

Preservation of Philippine Folk Performing Arts of Public Junior High School Teachers

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Abstract: Folk performing arts range from vocal and instrumental music, dance and drama. It is one of the important genres of folklore. They include numerous cultural expressions that reflect human creativity and that are also found in many other intangible cultural heritage domains. It involves one's ability to stand back from where he or she is to become more aware of cultural values, beliefs and perceptions. Preserving these values, beliefs, and traditions can pose a great challenge especially today when culture has become vulnerable because of globalization.

This study aims to describe the preservation of Philippine folk performing arts of public junior high school teachers in Tanauan City. Specifically, it dealt with the following; the respondents' profile in terms of sex, age, civil status, highest educational attainment, length of service and numbers of related seminar and trainings. Likewise, the level of preservation, the significant relationship between the respondents' profile and their assessed level of preservation were included.

The researchers made use of descriptive-correlational method as the design of the study and a self-made questionnaire to obtain the data. The responses were tabulated, analyzed and interpreted with frequency and percentage, mean, chi-square and standard deviation as statistical tools.

The results revealed that majority of the respondents are female with an age range of 30-39. Most of respondents' are married, acquired bachelor's degree and earned in their master degree. The respondents rendered 4 to 6 years in service and had attended more than 10 seminars/trainings. The result of respondents' level of preservation in terms of dance was highly preserved while music and drama are both preserved. Utilizing the Chi-Square, it was revealed that there is a significant relationship between the respondents' sex, age, civil status, length of service, number of related seminars/trainings and their level of preservation.

However, there is no significant relationship between the respondents' highest educational attainment and their level of preservation. Furthermore, it is recommended that MAPEH teachers may conduct competitions, expose students to the use of indigenous music and instruments, choreograph dances that demonstrate cultural practices in the community, create a folk performing arts society, invest in the different equipment, instruments, costumes, and view cultural shows about folk performing arts.

Keywords: preservation, philippine folk performing arts, pubic junior high school teachers.

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1. Introduction

Philippines has a number of cultural influences with diverse populace. Most of these influences are outcomes of previous colonization, deriving mainly from the culture of Spain and United States. Despite of all influences, the old Asian culture of Filipinos has been preserved and has clearly seen evidently. These culture have largely been accumulated and in fact who accredited in many parts of the world.

Magcalas (2016) mentioned that Philippines culture is exceptional and unique in nature. It was also discussed that culture separates its distinction from the rest of the world since the country showcased colorful and lively culture that makes distinctly Filipino. This includes traditions, language, arts, music, literature, etc. which are found in museums, churches and galleries within the heart of the key cities. Also, provinces have their own identifying folk dances showcasing the elegance and beauty of the way people do things, dress, and illustrate different paintings as they have been influenced by events happened in history.

People today need to acculturate themselves to the growing world culture more so, a global citizen must not sacrifice one's own culture. It is on the cultural awareness that people learn moral and ethical dispositions which guide the understanding of individuals or groups of local and global contexts, and remind them of their relative responsibilities within various communities, (Bartle, 2010).

To the call of globalization, Philippines is responding well, but in no time, efforts towards cultural awareness might be jeopardized because of the tough competition from media and the technological landscape that surround the young generations. Dr. Remedios Taguba, former director of the Department of Education of the Philippines said many students who have graduated from high school in the recent past years have been deprived of the cultural vocabulary that was common to educated persons in past generations. They must be reintroduced to the cultural vocabulary that continues to be the foundation of literate national communication (Bengwayan, 2008).

The preservation of the cultural heritage of one country is as important as the understanding of the historic wealth where the culture comes from. This signifies the essential of culture in one country down to the people living within. Culture individually affect people on the different questioning on how and where such thing came from. These also cater the balance of the atmosphere of the historic past experience that will harmonize the modern society today. Moreover, the law tells that culture is one of the inspirations to steward the present and the future.

Section 14, Article XIV of the 1987 Constitution States that "The State shall foster the preservation, enrichment and dynamic evolution of a Filipino national culture." Section 15 provides "The State shall conserve, promote and popularized the nations' historical and cultural heritage and resources as well as artistic creations." Also, Article XIV, Section 17 mandates "The State shall recognize, respect and protect the rights of indigenous cultural communities to preserve and develop their cultural the traditions and institutions."

This mandates carefully tackles the best for the preservation of such historical heritage and culture. It was made for the protection and conservation of such identity of the country. Also this includes the things that pass from them, generation to generation such as the way of their living, their beliefs, and customs particularly, their traditional dances. Performing arts is a form of arts which artists use voices or bodies often in relation to other objects to convey

artistic expression. Performing arts include several disciplines which are performed in front of a live audience. UNESCO (2014) defined performing arts as range from vocal and instrumental music, dance and drama. They include numerous cultural expressions that reflect human creativity that are also found to some extent in many other intangible cultural heritage domains.

Music is perhaps the most universal of the performing arts and is found in every society. Most often it is an integral part of other performing art forms and other domains of intangible cultural heritage including rituals, festive events or oral traditions. It can be found in the most diverse contexts: sacred or profane, classical or popular, closely connected to work or entertainment. There may also be a political or economic dimension to music. It recounts a community's history, sings the praises of a powerful person and plays a key role in economic transactions.

The occasions on which music is performed are varied: marriages, funerals, rituals and initiations, festivities, all kinds of entertainment as well as many other social functions. Dance, though very complex, may be described simply as ordered bodily movement usually performed to music. Apart from its physical aspect, the rhythmic movements, steps and gestures of dance often express a sentiment or mood and illustrate a specific event or daily act, such as religious dances and those representing hunting, warfare or sexual activity.

Traditional drama performances usually combine acting, singing, dance and music, dialogue, narration or recitation. They also play crucial roles in culture and society such as songs which were sung while carrying out agricultural work or music that is part of a ritual. The instruments, objects, artifacts and spaces associated with cultural expressions and practices are all included in the convention's definition of intangible cultural heritage.

In the performing arts this includes musical instruments, masks, costumes and other body decorations used in dance, and the scenery and props of drama. Performing arts are often performed in specific places and spaces that are closely linked to the performance. They are considered cultural spaces by the convention. Many forms of performing arts are under threat today. As cultural practices become standardized, many traditional practices are abandoned. Even in cases when and where they become more popular. Then, only certain expressions may benefit while others suffer.

Republic Act No.10066 the National Cultural Heritage Act of 2009 stressed the protection, preservation, conservation and promotion of the national cultural heritage. This law implies the government to conserve promotes and protect the cultural heritage of the country. Likewise, it mandated the law that enriches the dynamic evolution of the Filipino culture base on the principle of unity and intellectual expression. This only proves that the preservation and promotion of the Filipino culture are not only instructed to the school for the students but the government for the country.

The preservation of the cultural heritage of one country can be as important as the understanding of the historical wealth where the culture comes from. This signifies the essential of culture in one country down to the people themselves. Culture individually affects people on the different origin of things. These also cater the balance of the atmosphere of the historic past experience that harmonizes the modern society today. Moreover, the law tells that culture is one of the inspirations to steward the present and the future. The researchers who are physical education teachers in the future do not only recognize the

importance of folk performing arts but also every movement of it. The researchers wanted to determine knowledge and skills of the respondents in preserving the folk performing arts in the country. The researchers created course of actions which may help the respondents to understand further the significance of preserving the Philippine folk performing arts.

1.1 Objectives of the study

This study deals on the preservation of Philippine Folk Performing Arts of Public Junior High School Teachers in Tanauan City. Likewise, this has an end view of formulating activities to preserve the Philippine folk performing arts. Specifically, it sought answers to the following question: What is the profile of the respondents in terms of sex, age, civil status, highest educational attainment, length of service and numbers of related seminar and trainings attended? How may the respondents' preservation of Philippine folk performing arts be described along with the following: dance, drama and music? Is there a significant relationship between the respondents' profile and their assessed level of preservation of Philippine folk performing arts? What course of action may be proposed to strengthen the preservation of Philippine folk performing arts?

2. Methodology

The main objective of this study is to determine the preservation of Philippine folk performing arts. Descriptive-correlational method of research was used in this study to differentiate the relationship between the level of preservation practices of the respondents and their profile. According to Simon *et al.*, (2011), the main instrument used in this study is a questionnaire developed by the researchers.

The items in the researcher-made questionnaire were considered to determine the respondents' level of preservation of Philippine folk performing arts. The main instrument is composed of two parts.

The first part determined the profile of the respondents in terms of sex, age, civil status, highest educational attainment, length of service, and number of seminars and trainings attended. For the highest educational attainment, it is composed of Bachelor's degree, Bachelor's degree w/ MA units, and Masteral degree. The second part is composed of the statements that aimed to reveal the respondents' level of preservation of Philippine folk performing arts.

Using the researcher-made questionnaire, the researchers determined the respondents' level of preservation of Philippine folk performing arts with the following interpretation:

Numerical Value	Mean Ranges	Interpretation
4	3.51-4.00	Often/Highly Preserved
3	2.51-3.50	Sometimes/Preserved
2	1.51-2.50	Seldom/Slightly Preserved
1	1.00-1.50	Never/Not

The quantitative data gathered were subjected for checking, scoring, analysis and interpretation with the help of statistician.

The researchers with the help of the statistician made a careful evaluation of the results of the questionnaires. Each item in the questionnaire was analysed and interpreted to come up with some implications of the findings.

3. Results and Discussions

This chapter presents the data gathered together with the corresponding analysis and interpretation. The data are presented in tabular form organized in a sequential manner. The discussions of the findings are patterned in a manner that coincides with the organization of the problems posed in the study.

3.1 Profile of the Respondents

This portion dealt with the profile of the respondents. It includes sex, age, civil status, highest educational attainment, length of service and number of the related seminars and trainings attended.

Sex	Frequency	Percentage
Male	20	49
Female	21	51
Total	41	100
Age in Years	Frequency	Percentage
50 and above	4	10
40 – 49	11	27
30 – 39	14	34
20 – 29	12	29
Total	41	100
Civil Status	Frequency	Percentage
Single	15	37
Married	26	63
Total	41	100
Highest Educational Attainment	Frequency	Percentage
Masters' Degree	12	29
Bachelor's Degree with MA Units	18	44
Bachelor's Degree	11	27
Total	41	100
Length of Service	Frequency	Percentage
10 and above	13	32
7 – 9	7	17
4 – 6	15	37
1 – 3	6	14
Total	41	100
Number of Related Seminars and Trainings	Frequency	Percentage
10 and above	18	44
7 – 9	7	17
4 – 6	9	22
1 – 3	7	17
Total	41	100

The results revealed that majority of the respondents are female with an age range of 30-39 years old. Most of them are married and under bachelor's degree with M. A. units. The respondents obtained 4-6 years of service and attended 10 and above seminars/trainings.

3.2. Respondents’ Level of Preservation of Philippine Folk Performing Arts

Table 2. Respondents’ Level of Preservation of Philippine Folk Performing Arts in Terms of Dance

Item Statements	Mean	Standard Deviation	Verbal Interpretation
To maintain the originality and authenticity of Philippine Folk Performing Arts in my MAPEH class, I ...			
1. use prescribed music and costume in staging the folk dance.	3.61	0.49	Often
2. teach my students the fundamental folk dance steps.	3.85	0.36	Often
3. create a folkloric dance society that will preserve the different Philippine folk dances.	3.24	0.80	Sometimes
4. heighten cultural experiences of students by allowing them to participate in indigenous dance festivals outside the school.	3.46	0.67	Sometimes
5. describe and demonstrate folk dances that show cultural activities like harvesting, fishing, etc.	3.49	0.60	Sometimes
Overall	3.53	0.58	Highly Preserved

The table reveals the respondents’ level of preservation of Philippine folk performing arts in terms of dance. Table 2 shows the overall mean of 3. 53 with the verbal interpretation of highly preserved. This is supported by Flynn (2011) study which respondents agreed that fundamental steps in folk dancing should be taught to the students because it benefited physical coordination of the students. The movements in a folk dance include jumping, skipping, hopping, on one leg, as well as running steps in faster dances and quick twirls and swings with partners in some dances. Movement activities of all kind help in the development of physical coordination so it is not surprising that respondents agreed that folk dancing should be integrated in their subjects.

Table 3. Respondents’ Level of Preservation of Philippine Folk Performing Arts in Terms of Music

Item Statements	Mean	Standard Deviation	Verbal Interpretation
To maintain the originality and authenticity of Philippine Folk Performing Arts in my MAPEH class, I ...			
1. encourage students to play using indigenous music and instruments such as <i>Kulintang</i> , <i>Tongali</i> , <i>Gambal</i> , and the like.	3.29	0.84	Sometimes
2. give importance to the traditional music than new music by conducting an event that will showcase the uniqueness of traditional music.	3.59	0.67	Often
3. develop program that will enrich the students’ enthusiasm about the Philippine folk	3.34	0.69	Sometimes

music.			
4. update myself with issues and topics about the teaching of folk music to have a strong foundation and background of all folk music.	3.37	0.83	Sometimes
5. integrate folk music in classroom instructions as motivation or as an introduction to class activity.	3.59	0.59	Often
Overall	3.43	0.73	Preserved

In terms of music, it is preserved by the respondents which obtained a composite mean of 3.43. It was shown that the respondents gave importance to the traditional music than new music by conducting an event that showcase the uniqueness of traditional music and integrated folk music in classroom instructions as motivation or as an introduction to class activity.

Tuazon (2015) cited that integration of music in teaching and learning strategies in elementary classroom supports student learning in a wide variety of ways. Integration of music supports students’ literacy development, enhance students’ multicultural learning, along with increasing student engagement and understanding concepts and skills.

Pulumbarit (2013) stated that Philippines has such a rich cultural heritage, but many have no knowledge about the indigenous music and instruments of the Tbolis, Negritos, Mangyans, and other indigenous tribes. Many Filipinos have never experienced playing or even listening to native musical instruments such as Kulintang, Tambuli, Gabbang, and Hegalong.

Table 4. Respondents’ Level of Preservation of Philippine Folk Performing Arts in Terms of Drama

Item Statements	Mean	Standard Deviation	Verbal Interpretation
To maintain the originality and authenticity of Philippine Folk Performing Arts in my MAPEH class, I ...			
1. promote educational trips for the students to personally experience the traditional plays.	2.80	0.95	Sometimes
2. create an organization that will showcase the different talents of the students in performing theatrical plays such as cenakulo, moro moro etc.	2.90	1.00	Sometimes
3. create drama/play of zarzuela that shows the political and social conditions of our country and allow the students to perform.	3.22	0.82	Sometimes
4. show my students the uniqueness of Philippine drama in order to patronize our own form of drama.	3.39	0.83	Sometimes
5. support students’ endeavors in interpreting traditional plays into creative drama presentation but not changing its original form.	3.46	0.67	Sometimes
Overall	3.16	0.86	Preserved

The respondents' level of preservation of Philippine folk performing arts in terms of drama obtained a composite mean of 3.16. This result signifies that respondents preserved folk drama. It signifies that respondents preserved folk drama. It can be attributed to the fact that preserving folk drama is important because it allows other people to recognize their own culture and tradition.

The study of Gunlu *et al.*, (2015) showed that a well-preserved heritage allows communities to learn about their cultural history truly and chronologically. According to their study, preservation is nearly equal to just protecting the physical assets, but now it is seen as a clear fact that when trying to protect heritage national, social, cultural and economic aspects of the protection process should be taken into account. It aims to conserve, use and develop the heritage and to sustain its values and significance by giving the heritage a compatible use.

4. Relationship between the Respondents' Profile and their Level of Preservation of Philippine Folk Performing Arts

Variables	Computed χ^2	p Value	Decision (H_0)	Interpretation
Sex and Level of Preservation of Philippine Folk Performing Arts	14.481	0.002	Reject	Significant
Age and Level of Preservation of Philippine Folk Performing Arts	19.085	0.024	Reject	Significant
Civil Status and Level of Preservation of Philippine Folk Performing Arts	10.059	0.018	Reject	Significant
Highest Educational Attainment and Level of Preservation of Philippine Folk Performing Arts	7.302	0.294	Fail to Reject	Not Significant
Length of Service and Level of Preservation of Philippine Folk Performing Arts	25.542	0.002	Reject	Significant
Number of Related Seminars and Trainings and Level of Preservation of Philippine Folk Performing Arts	26.833	0.001	Reject	Significant

As shown in the table, there is a sufficient evidence at the 0.05 level of significance to show that there is a significant relationship between the respondents' sex, age, civil status, length of service, number of related seminars and trainings, and their level of preservation of Philippine folk performing arts.

Srivastava (2015) cited that female teachers overall score is better than male teachers. This shows that female teachers are more aware to their culture significantly than male teachers. Teacher's age is also significantly related to the level of preservation of the Philippine folk performing arts. Manalo (2011) stated that older teachers were the ones to give more

importance to culture. As they grow, they continuously appreciated the importance of our culture and tradition. They readily shared their experiences to the students and influenced them to strengthen and preserve the Philippine folk performing arts.

On the other hand, civil status also has significant relationship to the level of preservation of Philippine folk performing arts. Married and single teachers differ in a way since married teachers are more capable of valuing things such preserving the culture and tradition.

Vig (2014) cited that those married teachers who were in service were more capable of valuing things than single teachers. Also, they were more dedicated and committed to their jobs. Married teachers have higher job satisfaction compared to single teachers.

Likewise, length of service has significance to the level of preservation of the Philippine folk performing arts. Experienced teachers were more committed to teach the worth of the culture. The number of related seminars and trainings attended is also significant. This means that teachers who have attended numerous seminars and trainings have more knowledge in terms of strengthening and preserving the Philippine folk performing arts. This result is congruent to the assessment of Bhandari (2011) stressing that teachers who were more knowledgeable and experienced in teaching the folk performing arts have the ability to influence the students to adapt its knowledge which therefore leads to its preservation.

On the other hand, there is no sufficient evidence to show that there is a significant relationship between the respondents' highest educational attainment and their level of preservation of Philippine folk performing arts.

5. Implications of the Findings

After the data were obtained, tabulated, statistically treated, analyzed and interpreted, the major findings were as follows:

- 1) The results revealed that majority of the respondents are female with an age range of 30-39 years old. Most of them are married and under bachelor's degree with M. A. units. The respondents obtained 4-6 years of service and attended 10 and above seminars/trainings.
- 2) Overall, the respondents' level of preservation of Philippine folk performing arts in terms of dance obtained a composite mean of 3.53. This reveals that folk dance is highly preserved by the respondents. In terms of music, it is preserved by the respondents which obtained a composite mean of 3.43. Likewise, the respondents' level of preservation of Philippine folk performing arts in terms of drama obtained a composite mean of 3.16. This result signifies that respondents preserved folk drama.
- 3) Through Chi-Square, it was revealed that there is a significant relationship between the respondents' sex, age, civil status, length of service, number of related seminars and trainings, and their level of preservation. However, there is no significant relationship between the respondents' highest educational attainment and their level of preservation.
- 4) After revealing the respondents' level of preservation of Philippine folk performing arts and its relationship to their profile, the researchers proposed course of action which aims to strengthen the preservation of Philippine folk performing arts. Thus, it was suggested that seminars and workshops, exposing students to the use of indigenous music and instruments, creating a folk performing arts society, investing in the different equipment, instruments, and costumes of folk performing arts were needed to be considered.

6. Conclusions and Recommendations

Based on the findings revealed in the study, the following conclusions and recommendation are drawn.

1) Majority of the respondents are female with an age range to 30-39 years old. Most of them are married and under bachelor's degree with m. a. units. Considering their length of service, most of the respondents are in 4-6 years of service and attended 10 and above seminars/trainings.

2) Respondents' level of preservation of Philippine folk performing arts in terms of dance are highly preserved. It was congruent in terms of music and drama which were concluded as both preserved.

3) Moreover, there is a sufficient evidence that there is a significant relationship between the respondents' sex, level, civil status, length of service, number of related seminars and trainings, and their level of preservation of Philippine folk performing arts. On the other hand, there is no sufficient evidence to show that there is a significant relationship between the respondents' highest educational attainment and their level of preservation of Philippine folk performing arts.

4) Lastly, the development of the teachers' preservation of Philippine folk performing arts can be enriched through competitions, exposing students to the use of indigenous music and instruments, choreographing dances that demonstrates cultural practices, creating a folk performing arts society, investing in the different equipment, instruments, costumes, and watching cultural shows.

5) In the light of the study's findings and conclusions, the following recommendations were given. The school may conduct competitions on folk performing arts to enable students to showcase their skills in folk performing arts.

First, Teachers may expose students to the use of indigenous music and instruments through film viewing and stage plays.

6) Physical Education teachers may choreograph dances demonstrating cultural practices in the community where the school is located.

7) The school may explore possible means to invest in the different equipment, instruments and other materials such as costumes and props that may be used in teaching folk performing arts.

8) For the students' appreciation, of folk performing arts, they should be encouraged more to watch cultural shows inside and outside the school.

The school may organize folk performing arts society or group to showcase students' talents and enhance them.

9) The course of action proposed by the researchers may be implemented, monitored, and evaluated to ensure its effectiveness toward the attainment of its goal.

Further, studies on the other aspects of Philippine folk performing arts are encouraged.

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