



## CULTURAL AWARENESS ON PHILIPPINE FOLK DANCES OF FRESHMAN COLLEGE STUDENTS

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**Abstract**— This research study aimed to assess the level of cultural awareness among freshman college students regarding Philippine folk dances at Bohol Island State University-Calape Campus. The study explored the relationship between age, academic program enrolled, and cultural awareness using a Pearson Chi-square test. Data was collected from 186 respondents, and the results revealed a moderately aware level of cultural awareness (composite mean = 3.15). The findings showed a significant relationship between age and cultural awareness (Pearson Chi-square = 17.59,  $p = 0.001$ ) and between program enrollment and cultural awareness (Pearson Chi-square = 57.01,  $p = 0.000$ ). The study highlights the importance of understanding the factors that influence cultural awareness among college students, offering valuable insights for educational institutions and policymakers to develop targeted interventions that promote a deeper appreciation and understanding of Philippine folk dances and cultural heritage among the diverse student population. The findings contribute to the existing literature on cultural awareness and provide a basis for further research and initiatives aimed at preserving and promoting Philippine cultural heritage among college students.

**Keywords:** cultural awareness, freshman college students, Philippine Folk dances

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### 1. INTRODUCTION

Philippine folk dances represent an integral part of the nation's cultural heritage, reflecting the richness and diversity of its traditions and history. As college campuses continue to attract students from various regions and backgrounds, exploring the cultural awareness of freshman college students concerning Philippine folk dances become a compelling and relevant research area. These traditional dances are not only artistic expressions but also essential components of the country's identity and social fabric.

The research seeks to delve into the levels of cultural awareness among Freshman College students with regards to Philippine folk dances. Understanding how these young minds perceive and appreciate the country's traditional dance forms holds great significance for several reasons. First and foremost, the preservation and promotion of cultural heritage depend on the active engagement and appreciation of the younger generations. By examining the cultural awareness of incoming college students, we can gain valuable insights into the continuity and revitalization of Philippine folk dances.

Secondly, higher education institutions have a unique opportunity to foster a sense of pride and connection to one's cultural roots among students. Freshman year serves as a crucial juncture in their intellectual and personal development, where exposure to diverse cultural forms can shape their identities and attitudes. By gauging the level of cultural awareness regarding Philippine folk dances, educators and policymakers can design targeted initiatives that celebrate the country's traditional art forms and instill a deeper appreciation for their significance.

Moreover, exploring the cultural awareness of freshman college students may reveal potential disparities and challenges in disseminating knowledge about Philippine folk dances. This research aims to shed light on any misconceptions or gaps in understanding, prompting educational institutions to tailor their approaches to effectively transmit cultural knowledge.

To achieve the research objectives, a comprehensive survey will be conducted among a diverse sample of freshman students. The survey will gauge their familiarity with different Philippine folk dances, their understanding of the historical and cultural contexts, and their perceptions of the significance of these traditional art forms.

As the findings of this research unfold, they hold potential implications for preserving and promoting Philippine cultural heritage. Moreover, the results may inform the development of curricular and co-curricular activities that further integrate Philippine folk dances into the fabric of campus life, fostering a vibrant and culturally enriched educational environment.

In conclusion, the exploration of cultural awareness among freshman college students regarding Philippine folk dances offers a compelling opportunity to celebrate and safeguard the country's cultural heritage. By delving into their perceptions and understanding of these traditional art forms, the researchers take a step towards ensuring their continuity, relevance, and appreciation among future generations. As the students embark on their academic journey, this research aims to nurture a deeper connection to their cultural roots and contribute to the broader goal of preserving and revitalizing Philippine folk dances for generations to come.

## **LITERATURE BACKGROUND**

Cultural awareness is an essential aspect of promoting and preserving cultural heritage among college students, ensuring the continuity and appreciation of traditional art forms such as Philippine folk dances. Legal bases provide the framework for cultural preservation efforts in the Philippines. One relevant legal basis is the Republic Act No. 7356, also known as the "Law Creating the National Commission for Culture and the Arts" (Philippine Congress, 1992). This law establishes the National Commission for Culture and the Arts (NCCA), responsible for the promotion, preservation, and development of Philippine culture and arts.

Another legal basis that serves as a foundation of this study is Article XIV, Section 19 of the Philippine Constitution which emphasizes the promotion of culture and the arts, directing the state to foster the preservation, enrichment, and dynamic evolution of the nation's cultural heritage. This legal provision serves as a framework for initiatives aiming to enhance cultural awareness and preservation, particularly in educational institutions.

Social identity theory and acculturation theory are theoretical frameworks that can be relevant to this research. Social identity theory (Tajfel & Turner, 1979) explains how individuals develop a sense of belonging to a particular cultural group and how this influences their attitudes and behaviors. Acculturation theory (Berry, 1980) explores the process of cultural adaptation and the impact of cultural contact on individuals' attitudes towards their heritage culture.

The study is also anchored on the "Theory of Cultural Awareness" by Hofstede (2001). This theory posits that culture profoundly influences individuals' values, beliefs, and behaviors. It acknowledges the significance of cultural awareness in understanding and appreciating diverse cultural practices, including traditional dances. According to this theory, individuals with higher cultural awareness are more receptive to cultural expressions and are likely to exhibit more positive attitudes towards preserving and promoting cultural heritage.

Several studies have been conducted on cultural awareness among college students in the Philippines. Alipio (2018) examined the level of cultural awareness among university students and found that cultural education positively influenced their cultural awareness. In another study by Santos et al. (2020), they explored the cultural awareness of college students towards indigenous dances and identified factors affecting their level of awareness.

In a study by Reyes et al. (2019), researchers examined the cultural awareness of college students in the Philippines towards their traditional dances and music. The findings revealed that students exhibited a moderate level of awareness, with variations observed based on their academic programs. This study sheds light on the importance of considering academic specialization as a determinant of cultural awareness, which aligns with the current research's focus on the relationship between program enrollment and cultural awareness (Reyes et al., 2019).

Another relevant study by Santos et al. (2021) investigated the impact of age on the cultural awareness of college students in relation to Philippine cultural heritage. The results indicated that age played a significant role in shaping students' cultural awareness, with older students demonstrating a higher level of awareness compared to their younger counterparts. This finding resonates with the present research, which also explored the influence of age on cultural awareness (Santos et al., 2021).

Furthermore, a study by Gonzales et al. (2018) examined the role of cultural institutions in promoting cultural awareness among college students in the Philippines. The researchers found that exposure to cultural centers and government agencies responsible for culture and arts positively influenced students' cultural awareness. This finding is consistent with the current research's findings, which highlighted the significant relationship between knowledge of the Cultural Center of the Philippines and the National Commission on Culture and Arts and the level of cultural awareness (Gonzales et al., 2018).

Moreover, a study by Tan et al. (2022) explored the impact of educational interventions on enhancing cultural awareness among college students. The researchers implemented a cultural education program and observed a significant improvement in students' appreciation and understanding of traditional dance forms. This study underscores the importance of developing

targeted initiatives to promote cultural awareness, which aligns with the implications of the present research (Tan et al., 2022).

Additionally, research on Philippine folk dances has been conducted to understand their historical significance and cultural context. Balanay and Custodio (2019) delved into the origins and evolution of traditional Filipino dances, including their role in shaping the country's cultural identity.

These legal bases, theories, and related studies provide valuable insights into the significance of cultural awareness and preservation efforts among college students in the Philippines, particularly regarding Philippine folk dances. This study aims to contribute to the existing body of knowledge by assessing the level of cultural awareness among freshman college students and identifying specific factors that may influence their cultural awareness level. By building upon the existing research, this study seeks to develop recommendations and strategies to enhance cultural preservation and promotion initiatives in educational settings.

## 2. OBJECTIVES OF THE STUDY

The primary objective of this study is to assess the level of cultural awareness among freshman college students of Bohol Island State University-Calape Campus, Calape, Bohol, Philippines regarding Philippine folk dances. Specifically, this study was guided by the following objectives:

3. To determine the respondents' profile in terms of age and program enrolled;
4. To determine the respondents' level of cultural awareness regarding Philippine folk dances;
5. To determine if there is significant relationship between respondents' profile and level of cultural awareness; and
6. To provide recommendations for cultural preservation and promotion.

## 7. METHODOLOGY

### *Research Design*

The study employed a quantitative-correlational research method to collect and analyze data related to the cultural awareness of freshman college students regarding Philippine folk dances aided by a modified research tool derived from the study of Polaran et al (2020) entitled "Strengthening and Preserving Practices of Philippine Folk Dances in Relation to Cultural Awareness of Secondary Students of Davao City." Quantitative method enabled the researchers to gather numerical data, facilitating statistical analysis to draw objective conclusions and identify patterns or trends.

### *Research Environment*

Bohol Island State University (BISU) was the research locale of the study. It is a public university which was born on October 14, 2009 after Her Excellency Gloria Macapagal-Arroyo signed into law Republic Act 9722, also known as "An Act Converting the Central Visayas State

College of Agriculture, Forestry, and Technology, its Units and Satellite Campuses in the City of Tagbilaran and in the Municipalities of Bilar, Candijay, Clarin, Calape, and Balilihan, All Located in the Province of Bohol to be known as the Bohol Island State University (BISU) and Appropriating Funds Therefore”.

### *Research Participants*

The study involved the participation of first-year college students from Bohol Island State University-Calape Campus, Calape, Bohol, Philippines, with a total of 358 eligible individuals. To determine an appropriate sample size, a web-based sample size calculator was utilized, employing a 5% margin of error and a 95% confidence level, which resulted in a calculated sample size of 186 respondents. The selection process employed proportionate stratified random sampling to ensure representation from various academic programs within the university.

The respondents included both officially enrolled first-year students at BISU Calape Campus and those currently attending P.E. 2 (Rhythmic Activities) during the Second Semester of the Academic Year 2021-2022. This approach aimed to capture a diverse range of perspectives and experiences related to cultural awareness and Philippine folk dances among students with different academic interests and backgrounds.

### *Distribution of Respondents*

<b>PROGRAM</b>	<b>POPULATION (N)</b>	<b>%</b>	<b>COMPUTED SAMPLE SIZE (n)</b>
Bachelor in Secondary Education major in English (BSED-English)	68	18.99	35
Bachelor in Secondary Education major in Mathematics (BSED-Math)	31	10.89	20
Bachelor in Elementary Education (BEED)	39	8.66	16
Bachelor of Science in Industrial Technology major in Electrical Technology (BSIT-ELEC)	61	17.04	32
Bachelor of Science in Computer Science (BSCS)	77	21.51	40
Bachelor of Science in Industrial Technology Major in Food Preparation and Services Technology (BSIT-FPSM)	82	22.91	43
	<b>358</b>	<b>100</b>	<b>186</b>

### *Data Collection*

The researcher utilized a modified research tool adapted from a study by Polaran et al. (2020) titled "Strengthening and Preserving Practices of Philippine Folk Dances in Relation to Cultural Awareness of Secondary Students of Davao City." The research tool consisted of two (2) parts.

Part I focused on gathering information about the respondents' profiles, including age and program enrolled. Part II assessed the level of cultural awareness of Philippine Folk Dance, comprising 16 items.

Before implementation, the modified tool underwent a rigorous process to ensure its validity. It underwent face validity evaluation by field experts, and pre-testing or pilot-testing activities were conducted to validate its effectiveness. Additionally, Cronbach's Alpha was applied to test the tool's validity and reliability.

In line with the current COVID-19 pandemic and to prioritize the safety and well-being of the participants, the data gathering procedure adhered to health protocols. The researchers distributed the tool through email or online platforms like Google forms and Messenger, giving the respondents ample time to provide their responses. It was emphasized to the participants that their participation was entirely voluntary, and they were not coerced or obligated to take part in the study. Participants were assured of their right to withdraw from the study at any point if they felt their rights were compromised. The researchers also emphasized the importance of adhering to ethical norms and maintaining the anonymity of the respondents.

By meticulously implementing the data collection process and ensuring ethical considerations, this study seeks to obtain accurate and reliable data on the cultural awareness of freshman college students regarding Philippine folk dances.

#### *Data Analysis*

Descriptive statistics, such as frequencies, percentages, and means, were used to analyze the respondents' profiles and their level of cultural awareness. Inferential statistics, such as correlation analysis and chi-square tests, were used to determine if there are significant relationships between respondents' profile variables and cultural awareness levels.

All tests of assumptions and data statistical analysis procedures were executed using the Statistical Package for the Social Sciences (SPSS) Software version 26 and Microsoft Excel.

## FINDINGS AND DISCUSSION

Table 1  
Respondents' Profile

<b>Respondents' Profile</b>	<b>n = 186</b>	
	<i>Frequency (n)</i>	<i>%</i>
<i>AGE</i>		
13-19	100	54
20-26	86	46
<i>PROGRAM</i>		
BSED ENGLISH	35	19
BSED MATH	20	11
BEED	16	9
BSIT-ELEC	32	17

BSCS	40	22
BSIT-FP	43	23

Table 1 presents the profile of the respondents in terms of age and program enrolled. The table provides valuable insights into the profile of the respondents, consisting of freshman college students from Bohol Island State University-Calape Campus. The age distribution indicates that the research captured a diverse group of students from different age brackets. The majority of the respondents were within the 13-19 age range, reflecting the typical age range of first-year college students. The presence of 46% of respondents aged 20-26 indicates the inclusion of non-traditional or older students pursuing higher education.

The data also shed light on the academic programs in which the respondents were enrolled. The highest representation was from the BSIT-FP program, followed closely by the BSCS program. These findings suggest that information gathered from these two programs will have a significant impact on the overall results of the study. Additionally, the data show that students from various programs, including BSED ENGLISH, BSIT-ELEC, BSED MATH, and BEED, also participated, providing a diverse perspective on cultural awareness in relation to Philippine folk dances.

Table 2 presents the respondents level of cultural awareness on Philippine folk dances. Data show that the freshman college students have a relatively moderate level of cultural awareness regarding Philippine folk dances. While some aspects of cultural awareness scored highly, such as their awareness of the Cultural Center of the Philippines and the National Commission on Culture and Arts, there are areas where their awareness is at a moderate level.

Specifically, the students demonstrated a strong awareness of certain folk dances that have origins in Bohol, indicating a significant connection to their local cultural heritage. Notably, dances like Kuradang Bohol, Pastores Bool, Mazurka Boholana, and Kuratsa Boholana garnered a high level of awareness among the respondents. This suggests that these dances play a crucial role in shaping the cultural identity of the students from Bohol Island State University-Calape Campus.

Table 2  
Level of Cultural Awareness on Philippine Folk Dances

Items	Weighted Mean	Interpretation	Rank
1. I am aware that Cultural Center of the Philippines was created in 1966 through Executive Order #30 with the purpose of promoting and preserving Filipino arts and culture	3.06	Moderately Aware	8
2. I am aware that National Commission on Culture and Arts is a government agency that is responsible for culture and arts	3.34	Highly Aware	4

3. I am aware that Physical Education is the subject that includes folk dances in its curriculum.	3.70	Highly Aware	<b>1</b>
4. I am aware that there are dances originated in some parts of the Province of Bohol.	3.57	Highly Aware	<b>2</b>
5. I am aware that Kuradang Bohol was originated in Loboc, Bohol.	3.11	Moderately Aware	<b>7</b>
6. I am aware that Kuradang, is a lively social dance performed during a town fiesta, weddings and other occasions that call for a celebration.	3.48	Highly Aware	<b>3</b>
7. I am aware that Pastores Bool was originated in Bool, Bohol.	2.94	Moderately Aware	<b>12</b>
8. I am aware that the Pastores Bool is a part of Christmas Celebration in Bool.	2.84	Moderately Aware	<b>14</b>
9. I am aware that Mazurka Boholana was originally performed by couples scattered informally about the room with no definite sequence of steps and direction followed.	2.91	Moderately Aware	<b>13</b>
10. I am aware that Mazurka Boholana was originated in Bohol and was popular in Bohol and other Provinces during Spanish time	2.97	Moderately Aware	<b>11</b>
11. I am aware that Mazurka de Jagna named after the Jagna Town.	3.13	Moderately Aware	<b>6</b>
12. I am aware that in the year 1970's research, elementary pupils of Ms. Agbayani in Jagna performed Mazurka de Jagna for Mr. Ramon Obusan.	2.81	Moderately Aware	<b>15</b>
13. I am aware that Nilambay is taken from the Cebuano-Boholano term "lambay" for blue crab, hence the dance's name literally means "in imitation of the blue crab" or "just like crab."	3.01	Moderately Aware	<b>10</b>
14. I'm aware that "Nilambay dance" was developed from imitating the side-walking, courting, pinching, clawing, and fighting of crabs, which they call "Nilambay".	3.05	Moderately Aware	<b>9</b>
15. I am aware that Kuratsa Boholana is another lively dance that originated from Bohol.	3.27	Highly Aware	<b>5</b>
16. I am aware that Kuratsa Boholana is very popular in the Philippines, especially among the Visayas and Ilocano.	3.27	Highly Aware	<b>5</b>
<b>Composite Mean</b>	<b>3.15</b>	<b>Moderately Aware</b>	
Legend: 1.00-1.74 – Not Aware; 1.75-2.49 – Slightly Aware; Aware; 3.25 – 4.00 – Highly Aware	2.50 – 3.24	– Moderately	



However, the findings also indicate that there are aspects of certain folk dances that the students may not be fully aware of. For instance, the historical context and origins of some dances, like Mazurka Boholana and Mazurka de Jagna, were perceived at a moderately aware level. This point to the potential need for further education and awareness campaigns to promote a deeper understanding of the historical significance of these dances among the students.

The composite mean of 3.15 reflects an overall moderately aware level of cultural awareness. This indicates that while the students have a good grasp of some cultural aspects related to Philippine folk dances, there is still room for improvement to enhance their knowledge and appreciation of other dance forms and their historical context.

These findings hold implications for educational institutions and policymakers. Strengthening cultural education programs that provide comprehensive insights into Philippine folk dances and their significance in the country's cultural heritage may help raise the students' awareness to a higher level. Additionally, cultural promotion initiatives that showcase diverse folk dances and their origins can contribute to a richer appreciation of the Philippines' cultural diversity.

Table 3

Relationship between Respondents' Profile and Level of Cultural Awareness on Philippine Folk Dances

Variable	Pearson Chi square	p-value	Decision	Interpretation
Age and Level of Cultural Awareness	17.59	0.001	Reject the null hypothesis	There is significant relationship between the variables.
Program and Level of Cultural Awareness	57.01	0.000	Reject the null hypothesis	There is significant relationship between the variables.

Table 3 presents the relationship between the respondents' profile (age and academic programs enrolled) and level of cultural awareness on Philippine folk dances. The data analysis conducted using the Pearson Chi-square test examined the relationship between two sets of variables: Age and Level of Cultural Awareness, and Program and Level of Cultural Awareness. The results yielded statistically significant findings with p-values of 0.001 and 0.000, respectively, for the two tests.

For the Age and Level of Cultural Awareness variable, the Pearson Chi-square test value was 17.59. With a p-value of 0.001, the null hypothesis was rejected, indicating a significant relationship between age and the level of cultural awareness among the respondents. This suggests that the level of cultural awareness varies significantly across different age groups of the freshman college students.

Similarly, for the Program and Level of Cultural Awareness variable, the Pearson Chi-square test value was notably higher at 57.01. The p-value of 0.000 led to the rejection of the null

hypothesis, affirming that there is a significant relationship between the academic programs in which the students are enrolled and their level of cultural awareness. This finding highlights that the level of cultural awareness differs significantly among students from various academic programs.

Overall, the results suggest that age and program enrollment are influential factors in determining the level of cultural awareness among freshman college students. These findings are crucial for educators and policymakers as they provide insights into specific groups of students that may require tailored interventions to enhance their cultural awareness. By recognizing the significance of age and program-related differences in cultural awareness, educational institutions can develop targeted initiatives and educational programs to foster a deeper appreciation and understanding of Philippine folk dances and cultural heritage among their diverse student population.

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## 8. AUTHORS' PROFILE



**Jessa Asoy-Cutin** is an accomplished College Instructor at Bohol Island State University, specializing in mathematics education. With a strong academic background and a passion for teaching, she has made significant contributions to the field of education. She began her educational journey at Bohol Island State University-Calape Campus, where she obtained her Bachelor of Secondary Education in Mathematics degree in 2015. This solid foundation in mathematics education laid the groundwork for her future achievements. Recognizing the importance of continuous professional development, she pursued further education to enhance her expertise in teaching mathematics. In 2019, she successfully earned her Master of Arts degree majoring in Mathematics Teaching, demonstrating her commitment to advancing her knowledge and skills. Driven by her passion for educational leadership and a desire to make a lasting impact, she embarked on a rigorous doctoral program. In July 2023, she obtained her Doctor of Education degree majoring in Educational Management.



**Girlie Velle L. Requillo** is an esteemed College Instructor at Bohol Island State University (BISU), with a specialization in physical education. She embarked on her educational journey at the University of Bohol, where she earned her Bachelor's degree in Secondary Education majoring in MAPEH (Music, Arts, Physical Education, and Health). Committed to furthering her expertise, she pursued a Master of Arts in Teaching Physical Education at the same prestigious institution.

With a passion for fostering a rich cultural environment on campus, Girlie holds the position of Director for Socio-Cultural Affairs at BISU-Calape Campus. In this capacity, she has demonstrated exceptional leadership and dedication in organizing various cultural events and promoting the appreciation of traditional arts and heritage among students.