



AEROBICS APPROACH IN TEACHING SOCIAL DANCE

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Abstract

Study purpose. The aim of this study was to find out the performance, acceptability and effectiveness of teaching social dance using an aerobics approach among students.

Materials and methods. In this study, quantitative research with a descriptive-evaluative and experimental research design (ERD) was used to determine the level of dance of cha-cha and samba social dances by two groups of participants (control and experimental groups). The researcher used a total enumeration of fourth-year and third-year students taking the Bachelor in Secondary Education major in MAPEH, using traditional and aerobics approaches. The aerobics approach was used to teach the experimental group, which included nonstop disco music in cha-cha-cha and samba as well as warm-up and cool-down exercises. The same social dance was taught to the control group, which used the traditional method of counting 8 sets of beats: 1, 2, 3, 4, 5, 6, 7, 8, 6, 5, 4, 3, 2, 1. Both the traditional and aerobic approaches were taught for 40 minutes each.

Results. The findings reveal significant differences in dance performance, acceptability, and effectiveness between the control group using a traditional approach and the experimental group using an aerobics approach.

Conclusions. Aerobics is recommended in teaching social dance to facilitate better learning because it allows students to learn at their own pace and according to their own interests and needs.

Keywords: aerobics, approach, social dance, teaching, traditional.

Introduction

Despite a series of changes over time, social dancing has become a part of people's lifestyle, culture, and socialization. The appreciation for social dancing has been passed down from generation to generation. It has become a classic dance that has achieved a specific genre all its own. Despite changes in its style, it remains the most appreciated and acceptable dance ever. It has surpassed the test of time and changed the tastes and preferences of different generations (Georgios, 2018; Gilbert, 2015).

Ballroom dancing is a live activity that is affected by events and perceptible to what is happening all around it, not a world-cut off pastime. The dancing scene has been affected by changes in fashion, war, increasing interest in a certain foreign nation, pop music, more travel options, social upheavals, and the acceptance of film or television music (Malamov, 2020).

The best way to understand how dance and dance styles evolved and are still evolving across time and between cultures

is to read scholarly books on the subject. The core of dance sport still consists of five Latin and five Standard dances. Couples perform each of these dances according to the required music and tempo, using proper technique as well as poise, power, floor craft, and other qualities that speak to the caliber of their dancing. The samba, cha-cha, rumba, paso doble, and jive are the five Latin dances (DanceSports Club, 2016).

According to Bubnis (2019), aerobics is currently widely popular on a global scale. Numerous fitness, exercise, and social aficionados attempt to incorporate these activities into their daily life. The interest and excitement of the dancers are maintained by uninterrupted disco music. The academic community is working toward a policy on dance exercise as part of their flag ceremony and other activities that aim to develop the healthy lifestyles and holistic well-being of students, faculty, and staff. This policy will apply to academic institutions at the elementary, secondary, and tertiary levels. Dance is also covered in the curriculum for subjects like physical education and Music Art Physical Education and Health (MAPEH), as well as during intermissions and school event competitions (Kohl & Cook, 2013).

Moreover, Patel et al. (2017) stated that aerobics is a form of physical exercise that combines rhythmic aerobic

exercise with stretching and strength training routines with the goal of improving all elements of fitness (flexibility, muscular strength, and cardio-vascular fitness). It is usually performed to music and may be practiced in a group setting led by an instructor (a fitness professional). A well-balanced aerobics class will have five components: warm-up (5-10 minutes), cardio-vascular conditioning (25-30 minutes), muscular strength and conditioning (10-15 minutes), cool-down (5-8 minutes), and stretching and flexibility (5-8 minutes).

According to the same source, aerobic gymnastics, also known as sport aerobics and competitive gymnastics, may combine complicated choreography, rhythmic gymnastics, and acrobatic gymnastics with parts of aerobics.

Teachers are essential in improving learning because they give students the chance to study in a number of ways (Mainwaring & Krasnow, 2010). The instructor creates the environment or motivational climate while presenting the content and influencing how the students comprehend and apply it. Teixeira et al. (2012) explained that in a setting that is both demanding and engaging, students learn more successfully. Students may lose interest and motivation if the lesson speed is too slow or the goals are too simple. If the goals are too challenging or the pace is too fast, students may grow worried and frustrated. The teacher's job is to strike a balance and foster a fun and stimulating environment.

Some people learn better through association, while others learn better through experimentation; some people respond well to visual simulation, while others respond well to auditory stimuli. This is why teachers should use new ways of teaching that fit the learning styles, skills, and abilities of their students in order to get their attention and get them involved (Fadare et al., 2021; Abdulrahman et al., 2020).

Teachers can encourage the use of a variety of strategies to learn material and increase the speed and accuracy of these strategies. Finally, looking to the psychological realm, a dance class can incorporate methods to enhance self-esteem and self-efficacy. Verbal communication, body language, and tone all convey the teacher's attitude.

According to Soot and Viskus (2014), dance is an intellectual, physical, and sensorial response to world experiences, as suggested by Bannon (2010). She argues that the integration of our physical, intellectual, and emotional selves that can occur in learning dance has been advocated by many theorists and practitioners as essential to understanding the holistic benefits of education in and through dance. The pedagogical practice of dance education has, during the past few decades, changed considerably (Sööt & Leijen, 2012).

The ability to investigate, analyze, and synthesize is a must for anybody involved in dance, and knowledge of dance art as a science in general supports the development of modern dance teachers. However, a dance instructor is also a researcher in that he is concerned with the whole individual. Sims and Erwin (2012) note that all of the higher education dance instructors who took part in their study indicated that they had adopted the instructional strategies and practices of their prior instructors. To ensure that these traditions are passed down from generation to generation, it is crucial for the dance community to ensure that all dance instructors use management and teaching techniques that are both successful and efficient.

According to Salo (2019), many people who engage in dance as participants, artists, observers, and critical thinkers in contexts that are relevant to their own life gain confidence as students and as useful group members. and Risner & Stinson (2010) also identify other distinctions, along socio-cultural ones, in addition to intercultural ones.

Dance students, especially younger ones, frequently bring problems from their daily lives to class, and it is up to the instructor to either ignore them or find answers. Therefore, dance as a practice serves as rehabilitation for both the person and the community. Dance may be therapeutic, but social work's main objective cannot be seen as required. Art can be therapeutic on its own, without the help of therapy, and unintentionally solve many social issues (Risner, 2009).

The purpose of this study is to evaluate the performance, acceptability, and efficacy of teaching social dancing to fourth and third-year MAPEH students majoring in secondary education.

Materials and methods

Study participants

The researcher used a total enumeration of 60 participants of third and fourth year students taking up bachelor of secondary education major in MAPEH in Mindanao State University, Maguindanao. The participants were randomly divided into experimental and controlled group. The written permission of the participants of all to participate in this research was obtained, as well as the consent. The purpose of the research was explained and clarity were made top all participants. Subject characteristics are presented in Table 1.

Table 1. Distribution of the participants according to Group

Group	Frequency
Controlled Group	30
Experimental Group	30
Total	60

Statistical analysis

Instruments

To answer the problems formulated in the study, the data gathered was subjected to and analyzed through descriptive statistics, particularly means to determine the level of dance performance, level of acceptability, and level of effectiveness of teaching social dance through traditional and aerobics approaches. Trochim (2006) states that descriptive statistics are used to describe the basic features of the data in a study. They provide simple summaries about the sample and the measures.

In analyzing the level of dance performance, acceptability level, and level of effectiveness in teaching cha-cha-cha and samba, mean scores were used, respectively.

In analyzing the significant difference in dance performance between the controlled and experimental groups, a t-test was used.

The t-test was also used to determine whether there was a significant difference in the acceptability level of approaches.

According to Saltikov (2014), the t-test for independent means is a commonly used inferential test of the significance

of the difference between two means based on two independent, unrelated groups. These are two different groups, such as males and females, or those who received a treatment and those who did not. According, the t-test is used to determine a p-value that indicates how likely we could have gotten the result by chance if, in fact, the null hypothesis were true (i.e., no difference in the population). By convention, if there is less than a 5% chance of getting the observed differences by chance, we reject the null hypothesis and say we found a statistically significant difference between the two groups.

All statistical tools that were used in testing the hypotheses were set at a 0.05 level of significance

Data Gathering Instruments

Two different sets of research tools were used by the researcher. These were the standardized social dance evaluation criteria that had been marginally altered to suit the study.

The panel of experts utilized the modified Standardized Rubric for Evaluating Social Dance as a reference while assessing and rating the participants’ performances. The rubric was created using sets of rubrics from Hanson (2008) “Learning Through the Arts”. The experts were given the survey questionnaire sets, and their opinions and suggestions were taken into consideration. To find out how well aerobics can be used to teach social dance, a group of professionals who are skilled at dancing and instructing cha-cha

and samba dance filled out and assessed the first set of survey questions.

Two (2) components made up the second set of survey forms that the students completed. The acceptability of teaching social dance, notably the cha-cha-cha and samba, using an aerobics approach in the experimental group is covered in part one (1). The degree of effectiveness of the aforementioned strategy is the subject of part two (2). Bias was avoided by having participants and five (5) experts judge the success of teaching social dancing. The questions were answered on a five-point Likert-style scale by the researcher. Both textual and tabular presentations of the data were made.

Results

The interpretations of the research findings are presented in this chapter. The information was gathered from the findings of an experimental study that taught social dancing to third- and fourth-year physical education students. The experimental and control groups were created by randomly dividing the groups utilizing traditional and aerobic methods.

Table 2 presents the performance level of the control group and experimental group using traditional and aerobics approaches to teaching.

Data shows that the level of dance performance in the control group with a traditional approach got a grand mean of 2.85, which is interpreted as “satisfactory”. It means that the controlled group in the traditional approach

Table 2. Level of Dance Performance of Students using Traditional and Aerobics Approaches

Indicators	Mean (TA) (n1=30)	Inter pretation	Mean (AA) (n2=30)	Inter- pretation
1. Executes proper alignment and posture throughout each exercise	3.08	Satisfactory	3.77	Very satisfactory
2. Performs all exercises with proper weight distribution, performs each of the exercises with proper execution/ form/ placement of the body (head, arms, torso, legs, feet),	2.93	Satisfactory	3.65	Very satisfactory
3. Performs all sequences maintaining appropriate rhythm and tempo with the music	2.99	Satisfactory	3.81	Very satisfactory
4. Maintains a high performance quality by dancing full out to the best of their abilities	2.96	Satisfactory	3.81	Very satisfactory
5. Performs all movement with a high level of technique	2.88	Satisfactory	3.80	Very satisfactory
6. Performs the combination with no memory errors, performs complete dance with lots of confidence and enthusiasm, making few errors.	2.67	Satisfactory	3.64	Very satisfactory
7. Obtain a high level of technical mastery and work with group all the time.	2.77	Satisfactory	3.71	Very satisfactory
8. The dancer demonstrates a clear sense of alignment, center control, flexibility and strength. He/she has a strong sense of musicality and the ability to assimilate	2.73	Satisfactory	3.74	Very satisfactory
9. The dancer demonstrates a high level of concentration, energy and confidence when executing movement	2.73	Satisfactory	3.61	Very satisfactory
10. Performs a dance sequence that is creative, complete and displays lots of effort and practice.	2.77	Satisfactory	3.76	Very satisfactory
Grand Mean	2.85	Satisfactory	3.73	Very satisfactory

Legend * TA – Traditional Approach AA – Aerobics Approach

satisfactorily performs in terms of execution of proper alignment and posture, weight distribution and placement of body, sequencing and maintaining appropriate tempo and rhythm with music, level of technique, quality of dancing, performing with confidence, technical mastery, sense of alignment, center control, and strength, sense of musicality, and ability to assimilate, level of concentration, energy, and confidence, and performing dance sequences creatively.

On the other hand, the level of dance performance of the experimental group employing an aerobics approach got a grand mean of 3.73, which is interpreted as “very satisfactory”, including all the same indicators as mentioned above.

Acceptability of Traditional and Aerobics Approach in Teaching Social Dance

Tables 3 and 4 present the acceptability of two approaches in teaching social dance.

Table 3 above presents the acceptability level of the control group using the traditional approach to teaching social dance, which obtained an overall section mean of 3.53 and was interpreted as “highly acceptable,” with all the other indicators also being highly acceptable. It signifies that the traditional approach is still highly acceptable among learners of social dance, as it meets 88–99% of expectations.

Table 4 above shows the acceptability level of aerobics approach in teaching social dance. It can be gleaned that

Table 3. Level of Acceptability of traditional approach in teaching social dance

Indicator	Mean	Interpretation
1. Using traditional counting 1,2,3,4,5,6,7,8, and counter counting 8,7,6,5,4,3,2,1 for teaching cha cha and samba social dance	3.67	Highly Acceptable
2. Incorporating counting in teaching social dance enhance self empowerment	3.53	Highly Acceptable
3. Age and time appropriate for the instructional Approach	3.30	Moderate Acceptable
4. Develop articulated class lesson using counting help support student differences	3.47	Highly Acceptable
5. Serving as a simple strategy to facilitate easy learning of social dance step.	3.53	Highly Acceptable
6. Serving as an approach in teaching social dance that can boost, stimulate, and sustain student's interest all throughout the class session.	3.53	Highly Acceptable
7. Feeling in control of the body and feel healthy and accept and feel curious.	3.60	Highly Acceptable
8. Serving as a strategy that eliminates student's boredom and optimizes participation in the task.	3.47	Highly Acceptable
9. Finding traditional approach control over both physical body and mind and as rewarding.	3.60	Highly Acceptable
10. Physically challenging but appealing, enjoys strong movement using arms, legs and knee in dancing. and develop dance mastery	3.60	Highly Acceptable
Section Mean	3.53	Highly Acceptable

Table 4. Acceptability of aerobics approach in teaching social dance

Indicator	Mean	Interpretation
1. Using current modern music for teaching cha cha and samba social dance	4.83	Very Highly Acceptable
2. Incorporating of dance aerobics elements in teaching social dance enhance self empowerment	4.67	Very Highly Acceptable
3. Suitable for all age and time appropriate for the instructional approach	4.57	Very Highly Acceptable
4. Develop articulated class lesson using innovation that support student differences	4.57	Very Highly Acceptable
5. Serving as an innovative strategy to facilitate easy learning of social dance step especially the warm-up, exercise and step proper ending with cool down exercise.	4.83	Very Highly Acceptable
6. Serving as an approach in teaching social dance that can boost, stimulate, and sustain student's interest all throughout the class session.	4.70	Very Highly Acceptable
7. Feeling in control of the body and feel healthy and accept and feel curious.	4.67	Very Highly Acceptable
8. Serving as a strategy that eliminates student's boredom and optimizes participation in the task.	4.57	Very Highly Acceptable
9. Finding aerobics approach control over both physical body and mind and as rewarding	4.60	Very Highly Acceptable
10. Physically challenging but appealing, enjoys strong movement using arms, legs and knee in dancing.	4.73	Very Highly Acceptable
Section Mean	4.67	Very Highly Acceptable

a section mean of 4.67 was obtained which is described as “very highly acceptable”.

This means aerobics approach in teaching social dance is “very highly acceptable” to the experimental group.

Level of Effectiveness of Teaching Social Dance

The succeeding tables (5-6) present the level of effectiveness of teaching social dance with two approaches.

Table 5 shows the experts' and students' ratings on the effectiveness of teaching social dance employing a traditional

approach with a mean of 3.60 and is interpreted as “highly effective.” It means that the teacher using the traditional approach is highly effective in teaching students through acquiring skills, mastery, and retention; facilitating easy learning through counting; establishing joy in an engaging learning environment; developing correct timing; ensuring student participation; improving focus and attention of students; developing proper projection; eradicating students' boredom; providing enjoyment; and teaching students the essence, elements, and purpose of learning social dance. Therefore, using the traditional approach meets 88-89% of expectations.

Table 5. Mean and Interpretation of Effectiveness of Traditional Approach in Teaching Social Dance

Indicator	Mean	Interpretation
1. Teacher uses his knowledge of dance to aid student in acquiring skills and mastery and retention of the social dances (cha cha & samba) steps among students by using counting approach in a sets of 8.	3.94	Highly effective
2. Creates, performs, critically analyzes and interprets and evaluates works of dancer. Facilitates easy learning of the social dance through counting approach in a set of 8.	3.60	Highly effective
3. Teacher establish joy in engaging learning environment that meet the opportunity to learn, boosts, stimulates, and sustains the interest and enthusiasm of the students in learning the dance all throughout the class session..	3.66	Highly effective
4. Develops correct timing and able the students to perform the dance n-sync with the beat and rhythm of the music with the aid of counting in mind through a set of 8 beats.	3.57	Highly effective
5. Ensures student participation, support student learning and growth.	3.57	Highly effective
6. Improves focus and attention of students on the task, utilize variety of resources and employ diverse strategies that enable student maximized learning through counting. 1,2,3,4,5,6,7,8, and counter counting 8,7,6,5,4,3,2,1.	3.37	Moderately effective
7. Develops proper projection, grace, poise, and body alignment	3.51	Highly effective
8. Eradicates student's boredom on learning the social dance and allows session a means for research to improve the teaching and learning processes with the aid of counting in a set of 8.	3.49	Highly effective
9. Provides enjoyment and satisfaction in learning the Dance	3.66	Highly effective
10. Allows the teacher to fully teach to the students the essence, elements, and purpose of learning social dances.	3.60	Highly effective
Section Mean	3.60	Highly effective

Table 6. Effectiveness of Aerobics Approach in Teaching Social Dance

Indicator	Mean	Interpretation
1. Teacher uses his knowledge of dance to aid student in acquiring skills and mastery and retention of the social dances (cha cha & samba) steps among students through modern music.	4.71	Very highly effective
2. Creates, performs, critically analyzes and interprets and evaluates works of dancer. Facilitates easy learning of the social dance.	4.63	Very highly effective
3. Teacher establish joy in engaging learning environment that meet the opportunity to learn, boosts, stimulates, and sustains the interest and enthusiasm of the students in learning the dance all throughout the class session.	4.63	Very highly effective
4. Develops correct timing and able the students to perform the dance n-sync with the beat and rhythm of the music.	4.60	Very highly effective
5. Ensures student participation, support student learning and growth.	4.69	Very highly effective
6. Improves focus and attention of students on the task, utilize variety of resources and employ diverse strategies that enable student maximized learning.	4.60	Very highly effective
7. Develops proper projection, grace, poise, and body alignment.	4.31	Very highly effective
8. Eradicates student's boredom on learning the social dance and allows session a means for research to improve the teaching and learning processes	4.60	Very highly effective
9. Provides enjoyment and satisfaction in learning the dance through non-stop modern music	4.77	Very highly effective
10. Allows the teacher to fully teach to the students the essence, elements, and purpose of learning social dances.	4.60	Very highly effective
Section Mean	4.61	Very highly effective

As indicated in Table 6, the mean and interpretation of the level of effectiveness using the aerobics approach in teaching social dance are reflected in the section mean of all items, which is 4.61 with “very highly effective” as the shown interpretation. Therefore, using an aerobics approach meets 90% or above expectations.

Difference in the acceptability of Traditional and Aerobics Approaches in Teaching Social Dance

Table 7 presents the significant difference between acceptability of two approaches in teaching social dance.

Table 7. t-analysis Between Acceptability of Traditional and Aerobics Approaches as Perceived by Experts and Students

Groups	Means	Sd	df	t-comp	t-tabular	Interpretation
Aerobics	4.67	0.48	58	6.30	2.002	Significant
Traditional	3.53	0.87				

$\alpha = 0.05$

As shown by the data above, the aerobics approach had a 4.67 as its computed mean of 4.67 and the traditional approach had a mean of 3.53. At alpha.05., the t-computed value of 6.30 is greater than the t tabular value of 2.002. This implies that there is a significant difference between the acceptability levels of the traditional and aerobics approaches as perceived by the participants themselves and the teacher experts.

Difference in the Effectiveness of Traditional and Aerobics Approaches in Teaching Social Dance

The t-test analysis between the effectiveness of Traditional and Aerobics Approaches in Teaching Social Dance.

Table 8. t-analysis between Effectiveness of Traditional and Aerobics Approaches as Perceived by the Experts and Students

Groups	Means	Sd	df	t-comp	t-tabular	Interpretation
Aerobics	4.61	0.30	58	6.76	1.995	Significant
Traditional	3.60	0.84				

$\alpha = 0.05$

Data indicates that the t computed value of 6.67 is greater than the t-tabular value of 1.995 at .05 level of significance. It implies that the hypothesis which states that “there is no significant difference in the effectiveness of aerobics and traditional approach” is rejected.

Difference in the Dance Performance of the Learners

Table 9 above shows the mean gain of experimental was 3.73 and that of the control group was 2.85. The t-computed value is 22.11 as compared to 2.002 t tabular value at alpha .05 level of significance.

Table 9. t-analysis of Dance Performance Level Between Control and Experimental Groups

Groups	Means	Sd	df	t-comp	t-tabular	Interpretation
Experimental	3.73	0.18	58	22.11	2.002	Significant
Control	2.85	0.12				

$\alpha = 0.05$

Discussion

The purpose of this study is to evaluate the performance, acceptability, and efficacy of teaching social dancing to fourth and third-year MAPEH students majoring in secondary education. The results of this study showed that dancers who excelled at social dance under the aerobics method also did well under the conventional method of social dance instruction. The results of the study are supported by the idea that many health and social enthusiasts try making aerobic exercise and dancing a part of their lives. Dancing to nonstop disco music keeps the dancers’ interest and enthusiasm for dancing. Social dancing has no standardized teaching or learning curriculum. Social dance teachers teach steps and techniques they have come to prefer or that they feel their students prefer. The steps and techniques taught by one instructor can vary considerably from those taught by someone else. Social dancing is also dynamic. Social dance types and styles evolve over time (Hernandez, 2018). Teachers can enhance learning by providing opportunities to learn in a variety of ways (Mainwaring & Krasnow, 2010). The teacher’s task is to find balance and promote an atmosphere of joy and stimulation.

Another finding from this study is consistent with the idea that teachers can employ a range of strategies to improve student performance during actual dance. These goals are aimed to motivate students to keep learning and improving while also boosting their self-esteem and reigniting their passion for dance. A dancer’s capacity to master a particular skill or technique depends on a variety of factors, including physical prowess, motor and kinesthetic feedback and learning processes, physical practice, mental practice for skill enhancement, adequate physiologic rest, motor memory consolidation, the appropriate breakdown and acquisition of complex skills, growth and development, knowledge of results through appropriate external feedback mechanisms, and environment (Johnson, 2017; Saeed & Zyngier, 2012).

Aerobics is a method of teaching social dance that meets or surpasses 90% of expectations, making it very acceptable. It makes use of contemporary music to teach social dances like the cha-cha and samba; Self-empowerment is increased by including dance aerobics components into social dance instruction (Heid, 2017). Students learn quickly when using the aerobics approach to dancing because the instructor uses his dance expertise to assist students in learning skills and facilitates mastery of social dance steps. We must continue to deepen the connections between teaching and research, esteem both the researcher and the teacher, acknowledge the value of practice, and appreciate the entirety of the dance ecology. The findings of the study are supported by the fact that aerobics gained worldwide popularity following the release of Jane Fonda’s exercise videos in 1982. Dance is the most effective way to express oneself. Dancing is an effective way to release thoughts, emotions, and even suppressed feelings. One can convey important messages of love, fear, joy, and even grief through dance. People dance for a variety of reasons. Some individuals dance for health reasons. Regular exercise can help one lead a healthy lifestyle. Dancing is a good form of exercise because one can dance nonstop for hours on end without becoming exhausted.

In addition to strengthening the heart, it tones and strengthens the muscles and is more thrilling and enjoyable

than playing tennis or any other sport. It can control and prevent cardiovascular disease. Furthermore, more people are dancing socially, with others, or just for fun, which promotes friendship and camaraderie. McCormick (2021). Students learn more effectively in a setting that is both challenging and enjoyable. If the pace of the lesson is too slow or the objectives are too straightforward, students may lose interest and motivation. Students may experience anxiety and frustration if the objectives are too difficult or the pace is too quick. The role of the teacher is to strike a balance and create a stimulating and enjoyable environment (Licorish et al., 2018).

Conclusions

Regarding acceptability, teaching efficacy, and dance performance, the traditional and aerobics approaches to dance performance were very different. According to the study's findings, the student-learner meets or exceeds 90% of the expectations under the aerobics approach when performing and demonstrating social dance. Although it is suitable for teaching social dances, the conventional counting method can be used as a supplement to mastery and effectiveness. Future research on non-traditional dance techniques and other social dancing styles may be able to benefit from the study's findings.

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Conflict of interest

We declare no conflict of interest.

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ПІДХІД НА ОСНОВІ АЕРОБІКИ У НАВЧАННІ СОЦІАЛЬНИХ ТАНЦІВ

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Авторський вклад: А – дизайн дослідження; В – збір даних; С – статаналіз; D – підготовка рукопису; Е – збір коштів

Реферат. Стаття: 8 с., 9 табл., 27 джерел.

Мета дослідження. Метою цього дослідження було з'ясувати результативність, прийнятність та ефективність навчання соціальних танців із використанням підходу на основі аеробіки серед студентів.

Матеріали та методи. У цьому дослідженні використовували кількісне дослідження з описово-оцінювальним та експериментальним планом дослідження, щоб визначити рівень виконання соціальних танців ча-ча-ча та самби двома групами учасників (контрольною та експериментальною групами). Автор дослідження використав загальний перелік студентів четвертого та третього курсу, які навчаються за спеціальністю «бакалавр середньої освіти» на факультеті музики, мистецтв, фізичного виховання та здоров'я, використовуючи традиційний підхід і підхід на основі аеробіки. Для навчання експериментальної групи використовувався підхід на основі аеробіки, який включав безперервну диско-музику в ча-ча-ча та самбі, а також вправи для розминки та охолодження. Цього ж соціального танцю навчали контрольну групу, в якій використовувався традиційний метод підрахунку 8 серій ударів: 1, 2, 3, 4, 5, 6, 7, 8, 6, 5, 4, 3, 2, 1. І традиційний підхід, і підхід на основі аеробіки передбачали навчання по 40 хвилин кожен.

Результати. Результати виявили значні відмінності у виконанні танців, прийнятності та ефективності між контрольною групою, у якій використовували традиційний підхід, та експериментальною групою, у якій використовували підхід на основі аеробіки.

Висновки. Аеробіка рекомендована для навчання соціальних танців, щоб сприяти кращому засвоєнню, оскільки вона дозволяє студентам навчатися у власному темпі та відповідно до власних інтересів і потреб.

Ключові слова: аеробіка, підхід, соціальні танці, навчання, традиційний.

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