopping between two bamboo poles held just above the ground while the bamboo poles are being struck together in time to the music. Originating from Leyte, this dance is in fact a mimic movement of *tikling* birds hopping over trees, grass stems or over bamboo traps set by farmers. Dancers perform this dance with remarkable grace and speed jumping between bamboo poles.

**Hip-hop (dance)** – This refers to dance styles primarily danced to hip-hop music or that have evolved as part of hip-hop culture. This includes a wide range of styles notably breaking, Locking, and popping which were developed in the 1970's by Black and Latino Americans.

## **Methodology**

The respondents are 500 college students from the Bulacan State University (BulSU), and La Consolation University Philippines (LCUP) who shall represent the population of the Maloleno youth. They are comprised of males and females aged 16-21 years old. They are taking up different courses from different year levels.

The researcher harnessed descriptive statistics through which the findings of this study about the knowledge and views of the Maloleno youth on Philippine folk dance were laid down. Frequency and percentage were taken for the result in each of the items in the part of the survey form and presented in a relative frequency table and bar and/or pie graphs. The answers

of the respondents in the second part were consolidated and presented in bullet format to find out the relatively popular folk dances, the most common reasons behind repulsion from folk dancing, and the most feasible solutions with regards to Philippine folk dance for the Maloleno youth.

### **Presentation, Analysis and Interpretation of data:**

This study employed the descriptive method type of research. This method was designed to seek what exists generally in the current situation or description, had ideas and views, set of changes and results and developing trends (Ardales, 2008).

**Table 1: The Profile of the respondents by Age categories**

AGE	FREQUENCY	PERCENTAGE (%)
16	73	14.6
17	192	38.4
18	159	31.8
19	52	10.4
20	19	3.8
21	5	1.0
TOTAL	500	100 %

In table 1 shows the age profile of the respondents out of 500 students 192 or 38.4 percent where aging 17 years old. While 159 or 31.8 percent of the 500 students age 18 years old, 73 students or 14.6 percent aging 16 years old, while 52 or 10.4 percent for age 19 , 19 or 3.8 percent for 20 years old , 5 or 1.0 percent respectively. It shows that most of the respondents are in ages 17 and 18 years old.

**Table 2: The Profile of the respondents by its Gender**

GENDER	FREQUENCY	PERCENTAGE (%)
FEMALE	278	55.6
MALE	222	44.4
TOTAL	500	100 %

The table 2 shows that the study has a total of 500 respondents. Of the 500 respondents 278 or 55.6 percent are female students

and 222 or 44.4 percent are male students from two (2) University in Malolos City.

**Table 3: The Profile of the respondents by its University**

School / College and University	FREQUENCY	PERCENTAGE (%)
Bulacan State University	250	50
La Consolacion University Philippines	250	50
<b>TOTAL</b>	<b>500</b>	<b>100 %</b>

The table 3 shows that the study has a total of 500 respondents. From 500 respondents 250 or 50 percent are from Bulacan State University and 250 or 50 percent are from La Consolacion University Philippines.

**Table 4: The Profile of the respondents by its Course**

Course	Frequency	Percentage
Engenireeng	40	8.0 %
Education	101	20.2 %
Arts and Sciences	133	26.6 %
Industrial and computer Technology	46	9.2 %
Management	88	17.6 %
Others(course)	92	18.4 %
<b>TOTAL</b>	<b>500</b>	<b>100 %</b>

The table 4 shows that the study has a total of 500 respondents. 133 of the 500 respondents 133 or 26.6 percent are taking up Arts and Sciences, with 20.2 percent or 101 taking up Education. While 92 respondents or 18.4 percent are taking other courses, 88 from management courses or 17.6 percent. Industrial and Computer technology courses has a 46 respondents with 9.2 percent and Engineering courses has 8 percent or with 40 respondents.

**Table 5: Folk dances does the Maloleno youth performed and aware of.**

<b>Philippine Folk Dance</b>	<b>Frequency</b>	<b>Percentage</b>
Tinikling	137	27.4
Maglalatik	121	24.2
Carinosa	98	19.6
Itik Itik	42	8.4
Ati Atihan	29	5.8
Pandanggo sa ilaw	23	4.6
Sayaw sa Bangko	17	3.4
Paru Parung Bukid	16	3.2
Singkil	12	2.4
La Jota Mocadena	5	1
<b>TOTAL</b>	<b>500</b>	<b>100</b>

Table 5 shows the Folk dances does the Maloleno youth performed and aware of, 137 out of 500 respondents or 27.4 percent was Tinikling. While 121 or 24.2 percent was Maglalatik and Carinosa got 98 or 19.6 percent. Itik Itik has a 42 or 8.4 percent. Other folk dances are the Pandanggo sa Ilaw, sayaw sa Bangko, Paru Parung Bukid, Singkil and La Jota Mocadena.

**Table 6: Dance as important as that of any art form in the preservation of Philippine Culture**

<b>Level of Agreement / Disagreement</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly Agree	216	43.20 %
Agree	235	47.00 %
Neutral/Undecided	46	9.20 %
Disagree	2	0.40 %
Strongly Disagree	1	0.20 %
<b>TOTAL</b>	<b>500</b>	<b>100.00 %</b>

Table 6 shows the level of agreement or disagreement of the respondents on the role of dance in the preservation of Philippine culture being as important as that of any other art form. Majority (47 %) of the respondents, or 235 out of 500 agrees with the statement. It is closely followed by the 43.20 % of the respondents or 216 individuals who strongly agrees with the statement. A considerable 9.2 % or 46 of the respondents

are undecided. A meager 0.4 % (2 out of 500) and 0.2 % (1 out of 500) disagrees and strongly disagrees respectively.

**Table 7: Proud in performing folk dance in Physical Education subject**

Level of Agreement/Disagreement	Frequency	Percentage
Strongly Agree	156	31.20 %
Agree	201	40.20 %
Neutral/Undecided	124	24.80 %
Disagree	10	2.00 %
Strongly Disagree	9	1.80 %
<b>TOTAL</b>	<b>500</b>	<b>100.00 %</b>

Table 7 summarizes the respondents answers on pride to perform Philippine folk dances. The 40.2% of the respondents or 201 out 500 agrees with the statement. 31.20 % (156 out of 500) strongly agrees with the statement while 24.8% (124 out of 500) is undecided. Only 10 out of 500 or 2% disagrees with the statement while an even less 1.8% or 9 out of 500 strongly disagrees.

**Table 8: Enrolling Philippine Folk Dance as their Physical Education Activity**

Level of Agreement/Disagreement	Frequency	Percentage
Strongly Agree	50	10.00 %
Agree	129	25.80 %
Neutral/Undecided	229	45.80 %
Disagree	60	12.00 %
Strongly Disagree	32	6.40 %
<b>TOTAL</b>	<b>500</b>	<b>100.00 %</b>

Table 8 Illustrates the respondents are enrolling in a folk dance class as a physical education subject . Nearly half (45.8%) of the respondents, or 229 out of 500 are neutral. Around a quarter (25.8%), or 129 out of 500 respondents agree with the statement. Exactly 12% (60 out of 500) and exactly 10% (50 out of 500) disagrees and strongly agrees with the statement. The remaining minority of 6.4% or 32 out of 500 strongly disagrees.

**Table 9: Respondents are more comfortable in dancing Philippine folk dance than other dances**

Level of Agreement/Disagreement	Frequency	Percentage
Strongly Agree	43	8.60 %
Agree	110	22.00 %
Neutral/Undecided	248	49.60 %
Disagree	73	14.60 %
Strongly Disagree	26	5.20 %
TOTAL	500	100.00 %

Table 9 presents the respondents are more comfortable in dancing Philippine folk dances than any other type of dance. Again, almost half (49.6%) of the sample or 248 out of 500 is neutral. 110 out of 500 (22%) agrees with the statement. It is followed by 14.6% (73 out of 500) of the respondents who disagree with the statement. The lower 8.6% (43 out of 500) strongly agrees with the statement and the lowest 5.2% (26 out of 500) strongly disagrees.

**Table 10: Respondents are being encourage by the peers to engage in folk dancing**

Level of Agreement/Disagreement	Frequency	Percentage
Strongly Agree	24	4.80 %
Agree	94	18.80 %
Neutral/Undecided	220	44.00 %
Disagree	120	24.00 %
Strongly Disagree	42	8.40 %
TOTAL	500	100.00 %

Table 10 shows the respondents were being encouraged by peers to engage in folk dancing. For the third time, respondents who are undecided comprise the majority at 44% (220 out of 500). It is followed by those who disagree, at exactly 24% (120 out of 500). The next highest group, at 18.8% (94 out of 500), are the respondents who agree with the statement. 42 out of 500 (8.4%) strongly disagrees the statement while only 24 out of 500 (4.8%) strongly agrees with the statement.

**Table 11: Respondents are being encourage by the family to engage in folk dancing**

<b>Level of Agreement / Disagreement</b>	<b>FREQUENCY</b>	<b>PERCENTAGE (%)</b>
Strongly Agree	114	22.8
Agree	181	36.2 %
Neutral/Undecided	127	25.4 %
Disagree	57	11.4 %
Strongly Disagree	21	4.2 %
TOTAL	500	100 %

Table 11 shows the respondents were being encouraged by family to engage in folk dancing. The respondents agree that they were being encouraged by their family with 181 out of 500 respondents with 36.2 percent. But some of the respondents are undecided comprise 25.4 percent (127 out of 500). It is followed by those who strongly agree, at exactly 22.8% (114 out of 500). The respondents also has 11.4 % (57 out of 500) that disagree that they were being encourage by their family members. 21 out of 500 (4.2%) strongly disagrees the statement.

**Table 12: Respondents are being encourage by the school to engage in folk dancing**

<b>Level of Agreement/Disagreement</b>	<b>FREQUENCY</b>	<b>PERCENTAGE (%)</b>
Strongly Agree	209	41.8 %
Agree	196	39.2 %
Neutral/Undecided	45	9.0 %
Disagree	49	9.8 %
Strongly Disagree	1	.2 %
TOTAL	500	100 %

Table 12 shows the respondents were being encouraged by school to engage in folk dancing. The respondents strongly agree that they were being encouraged by the school with 209 out of 500 respondents with 41.8 percent. With 196 of the respondents or 39.2 percent agreed that the school has a big part in the encouragement to engage the respondents in the Philippine folk dancing. It followed by those who disagree at 9.8% ( 49 out of 500). The respondents also being neutral or

undecided with 9 percent with 45 out of 500 and one (1) answer strongly disagree(.2%) strongly disagrees the statement .

**Table 13: References and audio visual materials in Philippine Folk dance**

Level of Agreement / Disagreement	FREQUENCY	PERCENTAGE (%)
Strongly Agree	45	9.0 %
Agree	214	42.8 %
Neutral/Undecided	190	38.0 %
Disagree	51	10.2 %
Strongly Disagree	0	0 %
TOTAL	500	100 %

Table 13 presents references and audio visual materials in Philippine Folk Dance , the respondents are agreed that there are 214 out of 500 respondents or 42.8 percent that their enough materials in Folk Dancing. Again, almost half of the sample or 190 out of 500 or (38 %) is neutral. 51 out of 500 (10.2 %) disagrees with the statement. It is followed by 9 % (45 out of 500) of the respondents who strongly disagree with the statement.

**Table 14: Respondents are being encourage by the mass media to engage in folk dancing**

Level of Agreement / Disagreement	FREQUENCY	PERCENTAGE (%)
Strongly Agree	55	11.0 %
Agree	267	53.4 %
Neutral/Undecided	162	32.4 %
Disagree	16	3.2 %
Strongly Disagree	0	0 %
TOTAL	500	100 %

Table 14 shows the respondents were being encouraged by the mass media TV and print add to engage in folk dancing. The respondents agreed that they were being encouraged by the mass media with 269 out of 500 respondents with 53.4 percent. With 162 of the respondents or 32.4 percent is neutral or undecided that the mass media has a big part in the

encouragement to engage the respondents in the Philippine folk dancing. It followed by those who strongly disagree, at 11% ( 55 out of 500). The respondents also disagreed that media has great help in propagating the folk dancing in the students.

**Table 15: Respondents are being encourage by the government agency to engage in folk dancing**

Level of Agreement / Disagreement	FREQUENCY	PERCENTAGE (%)
Strongly Agree	237	47.4 %
Agree	150	30.0 %
Neutral/Undecided	5	1.0 %
Disagree	53	10.6 %
Strongly Disagree	55	11.0 %
TOTAL	500	100 %

Table 15 presents the respondents are being encourage by the government to engage in folk dancing. It has being one of the trust by the government that the cultural preservation of our native dances. Based on the table with 47.4 % with 237 out of 500 respondents strongly agreed and with 30 % or 150 out of 500 agreed that the government encourage the respondents to engage in folk dancing. It is followed by 11 % (55 out of 500) of the respondents who strongly disagree with the statement. The respondents disagreed in the statement at 10.6% (53 out of 500).

**Table 16: Boasting folk dancing internationally**

Level of Agreement / Disagreement	FREQUENCY	PERCENTAGE (%)
Strongly Agree	194	38.8 %
Agree	213	42.6 %
Neutral/Undecided	49	9.8 %
Disagree	0	0 %
Strongly Disagree	44	8.8 %
TOTAL	500	100 %

Table 16 presents the respondents in the statement that boast folk dancing internationally. The respondents agreed that it is indeed need to boast the folk dancing internationally with 213

out of 500 or 42.6 percent. With a 38.8 percent or 194 out of 500 respondents strongly agreed in the statement. 49 respondents answered or 9.8 percent are neutral or undecided and 44 respondents are strongly disagree with 8.8 percent. With cultural differences dancing is one of an art form that will enhance the cooperation and cultural exchanges thru dances.

## **Conclusions and Recommendation**

The following conclusions regarding the knowledge and views on Philippine folk dance of the Maloleno youth are gleaned from the results of data collection and interpretation:

1. Most of the respondents that represents the maloleno youth are from Bulacan State University ages from 17 and 18 years old with 38.4 and 31.8 percent respectively. Out of 500 respondents 278 or 55.6 percent are female students while 222 or 44.4 percent are male students from the two (2) University in Malolos City.
2. Based on the data gathered in the profile of the respondents by course, out of 500 respondents 133 or 26.6 percent belongs to Arts and Sciences. While Education placed second with 101 or 20.2 percent and other courses got 92 respondents with 18.4 percent.
3. Most of the Maloleno are aware of and they performed the following Philippine folk Dances. Based on the data gathered Tinikling was the highest percentile rank with 137 or 27.4 percent followed by Maglalatik with 121 or 24.2 percent. To name a few of Folk dances that the respondents know and performed these are: Carinosa, Itik itik, Pandango sa Ilaw, Sayaw sa bangko , Singkil and La Jota Moadena.

4. Most of the respondents agree and strongly agree that the role of folk dance in the preservation of Filipino culture is as important as that of any art form.
5. Most of the respondents are strongly agree that they were encouraged by their respective schools or universities to engage in folk dancing.
6. Most of the respondents are agree as to level of agreement or disagreement on being encouraged by the mass media to engage in folk dancing.
7. In a Maloleno youth's point of view, the main reason behind the loss of interest of the Filipino youth in Folk dancing is the introduction of mainstream music and dances, such as hip-hop, Latin and sensual dances, and other modern dances from foreign countries especially of Western origin which has significantly influenced and instantly appealed to the youth. Colonial mentality which had been cultivated in Filipino minds due to protracted years under foreign rule is also seen as a contributing factor. Maloleno youth find Philippine folk dance irrelevant, boring, out-of-style, and embarrassing to perform.
8. According to the Maloleno youth the most feasible measure which the school can harness in order to help preserve Philippine folk dance is to include folk dancing in the different course curricula and to make it one of the subject options for a physical education class. Conducting activities which require the youth to participate will leave them no other choice but to comply and later on realize for themselves the benefits of folk dancing. As for the media, the Maloleno youth believes that they can utilize their influence through television, radio, newspapers and periodicals, and the internet to promote Philippine

folk dance. The government on the other hand should conduct programs and projects which shall make folk dancing interesting to the youth, such as a nationwide folk dance competition. They also add that the appropriate institutions should put twist on the existing steps of Philippine folk dance, and combine it with modern music or dance steps.

9. The Maloleno youth think that they can help preserve Philippine folk dance by cultivating pride in performing Philippine folk dances. They say that given the chance, they will perform folk dances, enroll in trainings, attend seminars, join folk dance groups, participate in folk dance competitions, share their knowledge to younger Filipinos and encourage other people to learn more about folk dances.

Based on the foregoing conclusions, the researcher wishes to recommend the conduct of the following:

1. The government should launch a nationwide campaign which promotes Philippine folk dance and design and develop projects and schemes which revives the interest of the youth and the general public therewith, such as free trainings and workshops, and competitions.
2. The media should regularly feature folk dances and other aspects of Philippine culture in television, radio, newspapers, periodical, and the internet. It is best if there can be a regular program, if not an entire channel which is dedicated to promoting Filipino culture. Radio stations should be required to play at least one folk music every 3-4 hours. There should be a column or article on newspapers at least once a week on folk dancing. The highly – popular networking site Facebook may be utilized to promote Philippine folk dance and culture.

3. Universities should at least promulgate programs and activities, if not make part of the curriculum, on Philippine folk dance and make it compulsory to its students.
4. A committee must be created by the government in order to keep the authenticity of Philippine folk dances intact.
5. Celebrities and other artists should use their influence for a good cause and set an example by publicity performing folk dancing for others to emulate.
6. Every citizen must support the effects of the different sectors of society because only public cooperation can success in this endeavor be achieved.

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