

The rise of street dance in education: Assessing knowledge, foundational skills and performance among college students towards the development of street dance module

Francis Dave C. Moreno*

Filamer Christian University, Inc., Roxas City, Capiz, Philippines

ABSTRACT

This study employed a mixed-method sequential explanatory design, integrating quantitative and qualitative approaches to provide a comprehensive understanding of the knowledge, foundational skills, and performance in street dance among college students from higher education institutions in Iloilo during the academic year 2025–2026. The quantitative phase utilized a descriptive-correlational survey design, while the qualitative phase employed Focus Group Discussions (FGDs) to explain and enrich the quantitative findings. The participants consisted of 263 first-year college students, randomly selected from a population of 828 students enrolled in Physical Education courses across selected public and private higher education institutions in Iloilo. The study utilized researcher-developed instruments, including a Multiple-Choice Knowledge Test and Foundational Skills and Performance Rubrics. These instruments underwent expert validation and pilot testing to establish content validity and reliability prior to administration. The independent variables were knowledge and foundational skills in street dance, while performance served as the dependent variable. Data were analyzed using descriptive statistics, including frequency, percentage, mean, and standard deviation, and inferential statistics through One-Way Analysis of Variance (ANOVA) and Pearson's product-moment correlation coefficient (Pearson's r) at a 0.05 level of significance. The findings revealed that college students demonstrated a low level of knowledge and moderate levels of foundational skills and performance in street dance. No significant difference in performance was found across levels of knowledge, whereas a significant difference was observed across levels of foundational skills. Knowledge was not significantly related to either foundational skills or performance, while foundational skills showed a strong positive and significant relationship with performance. Based on these findings, the I SWAG (Improving Knowledge, Foundational Skills, and Performance) Street Dance Learning Module was developed to strengthen students' knowledge, foundational skills, and overall performance.

Keywords: Risk mitigation practices, financial management, microfinance institutions.

Date Submitted: July 12, 2026

Date Accepted: July 17, 2026

Date Published: August 12, 2026

*Corresponding author / Email: fdcmoreno1988@gmail.com
DOI: <http://doi.org/10.69651/PIJHSS05031451>

Recommended citation:

Moreno, F. D. C. (2026). The rise of street dance in education: Assessing knowledge, foundational skills and performance among college students towards the development of street dance module. *Pantao (International Journal of the Humanities and Social Sciences)* 5 (3), 3118-3136. <http://doi.org/10.69651/PIJHSS05031451>

INTRODUCTION

Street dance has been a significant passion of the researcher, serving as both a creative expression and a professional pursuit. Through participation in dance classes, competitions, battles, cyphers, and the sharing of knowledge and skills in Physical Education classes, the researcher has continuously explored the transformative potential of street dance. The aspiration to integrate personal passion with academic practice has inspired the researcher to bridge the street dance community and the academe, contributing to the recognition and advancement of street dance as an essential component of arts and education. This pursuit reflects a broader vision of witnessing the continuous growth of street dance as both a cultural movement and an educational discipline.

Street dance and hip hop dance have become among the rapidly growing art forms and creative industries in Iloilo City and the Province of Iloilo. The culture has significantly influenced local communities, particularly among young people who actively participate in various dance activities, competitions, workshops, and community gatherings. Many young Ilonggos have embraced street dance culture through enrollment in dance schools, membership in dance crews, participation in formal classes and workshops, and engagement in informal learning spaces such as street sessions and cyphers. Through these collective experiences, the identity of Ilonggo street dance continues to evolve, transforming and redefining itself through each generation of dancers and artists.

Street dance is an umbrella term referring to various dance forms that originated in streets, clubs, and community spaces within specific cultural contexts. It encompasses diverse styles and artistic expressions characterized by distinct disciplines and interpretations from different parts of the world. These forms involve foundational movements, fundamental steps, and movement patterns that serve as essential elements in improvisation, freestyle expression, and choreography development. As a dynamic art form, street dance reflects cultural narratives, individual creativity, and collective identity, making it a meaningful medium for artistic exploration and social connection.

Over time, street dance has evolved from an informal urban practice into a recognized component of contemporary dance education in higher education institutions. Various forms such as hip hop, popping, locking, breaking, and house dance have increasingly been integrated into Physical Education and performing arts programs because of their relevance to youth culture and their capacity to support students' physical, cognitive, and creative development. As an embodied art form, street dance allows students to engage in expressive movement while developing discipline, coordination, confidence, and artistic identity (Kassing et al., 2020). Its incorporation into educational contexts demonstrates the growing recognition of dance not only as performance but also as a meaningful learning experience that promotes holistic student development.

Within the Philippine educational setting, street dance has gained increased visibility through festivals, competitions, and institutional dance programs, making it an effective avenue for student engagement in Physical Education and arts education. Studies have emphasized that integrating contemporary and culturally relevant dance forms into curricula contributes to increased student participation, motivation, and learning outcomes (Aquino, 2021; De Guzman, 2022). In Iloilo and the wider Western Visayas region, the presence of university-based dance organizations and community-driven dance initiatives further demonstrates the expanding role of street dance within academic environments. These developments suggest the need to examine how students acquire and develop the competencies necessary for meaningful participation and performance in street dance.

The integration of street dance into education requires the development of both cognitive understanding and psychomotor competencies among learners. Dance knowledge

encompasses the understanding of historical contexts, terminology, musicality, cultural foundations, and stylistic principles that allow students to become informed and expressive performers (Bläsing et al., 2022). Meanwhile, foundational skills refer to the physical capabilities necessary for effective movement execution, including coordination, rhythm, balance, body control, and movement precision. These competencies serve as essential elements that enable students to perform street dance movements with confidence, accuracy, and artistic awareness (Wang, 2023). The interaction between knowledge and foundational skills provides the foundation for students to develop competence and achieve higher levels of performance.

Dance performance represents the culmination of effective learning in dance education as it reflects the integration of theoretical knowledge, technical skills, and artistic expression. Previous studies have shown that students who possess strong theoretical understanding and well-developed technical abilities demonstrate improved performance quality through enhanced musicality, movement execution, creativity, and stage presence (Kim, 2023; Thompson, 2022). Thus, performance serves as an important indicator of students' learning progress and overall development in dance. However, while street dance continues to gain recognition in educational institutions, limited research has explored how knowledge and foundational skills collectively influence students' performance, particularly among college students in Iloilo. Existing literature has primarily focused on general dance education or specific aspects of skill development, leaving a research gap regarding the combined contribution of cognitive and psychomotor competencies to street dance performance outcomes (De Guzman, 2022).

This study is primarily anchored on Constructivist Learning Theory developed by Jean Piaget (1952) and further expanded by Lev Vygotsky (1978). Constructivism explains that learning occurs through the active construction of knowledge as learners interact with their environment, participate in meaningful experiences, and reflect upon their learning processes. Rather than receiving knowledge passively, learners develop understanding through observation, practice, collaboration, and application. In the context of street dance education, this theory suggests that students acquire knowledge not only through studying historical concepts, terminology, musicality, and stylistic elements but also through active involvement in dance classes, workshops, rehearsals, cyphers, and performances. These authentic learning experiences enable students to connect conceptual understanding with physical movement, gradually enhancing their foundational skills and improving their overall dance performance.

The development of the proposed learning module in this study is also grounded in constructivist principles, as it provides structured and progressive learning experiences that encourage active participation, exploration, and mastery of street dance concepts and techniques. Through meaningful engagement, students are provided opportunities to construct knowledge, refine movement abilities, and develop confidence as performers. This approach supports the view that effective street dance education requires experiential learning environments where students actively participate in the process of discovery and skill development.

Complementing the constructivist perspective is Simpson's Psychomotor Domain Theory (1972), which explains the progressive development of motor skills through the stages of perception, guided response, mechanism, complex overt response, adaptation, and origination. Street dance requires learners to progress beyond cognitive awareness toward the accurate and expressive execution of movement patterns, rhythm, coordination, balance, and creativity. Through continuous practice and repetition, foundational movements become increasingly refined, coordinated, and expressive, leading to improved performance quality.

This theoretical perspective supports the assumption that while knowledge provides the cognitive foundation necessary for understanding street dance, mastery of foundational skills serves as a critical factor influencing performance outcomes. Together, Constructivist Learning Theory and Simpson's Psychomotor Domain Theory provide a comprehensive explanation of how knowledge acquisition and skill development contribute to students' achievement in street dance.

Further supporting the study is Rudolf Laban's Movement Theory, which emphasizes that movement quality is shaped through the interaction of Body, Effort, Shape, and Space (BESS). Laban emphasized that effective dance performance extends beyond the accurate execution of movements and includes the expressive use of movement qualities, spatial awareness, timing, energy, and flow. In street dance, these principles are manifested through dancers' ability to demonstrate groove, rhythm, musicality, creativity, movement execution, and stage presence. Therefore, Laban's theory reinforces the significance of developing foundational movement competencies that allow students to achieve both technical precision and artistic expression (Laban, 1971).

Guided by these theoretical foundations, this study aims to examine the rise of street dance in education by determining the levels of knowledge, foundational skills, and performance among college students. Utilizing a mixed method sequential explanatory research design, the study seeks to determine whether knowledge and foundational skills significantly influence the street dance performance of college students in selected higher education institutions in Iloilo. Furthermore, the study aims to develop the I SWAG (Improving Knowledge, Foundational Skills, and Performance) Learning Module, which is designed to enhance students' understanding of street dance concepts, strengthen foundational movement abilities, and improve overall performance outcomes. The module seeks to address existing gaps in street dance education by providing a structured learning resource that supports holistic student development.

Moreover, this study aims to strengthen the recognition of street dance as a legitimate academic discipline within basic education, tertiary Physical Education programs such as PATHFIT, culture and arts education, and performing arts courses. As street dance continues to influence global youth culture and creative industries, understanding its educational value becomes increasingly important. For educators, curriculum developers, and researchers, examining the role of street dance in academic settings provides opportunities to improve instructional practices and promote greater appreciation of dance as a form of learning, cultural expression, and artistic development.

Ultimately, this research seeks to highlight the transformative potential of street dance education by demonstrating its capacity to promote creativity, cultural awareness, physical development, and performance enhancement among college students. More importantly, the study reflects the perspective that street dance represents more than physical movement. It serves as a powerful medium for learning, self-expression, cultural connection, and personal growth, providing students with opportunities to develop both artistic competence and meaningful engagement with the wider dance community.

The conceptual framework of the study illustrates the relationship among knowledge, foundational skills, and performance in street dance among college students. The framework identifies knowledge and foundational skills as the independent variables expected to influence students' street dance performance, which serves as the dependent variable. It further demonstrates the relationship between knowledge and foundational skills and their individual and combined contributions to overall performance outcomes. The framework provides the basis for examining how cognitive understanding and psychomotor competencies interact in the development of street dance abilities.

Furthermore, the framework serves as the foundation for developing the I SWAG (Improving Knowledge, Foundational Skills, and Performance) Learning Module, which aims to enhance students' knowledge, strengthen their foundational skills, and improve their overall street dance performance. Through this framework, the study advances the recognition of street dance as a meaningful component of higher education and Physical Education programs by emphasizing its role in developing students' cognitive, physical, creative, and artistic capacities.

Statement of the problem

This research study aimed to determine the level of knowledge, foundational skills and performance in street dance among college students.

Specifically, this study sought answers to the following questions:

1. What is the level of knowledge in street dance among college students?
2. What is the level of foundational skills in street dance among college students?
3. What is the level of performance in street dance of college students?
4. Is there a significant difference in the performance among the levels of knowledge in street dance among college students?
5. Is there a significant difference in the performance among the levels of foundational skills in street dance among college students?
6. Are there significant relationships among knowledge, foundational skills, and performance in street dance among college students?
7. What output can be developed based on the results of the study?

METHODOLOGY

This study employed a mixed-method sequential explanatory design, integrating both quantitative and qualitative approaches to obtain a comprehensive understanding of the research problem. The quantitative phase utilized a descriptive-correlational survey design to examine the relationships among the study variables, while the qualitative phase employed Focus Group Discussions (FGDs) to further explain, validate, and enrich the quantitative findings of the knowledge, foundational skills and performance in street dance among college students from higher education institutions in Iloilo for the academic year 2025-2026. This study utilized a mixed-method research approach, which integrates both quantitative and qualitative methods within a single investigation to provide a more comprehensive understanding of the research problem. According to Mark (2017), mixed-method research involves the combination of quantitative and qualitative approaches in one study to capitalize on the strengths of each method. Mark also noted that the term multimethod research may be used to describe a research design that incorporates different methodological approaches within the same project to achieve a more complete and in-depth analysis of the phenomenon under investigation.

The study utilized a survey-correlational research design to examine the relationships among the variables under investigation. A correlational design is used to determine the direction, strength, and magnitude of the associations that naturally exist between two or more variables. Rather than manipulating conditions, this approach describes the characteristics of the variables and investigates how they are related within a given context. According to Dunton (2022), correlational research is intended to identify and verify existing relationships among variables without establishing a cause-and-effect relationship. Consequently, the findings of

this design provide evidence of association but do not imply that one variable directly causes changes in another. A correlational study is a type of research design that looks at the relationships between two or more variables. Correlational studies are non-experimental, which means that the experimenter does not manipulate or control any of the variables. It investigates relationships between variables without the researcher controlling or manipulating any of them. A correlation reflects the strength and/or direction of the relationship between two (or more) variables, and the direction of a correlation can be either positive or negative (Bhandari, 2021). According to David, as cited in Caluba (2014), a survey-correlational research design is a descriptive approach that seeks to answer questions related to who, what, when, where, and how within a particular phenomenon. This method enables researchers to systematically collect, describe, and analyze data on human behavior as it naturally occurs, without manipulating the study environment or influencing the responses of the participants.

In addition to the quantitative approach, this study employed Focus Group Discussion (FGD) as its qualitative data collection method. FGD involves a structured discussion among a carefully selected group of participants, guided by a trained and impartial facilitator, to explore a specific topic in greater depth. According to Wong (2018), this method is effective in eliciting participants' perspectives, attitudes, experiences, knowledge, and practices through interactive group discussions. The exchange of ideas among participants allows researchers to obtain rich, detailed information that enhances the interpretation and understanding of the quantitative findings.

The dependent variable in this study was the performance in street dance, while the independent variables were the knowledge and foundational skills in street dance. All data collected during the study were systematically organized, coded, analyzed, and interpreted using the Statistical Package for the Social Sciences (SPSS). Descriptive statistical techniques, including frequency counts, percentages, means, and standard deviations, were employed to summarize and describe the characteristics of the data. To examine differences and determine the relationships among the study variables, One-Way Analysis of Variance (ANOVA) and Pearson's product-moment correlation coefficient (Pearson's r) were utilized as inferential statistical tools. All statistical analyses were evaluated using a 0.05 level of significance, which served as the criterion for deciding whether to reject or fail to reject the null hypotheses.

The participants of the study consisted of 263 first-year college students selected from a population of 828 students enrolled in Physical Education courses in both public and private higher education institutions in the Province of Iloilo. The participants were chosen through a random sampling procedure to ensure that each eligible student had an equal opportunity to participate in the study. The sample size was determined using Cochran's and Raosoft Formula. Stratified random sampling was employed in determining the required number of samples from each higher education institution in Iloilo that offers street dance as a modality in their Physical Education classes. A sample of one hundred fifty three (153) was drawn from public higher education institutions and one hundred thirty nine (139) college students from private higher education institutions. Of these, 11(4.23%) were from Northern Iloilo State University (NISU), 79(30.07%) were from West Visayas State University (WVSU), 63(23.91) were from Iloilo Science and Technology University (ISAT U), 31(11.84%) were from Central Philippine University (CPU), 25(9.30%) were from Iloilo Doctors College (IDC), 20(7.73%) were from John B Lacson Maritime University (JBLMU), and 63(12.92%) were from University of San Agustin. Among the public institutions, NISU had a total population of 35 and a sample size of 11 (4.23%), WVSU had a total population of 249 and a sample size of 79 (30.07%), and ISAT U had a total population of 198 and a sample size of 63 (23.91%). Among the private institutions, CPU had a total population of 98 and a sample size of 31 (11.84%), IDC had a total population of 77 and a sample size of 25 (9.30%), JBLMU had a total population of 64 and a sample size of 20 (7.73%), and USA had a total population of 107 and a sample size of

63 (12.92%). Overall, the total population was 828, with a total sample size of 263, representing 100.0% of the required distribution.

To gather data on street dance knowledge, the researcher utilized a researcher-made test, a thirty (30) item multiple choice type. The test covers the history, culture, roots, and dance terminologies of street dance to determine the level of knowledge of college students. The following scales and descriptions were used to determine the level of knowledge about street dance: 24.01-30.00 was interpreted as Very High, 18.01-24.00 as High, 12.01-18.00 as Moderate, 6.01-12.00 as Low, and 0.00-6.00 as Very Low. These descriptions carry the following interpretation: "Very High" means that the participants are very knowledgeable about street dance; "High" means that the participants have sufficient knowledge about street dance; "Moderate" means that the participants have some knowledge about street dance; "Low" means that the participants have a limited knowledge about street dance; and "Very Low" means that the participants have insufficient knowledge about street dance. Before the instrument was administered for the actual data collection, it was subjected to content validation by a panel of three experts to determine its relevance, clarity, and appropriateness, and the comments, recommendations, and suggested revisions provided by the validators were carefully considered and incorporated into the refinement of the instrument. Following the validation process, the revised instrument was pilot tested among 30 Bachelor of Performing Arts major in Dance students from the College of PESCAR at West Visayas State University. The responses obtained during the pilot testing were analyzed using SPSS, and the internal consistency of the instrument was determined through the Cronbach's alpha coefficient, which served as the basis for evaluating its reliability before its use in the main study. According to Taber (2018), Cronbach's alpha is one of the most commonly used indicators for assessing the reliability of research instruments in educational studies, and an alpha coefficient of 0.70 or higher is generally regarded as evidence that an instrument possesses satisfactory internal consistency. The reliability analysis conducted for this study yielded a Cronbach's alpha coefficient of .934, indicating a very high level of internal consistency, which confirms that the questionnaire is a reliable instrument for measuring the constructs included in the study. Factor analysis was performed to further establish the reliability of the instrument by determining whether the items adequately represented their intended constructs. Only items with factor loadings of 0.50 or higher were retained, while those below the threshold were excluded, and the retained items demonstrated acceptable construct validity and internal consistency.

For foundational skills, the researcher utilized foundational skills rubrics to determine the foundational skills of street dance, with the rubrics including Rhythm and Timing, Groove, Movement Execution and Mastery, and Skill, using descriptors such as "Very High," "High," "Moderate," "Low," and "Very Low." The Foundational Skills Rubric was measured using a five-point rating scale. A rating of 5 (Very High) indicates very high mastery, confidence, and foundational skills, demonstrated through consistently precise rhythm and timing, a strong and natural groove, flawless movement execution, and advanced mastery. A rating of 4 (High) reflects high mastery with mostly accurate timing, clear groove, smooth execution, and solid confidence. A rating of 3 (Moderate) signifies moderate mastery, with generally correct but inconsistent timing, an evident but unsustained groove, adequate execution, and developing confidence. A rating of 2 (Low) indicates limited mastery, characterized by frequent timing errors, weak groove, poor movement control, and hesitant performance, while a rating of 1 (Very Low) represents very low mastery, marked by inaccurate timing, lack of groove, flawed execution, poor coordination, and minimal confidence. For the descriptive interpretation of Foundational Skills in street dance of college students, the following scale was used: 4.21-5.00 as Very High, 3.41-4.20 as High, 2.61-3.40 as Moderate, and 1.00-1.80 as Very Low, with the

Low category falling between these ranges as indicated in the legend. These descriptions carry the following interpretation: "Very High" means that the participants have very high rhythm and timing, groove, execution, mastery and foundational skills; "High" means that the participants have high rhythm and timing, groove, execution, mastery and foundational skills; "Moderate" means that the participants have moderate rhythm and timing, groove, execution, mastery and foundational skills; "Low" means that the participants have low rhythm and timing, groove, execution, mastery and foundational skills; and "Very Low" means that the participants lack rhythm and timing, groove, execution, mastery and foundational skills. Before the instrument was utilized for data collection, the performance rubrics underwent content validation by a panel of three experts with specialization in street dance education, and their comments, suggestions, and recommendations were carefully considered and incorporated into the revision and finalization of the performance rubrics.

The performance routine was evaluated by experts in street dance using the following criteria: Technique/Execution, referring to the accuracy of movement execution; Musicality, referring to the ability to follow rhythm and beat; Creativity/Style, referring to expression and individuality; and Stage Presence/Performance, referring to performance quality. The Performance Rubric was measured using a five-point rating scale based on Technique/Execution, Musicality, Creativity/Style, and Stage Presence/Performance. A rating of 5 (Very High) indicates very high performance, characterized by precise and accurate movements, excellent musicality, strong creativity and individuality, and captivating stage presence. A rating of 4 (High) reflects high performance with mostly accurate execution, clear rhythm awareness, creative expression, and confident stage presence. A rating of 3 (Moderate) signifies satisfactory performance, demonstrated by generally correct movements, moderate musicality and creativity, and adequate stage presence. A rating of 2 (Low) indicates limited performance, marked by frequent execution errors, difficulty following the rhythm, weak creativity, and low stage confidence, while a rating of 1 (Very Low) represents very poor performance, characterized by inaccurate movements, inability to follow the beat, lack of creativity, and little to no stage presence. For the descriptive interpretation of Performance in street dance of college students, the following scale was used: 4.21-5.00 as Very High, 3.41-4.20 as High, 2.61-3.40 as Moderate, and 1.00-1.80 as Very Low, with the Low category falling between these ranges as indicated in the legend. These descriptions carry the following interpretation: "Very High" means that the participants consistently demonstrate very high Technique/Execution, Musicality, Creativity/Style and Stage Presence/Performance; "High" means that the participants have strong performance with high Technique/Execution, Musicality, Creativity/Style and Stage Presence/Performance; "Moderate" means that the participants have adequate performance, with moderate Technique/Execution, Musicality, Creativity/Style and Stage Presence/Performance; "Low" means that the participants have weak performance, with low Technique/Execution, Musicality, Creativity/Style and Stage Presence/Performance; and "Very Low" means that the participants have very weak performance, with low Technique/Execution, Musicality, Creativity/Style and Stage Presence/Performance. Before the instrument was utilized for data collection, the performance rubrics likewise underwent content validation by a panel of three experts with specialization in street dance education, and their comments, suggestions, and recommendations were carefully considered and incorporated into the revision and finalization of the performance rubrics. To gather the qualitative data, a Focus Group Discussion (FGD) guide comprising twelve (12) researcher-made questions was developed on the knowledge, foundational skills, and performance in street dance of college students.

Permission to conduct research was requested from the Dean of the Graduate School at Filamer Christian University and the University Presidents of the participating higher educational institutions in Iloilo. Prior to their participation, informed consent was obtained

from all participants, who were fully informed about the purpose and procedures of the study and were assured that their personal information and responses would be kept strictly confidential. Participants were also informed that all data collected would be used solely for research purposes and handled in accordance with ethical research standards. After obtaining approval, the researcher personally communicated with the participants to distribute the instruments. The first phase was the data gathering for the Knowledge in street dance test, wherein the researcher administered the knowledge test utilizing Google Forms to gather the data, sending the Google Form URL to the participants. The responses or the data needed were automatically encoded and downloaded from the Google Form in CSV or Excel file. Upon completion of the data collection process, all responses were encoded, organized, tabulated, and analyzed using SPSS. The second phase was the data gathering for Foundational Skills and Performance in street dance of the participants, wherein the researcher gathered the data through video recorded performances, which were evaluated by a jury and experts in street dance education composed of three members. The gathered data from knowledge, foundational skills, and performance in street dance were tabulated, encoded, analyzed, and interpreted using SPSS. On the other hand, a Focus Group Discussion (FGD) was conducted after the analysis of the quantitative results to further enrich and validate the findings. The participants in the FGD were purposively selected and were not part of the sample population of the study to ensure objectivity and broader perspectives. The session was held on June 23, 2026, and lasted for approximately two hours, conducted face to face. The FGD involved ten (10) college students from various higher educational institutions, including five (5) from public higher educational institutions and five (5) from private higher educational institutions. The composition of the group encouraged a rich and interactive exchange of ideas, experiences, and perspectives among the participants. To ensure accurate and complete data collection, the Focus Group Discussion (FGD) was conducted through a face to face setup and documented using audio and video recording, with photographs taken as supplementary records. Following the discussion, the recorded sessions were transcribed word for word to support a thorough analysis of the data and to facilitate the identification and interpretation of key themes and significant insights related to the study. For the purpose of quantitative and qualitative result and validity checking, the Focus Group Discussion (FGD) as a qualitative technique was used to gather the knowledge, foundational skills, and performance in street dance of college students. The use of the FGD enabled the researcher to collect rich and diverse information within a relatively short period, and it also provided participants with an opportunity to share their perspectives, experiences, and emotional responses through interactive group discussions.

The following statistical tools were employed in the analysis of the data gathered. Frequency count was used to describe the socio-demographic profile of the participants, while percentage was used to show the relative distribution of the profile of the participants. Mean was used to determine the knowledge, foundational skills, and performance in street dance of college students, while standard deviation was used to determine the homogeneity as well as heterogeneity of the knowledge, foundational skills, and performance in street dance of college students. ANOVA was used to determine the significant difference in the performance among the levels of knowledge and foundational skills in street dance of college students, and Pearson r was used to determine the relationships among the knowledge, foundational skills, and performance in street dance of college students. All inferential tests were set at .05% alpha level of significance.

RESULTS AND DISCUSSION

This chapter presents the analysis and interpretation of data gathered from 263 college student respondents from higher education institutions in Iloilo for the academic year 2025-2026, examining their knowledge, foundational skills, and performance in street dance. The study employed a descriptive-correlational research design complemented by qualitative discussant input, with data gathered through a structured survey instrument and analyzed using descriptive statistics such as mean and standard deviation, as well as inferential statistical tools including Analysis of Variance and Pearson's r , all tested at the 5% level of significance. The discussion that follows is grounded strictly in the data gathered through this instrument and is interpreted in direct relation to the objectives of the study, which sought to determine the levels of knowledge, foundational skills, and performance in street dance among the respondents, to examine whether performance differs significantly according to levels of knowledge and foundational skills, and to determine the relationships among knowledge, foundational skills, and performance in street dance.

Knowledge in street dance

The descriptive analysis revealed that the level of knowledge in street dance among college students obtained a grand mean of 9.23 ($SD = 3.55$), which is described as low on the scale where scores ranging from 24.01 to 30.00 are interpreted as very high, 18.01 to 24.00 as high, 12.01 to 18.00 as moderate, 6.01 to 12.00 as low, and 0.00 to 6.00 as very low. This mean score of 9.23 indicates that the respondents answered only a limited number of items correctly on the knowledge test, suggesting that while students may possess practical exposure to street dance through social media, performances, or participation in dance activities, their understanding of its underlying principles, including its origins, various styles, rhythm, musical interpretation, and cultural significance, remains insufficient, likely because these areas are not adequately emphasized in formal instruction or extracurricular activities. The accompanying standard deviation of 3.55 indicates that participants' scores were moderately dispersed around the mean, reflecting noticeable variability in knowledge levels that can be attributed to differences in exposure, learning opportunities, previous dance experience, and personal interest, with some students who had been members of dance groups, participated in competitions, or engaged in workshops and online platforms demonstrating higher scores than those with limited exposure to formal dance instruction. This pattern suggests that street dance instruction in many educational settings tends to emphasize performance and choreography over theoretical understanding, such that students may become proficient in executing movements while retaining limited conceptual understanding of the discipline, an interpretation reinforced by the discussants, who generally acknowledged that their exposure to street dance was rooted primarily in practice and performance, with several rating their own knowledge as low, at approximately two or three out of five, and attributing this gap to their reliance on social media and observation of dance videos rather than structured theoretical instruction. This finding is consistent with the study of Liu (2021), who found that students receiving structured hip-hop dance instruction demonstrated significant improvements in rhythm, coordination, and movement accuracy, underscoring the importance of systematic instruction in developing both competence and confidence. It further aligns with Ling (2025), who emphasized that knowledge in street dance extends beyond physical movement to encompass an understanding of hip-hop culture, historical development, improvisation, and expressive movement, as well as with Moon et al. (2024) and Ong et al. (2025), who respectively found that formal street dance programs and guided video lessons with reflective practice help students acquire more structured conceptual understanding. Taken together, the low level of knowledge observed

among the respondents implies a need for more comprehensive and structured instructional approaches that intentionally integrate cognitive learning with practical dance activities, as knowledge serves as a foundation that may contribute to improved skill acquisition and performance outcomes.

Foundational skills in street dance

With respect to foundational skills, the descriptive analysis showed an overall mean score of 3.21 ($SD = 0.47$), described as moderate on the scale where 4.21 to 5.00 is interpreted as very high, 3.41 to 4.20 as high, 2.61 to 3.40 as moderate, 1.81 to 2.60 as low, and 1.00 to 1.80 as very low. This mean score of 3.21 suggests that the respondents possess an acceptable level of competence in the basic skills required in street dance, including rhythm and timing, groove, movement execution, and mastery of basic dance techniques, indicating that students have acquired the skills necessary to participate in street dance activities and perform fundamental movements with reasonable proficiency, although there remains room for improvement before a higher level of mastery and performance excellence can be achieved. The standard deviation of 0.47 indicates that scores were closely clustered around the mean, reflecting relatively similar levels of foundational skills among participants, a consistency that may be attributed to shared learning environments, comparable instructional experiences, and common exposure to dance-related activities such as those embedded in Physical Education classes, as well as informal learning through social media, dance videos, and peer interaction. Several discussants affirmed this moderate rating, describing their own rhythm and timing as basic but functional, noting that while they could learn choreography relatively quickly, their coordination and groove were not yet perfect, and expressing agreement that although a foundation exists, there remains considerable room for improvement through consistent training and practice. This result supports Brown (2020), who emphasized that foundational movement skills such as balance, coordination, and rhythm significantly influence dance education and enable more accurate and consistent performance of complex movements, and is corroborated by Yu et al. (2025), who found that regular dance training significantly improves students' physical fitness, coordination, and aesthetic movement skills, as well as by Santos (2022), who reported that structured street dance instruction improves technical dance skills and overall movement execution. Overall, the findings indicate that college students possess moderate foundational skills characterized by relatively consistent competencies across respondents, highlighting the importance of sustained training and varied learning experiences in further enhancing their technical and artistic abilities.

Performance in street dance

The level of performance in street dance among college students obtained an overall mean score of 3.16 ($SD = 0.44$), likewise described as moderate using the same descriptive scale applied to foundational skills. This moderate mean score indicates that respondents are capable of performing street dance routines with an acceptable level of proficiency, demonstrating moderate abilities in technique and execution, musicality, creativity and style, and stage presence, meaning that although they can adequately perform dance movements and express themselves artistically, they have not yet reached a high level of performance excellence. The standard deviation of 0.44 indicates that performance scores were closely concentrated around the mean, suggesting comparable performance abilities among respondents with only a few students performing substantially above or below the average, a

pattern that may be attributed to regular exposure to dance activities both inside and outside school, including competitions, school performances, social media platforms, and online tutorials, which provide opportunities to improve coordination, stage confidence, and expressive movement, even as the results suggest that further training is needed to improve precision, confidence, expressive quality, and consistency. This finding may also be attributed to the moderate foundational skills of the students, since performance requires physical execution, timing, rhythm, coordination, and mastery, although performance in street dance additionally requires interpretation, confidence, creativity, energy, and audience connection that call for continued practice, feedback, and performance opportunities. This observation was echoed by a discussant who described personal performance as moderate despite knowing how to execute choreography, attributing improvement in coordination, stage confidence, and expressive movement to participation in school-based dance competitions, performances, and online tutorials, while emphasizing that performance experience alone is insufficient without strong foundational skills in rhythm, timing, groove, movement execution, and mastery. The result is consistent with Zhang (2021), who emphasized that dance performance is influenced by technical skills, musical interpretation, and expressive movement, and with Perez et al. (2024), who found that participation in dance activities increases students' confidence, discipline, and stage presence. It is further supported by Yu et al. (2025), who found that students with stronger foundational skills performed choreography with better synchronization and aesthetic quality, by Dou, Jia, and Ge (2021), who reported that improvisational dance activities improve expressiveness, creativity, and confidence on stage, and by Lobo (2025), who argued that performance excellence in street dance requires not only technical training but also cultural understanding and identity formation. Overall, the findings indicate that college students demonstrate moderate performance in street dance, characterized by consistent performance abilities and acceptable technical and expressive competencies.

Difference in performance among levels of knowledge in street dance

To determine whether performance differs significantly according to level of knowledge, an Analysis of Variance was conducted, yielding a result of $F(3, 259) = 0.901$, $p = 0.441$, with a between-groups sum of squares of 0.518, degrees of freedom of 3, and mean square of 0.173, against a within-groups sum of squares of 49.639, degrees of freedom of 259, and mean square of 0.192, for a total sum of squares of 50.156 across 262 degrees of freedom. Since the obtained significance value of 0.441 is greater than the 0.05 alpha level, the null hypothesis stating that there is no significant difference in performance among the levels of knowledge in street dance was not rejected. This finding indicates that students with different levels of knowledge in street dance tend to exhibit similar levels of performance, such that possessing higher theoretical knowledge does not necessarily translate into better dance performance, and that students who obtained low, moderate, or higher knowledge scores performed at relatively similar levels. This may be explained by the embodied nature of street dance itself, which emphasizes physical execution, rhythm, and creativity that can be developed through observation, imitation, and repeated practice even when theoretical understanding remains limited, as well as by the tendency of students to acquire dance skills informally through social media, peer interaction, and dance communities rather than through structured academic instruction. This interpretation was reinforced by several discussants, who observed that some peers with extensive knowledge of the history and concepts of street dance were not necessarily the best performers, while others with limited theoretical understanding demonstrated excellent execution and confidence, leading them to conclude that practice and actual experience exert a greater influence on performance than knowledge alone, although one discussant noted that knowledge remains important for appreciating the cultural background of

the art form even if it does not by itself determine performance quality. The result supports Ong and Quimbo (2025), who found that students can improve dance performance through guided practice and video-based learning even without extensive theoretical instruction, though it partly contrasts with Wang (2023), who found that students with higher theoretical knowledge in dance history, musicality, and terminology tended to perform better in dance assessments; this divergence may be reconciled through the position of Ling (2025), who emphasized that street dance knowledge develops through practice, rhythm, coordination, and improvisation, suggesting that formal knowledge should be paired with movement-based learning in order to more strongly influence performance. The result implies that while knowledge remains important, performance in street dance may depend more heavily on actual practice, movement experience, and continuous training, and accordingly the null hypothesis is not rejected.

Difference in performance among levels of foundational skills in street dance

In examining whether performance differs significantly according to level of foundational skills, the Analysis of Variance yielded a result of $F(4, 258) = 102.560, p = 0.000$, with a between-groups sum of squares of 30.792, degrees of freedom of 4, and mean square of 7.698, against a within-groups sum of squares of 19.365, degrees of freedom of 258, and mean square of 0.075, for a total sum of squares of 50.156 across 262 degrees of freedom. Since the obtained significance value of 0.000 is less than the 0.05 alpha level, the null hypothesis stating that there is no significant difference in performance among the levels of foundational skills was rejected. This finding means that students with higher foundational skills tend to demonstrate significantly better performance in street dance, such that as rhythm and timing, groove, movement execution, and mastery of skills improve, performance improves substantially as well, with the very high F-value of 102.560 indicating a strong separation between groups and confirming that the observed differences in performance are not due to chance but are strongly associated with variations in foundational skills. This result emphasizes that foundational skills serve as the basis of dance performance, as students who possess strong movement fundamentals are more capable of executing choreography accurately, synchronizing with music, and performing confidently, while those with weaker foundational skills may struggle with timing, synchronization, movement clarity, and stage execution. This interpretation was echoed by a discussant, who described the result as expected given that foundational skills form the basis of performance, noting that a lack of rhythm, coordination, and mastery of movements makes it difficult to perform cleanly and expressively regardless of the number of performances one has participated in, and that a weak foundation tends to produce errors in execution. The findings strongly support Brown (2020), who highlighted that foundational movement skills such as balance, coordination, rhythm, and body control serve as the building blocks of successful dance execution, and are corroborated by Yu, Gu, Chen, and Wan (2025), who found that students with stronger foundational skills demonstrate higher levels of synchronization, technical accuracy, and artistic expression, by Santos (2022), who reported that structured dance training significantly improves technical competence and overall performance, and by Rodriguez (2024), who revealed that consistent training and guided practice enhance technique, movement quality, and confidence. The result implies that dance programs may prioritize the development of foundational skills before advancing to more complex choreography and performance tasks, and accordingly the null hypothesis is rejected.

Relationship among knowledge, foundational skills, and performance in street dance

To determine the relationships among the three variables, Pearson r was computed, revealing that knowledge has no significant relationship with foundational skills, $r = -0.027$, $p = 0.662$, and no significant relationship with performance, $r = -0.002$, $p = 0.974$, while foundational skills have a strong, positive, and significant relationship with performance, $r = 0.870$, $p = 0.000$, all evaluated against a 5% alpha level; on the basis of these mixed results, the null hypothesis was partially rejected. The correlation coefficient of $r = 0.870$ between foundational skills and performance indicates a very strong positive relationship, meaning that as students' foundational skills increase, their performance in street dance also increases substantially, with the positive direction of the relationship indicating that improvements in one variable are associated with improvements in the other. The corresponding coefficient of determination, $r^2 = 0.757$, indicates that approximately 75.7% of the variation in performance can be explained by foundational skills, a substantial proportion suggesting that foundational skills are among the strongest predictors of dance performance. In contrast, the absence of a significant relationship between knowledge and performance, $r = -0.002$, $p = 0.974$, as well as between knowledge and foundational skills, $r = -0.027$, $p = 0.662$, implies that theoretical understanding alone is insufficient to improve either foundational competence or performance, consistent with the largely experiential and kinesthetic nature of street dance in which physical practice and movement mastery appear more influential than cognitive understanding, and consistent with the possibility that practical skills are acquired through practice, observation, and peer influence rather than formal theoretical instruction. Several discussants reinforced this pattern, observing that classmates who understood the theoretical aspects of street dance still required substantial practice to improve their actual dancing, whereas strong foundational skills in timing, groove, and movement execution were more immediately visible in performance, leading them to conclude that the connection between foundational skills and performance is considerably more direct than that between knowledge and performance; one discussant further noted that while knowledge is not without value, particularly for understanding and appreciating the culture and meaning of street dance, it does not appear to be the primary factor shaping actual performance outcomes, which instead depend on practice and fundamentals. These findings align with the position of Brown (2020) that basic movement skills are essential to technical proficiency and consistency in performance, with Yu et al. (2025) regarding the contribution of dance training to physical fitness and aesthetic skill development, and with Dou et al. (2021) concerning the role of improvisation and movement activities in building confidence, creativity, and emotional expression. Collectively, these results affirm that while knowledge may enrich students' appreciation and cultural understanding of street dance, it is the mastery of foundational skills that most directly determines the ability to perform well, underscoring the experiential nature of learning in this art form and the importance of prioritizing foundational skill development alongside knowledge-based instruction to create a more holistic street dance education.

Synthesis

Taken together, the findings of this study demonstrate that college students from higher education institutions in Iloilo possess a low level of knowledge in street dance, with a grand mean of 9.23 ($SD = 3.55$), a moderate level of foundational skills, with a mean of 3.21 ($SD = 0.47$), and a moderate level of performance, with a mean of 3.16 ($SD = 0.44$), directly addressing the study's objective of determining the levels of these three variables among the respondents. The inferential results further reveal that performance does not differ significantly

according to level of knowledge, $F(3, 259) = 0.901$, $p = 0.441$, but does differ significantly according to level of foundational skills, $F(4, 258) = 102.560$, $p = 0.000$, while correlational analysis shows that knowledge bears no significant relationship with either foundational skills, $r = -0.027$, $p = 0.662$, or performance, $r = -0.002$, $p = 0.974$, whereas foundational skills bear a strong, positive, and significant relationship with performance, $r = 0.870$, $p = 0.000$, accounting for approximately 75.7% of the variance in performance outcomes. Collectively, these results fulfill the study's objectives concerning differences and relationships among the variables and converge on a consistent conclusion, namely that street dance performance among college students is grounded far more substantially in embodied, practice-based foundational competence than in theoretical or cognitive knowledge, even as knowledge continues to hold value for cultural appreciation and conceptual understanding of the art form. This synthesis contributes to the field by empirically clarifying the differentiated roles of cognitive and psychomotor domains in dance education within the local higher education context, and it directly informs the development of the proposed Street Dance Knowledge, Skills, and Performance Learning Module, or I SWAG, which responds to the low level of knowledge, the moderate levels of foundational skills and performance, and the strong relationship between foundational skills and performance by integrating structured lessons on street dance concepts, history, and culture with movement drills, guided practice, choreography, improvisation, feedback, and stage simulation. These findings and their corresponding output set the stage for the summary, conclusions, and recommendations to be presented in the succeeding chapter, which will build upon the levels and relationships established here to propose a more integrated approach to street dance education among college students.

CONCLUSION

This mixed method sequential explanatory study, which examined the knowledge, foundational skills, and performance in street dance among college students in higher education institutions in Iloilo, produced findings that offer meaningful insights into how these three variables interact and shape one another. The results reveal that college students possess a low level of theoretical and conceptual understanding of street dance, indicating that while they may be familiar with the activity through regular exposure to routines, trends, and choreography, their grasp of its history, cultural roots, principles, styles, terminology, and musicality remains limited. This pattern suggests that students' engagement with street dance tends to be more practical and imitative than reflective or theory based, pointing to a clear need to strengthen the knowledge dimension of street dance education so that students may not only perform movements but also understand and appreciate the art form they are engaging with.

In terms of foundational skills and performance, the findings show that students demonstrate a moderate level of competence in both areas. The moderate level of foundational skills indicates that students have already developed a basic degree of ability in rhythm and timing, groove, movement execution, and mastery of skills, allowing them to participate in street dance activities and perform fundamental movements with acceptable control, even though their abilities have not yet reached a highly advanced or refined level. Correspondingly, the moderate level of performance suggests that students are able to execute routines and express themselves artistically with reasonable proficiency in technique and execution, musicality, creativity and style, and stage presence, though their performance has not yet attained a highly accomplished or exceptional standard. These outcomes indicate that while students possess a functional base in street dance, they continue to require sustained and

systematic opportunities for guided practice, skill development, and performance training to enhance precision, consistency, and expressive quality.

A particularly notable finding concerns the differing roles that knowledge and foundational skills play in shaping performance outcomes. The absence of a significant difference in performance among the levels of knowledge suggests that theoretical understanding alone is not sufficient to produce meaningful differences in actual dance performance, underscoring the embodied and practice-based nature of street dance as a discipline in which performance is determined less by conceptual knowledge and more by how effectively movement skills are developed and applied. In contrast, the significant difference in performance among the levels of foundational skills, along with the strong positive and significant relationship found between foundational skills and performance, confirms that foundational skills serve as the most immediate and powerful determinant of how well students perform. Students with stronger rhythm and timing, groove, movement execution, and mastery of skills consistently demonstrate better performance than those with weaker foundations, affirming that foundational skills are not merely supportive competencies but central components of dance quality. At the same time, the lack of significant relationships between knowledge and foundational skills, and between knowledge and performance, further reveals that cognitive understanding of street dance does not automatically translate into movement competence, suggesting that students may know a great deal about the discipline without necessarily being able to execute it effectively.

Taken together, these findings establish a clear need for a structured and integrated approach to street dance instruction, one capable of addressing the gaps identified in knowledge while reinforcing the foundational skills that most directly influence performance. This need gave rise to the development of the I SWAG Learning Module, an instructional response designed to combine conceptual learning, technical training, movement drills, guided choreography, performance tasks, and reflective learning into a more holistic educational approach. Given the low level of knowledge and the moderate levels of foundational skills and performance observed among students, it is recommended that learners be encouraged to deepen their understanding of street dance through the study of its history, cultural roots, styles, musicality, and terminology, supported by reflective learning activities, video analysis, and concept-based discussions that connect performance with meaning and context. Students are likewise encouraged to engage in consistent and deliberate practice of foundational skills rather than focusing solely on memorizing choreography, while teachers are encouraged to employ formative assessments, performance rubrics, peer evaluations, and authentic learning experiences such as choreography, improvisation, and group performances to strengthen the link between technical skill and performance outcomes.

Beyond the classroom, school administrators and curriculum planners are encouraged to support street dance education through enhanced curricular and co-curricular programs, adequate facilities, workshops, master classes, and opportunities for students to participate in performances, festivals, and competitions that build confidence, discipline, and practical experience. Curriculum planners are further encouraged to integrate street dance as a multidimensional learning area within Physical Education and to consider the adoption, pilot implementation, or adaptation of the I SWAG Learning Module, which emphasizes three major dimensions of instruction: knowledge enhancement through structured content on history, culture, and movement principles, foundational skill development through sustained drills and guided activities, and performance development through choreography, improvisation, and stage simulations that allow performance to emerge as an outcome of strengthened knowledge and skill rather than as an isolated starting point. To ensure its effectiveness, the module may undergo expert validation, pilot implementation, and outcome evaluation, with teachers encouraged to adapt it according to the readiness levels and specific contexts of their students.

Finally, future researchers are encouraged to validate, extend, and refine these findings by examining additional factors that may influence street dance performance, such as practice frequency, years of experience, competition and workshop participation, motivation, self-efficacy, quality of instruction, peer influence, and media exposure. Experimental, quasi experimental, or longitudinal designs may be employed to determine whether structured interventions, including the I SWAG Learning Module, can improve knowledge, foundational skills, and performance over time, while comparative studies across different populations, institutions, and contexts may offer broader insights into how street dance learning develops. Future inquiry may also benefit from a deeper qualitative exploration of students lived experiences, cultural identity, and the informal and formal environments that shape their learning. Ultimately, this study affirms that meaningful street dance education extends beyond teaching students to dance, encompassing efforts to help them understand the art form, strengthen its foundational elements, and perform with confidence, competence, and cultural awareness.

REFERENCES

- Alridge, D. P., & Stewart, J. B. (2005). Hip hop in history: Past, present, and future. *The Journal of African American History*, 90(3), 190–195.
- Aquino, F. M. (2021). Dance education and cultural identity in the Philippines. *Philippine Journal of Physical Education*, 15(1), 45–60.
- Batucan, H. J. S., Panganiban, T. D., Salaguste, K. M. C., Gabunilas, J. M. C. M., Manimtim, R. M., Cumal, J. I. V., San Miguel, M. H., Eroa, L. J., Ronquillo, E. T., Gose, D. L., & Lobo, J. (2025). The crucial role of perceived control in adolescent athletes' success: A study of engagement in the Philippines. *Sportis Scientific Journal of School Sport, Physical Education and Psychomotricity*, 11(2), 1–32. <https://doi.org/10.17979/sportis.2025.11.2.11656>
- Bläsing, B., Calvo-Merino, B., Cross, E. S., Jola, C., Honisch, J., & Stevens, C. J. (2022). Neurocognitive control in dance perception and performance. *Progress in Brain Research*, 266, 113–134.
- Brown, D. (2020). Foundational movement skills and their influence on dance performance among university students. *Journal of Physical Education and Movement Studies*, 15(2), 45–58.
- Chang, J. (2006). *Total Chaos: The Art and Aesthetics of Hip-Hop*. BasicCivitas.
- Chen, W. (2023). Dance knowledge and performance competence among university dance students. *International Journal of Dance Education*, 12(1), 23–37.
- Diamond, A. (2013). Executive functions. *Annual Review of Psychology*, 64, 135–168.
- Dou, X., Jia, L., & Ge, J. (2021). Improvisational dance-based psychological training of college students' dance improvement. *Frontiers in Psychology*, 12, Article 663223. <https://doi.org/10.3389/fpsyg.2021.663223>

Etkin, J. (2024). Embracing holistic physical education: A pedagogical shift from traditional approaches. *BU Journal of Graduate Studies in Education*, 16(1), 5–14.

Hanson, R. (2006). History of Hip Hop Dance. http://dance.lovetoknow.com/History_of_Hip_Hop_Dance

Howley, D., Dyson, B., & Wright, P. M. (2022). Opening up neat new things: Exploring understandings and experiences of social and emotional learning and meaningful physical education utilizing democratic and reflective pedagogies. *International Journal of Environmental Research and Public Health*, 19(18), Article 11229. <https://doi.org/10.3390/ijerph191811229>

Kassing, G., & Jay, D. M. (2020). *Dance teaching methods and curriculum design* (2nd ed.). Human Kinetics.

Kim, G. (2023). The role of dance education in students' artistic development and creative expression. *Journal of Performing Arts Education*, 18(3), 67–81.

Kim, H. J. (2023). The relationship between dance skills and performance quality among university students. *Journal of Dance Education*, 23(2), 85–95.

Ling, X. (2025). Street dance redefined: A bridge across the knowledge gap. *Frontiers in Sports and Active Living*, 7, Article 1610656. <https://doi.org/10.3389/fspor.2025.1610656>

Liu, J. (2021). Integration of hip-hop dance in university physical education programs: Effects on student performance and engagement. *Asian Journal of Physical Education and Sports Science*, 10(2), 34–49.

Locsin, A. (2015). Ten steps in creating choreography / choreography process discussion.

Locsin, A. (2018). Steps in creating choreography / choreography process discussion.

Longakit, J., Lobo, J., Tagare, R. J., Aliser, J., Colobio-Englatiera, B., Panganiban, T., Aquino, J. M., Rodriguez, D., Gazali, N., & Kurnaz, M. (2024). Investigating the effect of a 12-week game skill-based activity in physical education to enhance movement competence of students: A randomized trial. *Pedagogy of Physical Culture and Sports*, 28(6), 525–533. <https://doi.org/10.15561/26649837.2024.0607>

Medina-Villanueva, S., Ródenas, L., Morquecho-Sánchez, R., Tristán, J., & Ramírez, R. (2025). Integral well-being: The impact of the physical education teacher. In A. Marques & É. Rúbio-Gouveia (Eds.), *Education and Human Development* (Vol. 25). IntechOpen.

Moon, E., & Shin, W. S. (2026). Exploring synchronous, asynchronous, and conventional online courses in higher education. *PLOS ONE*, 21(3), e0345955. <https://doi.org/10.1371/journal.pone.0345955>

Moreno, F. (2020). *The Ilonggo Swag: Ruminations on Identity and Hip Hop Dance Culture Comportment*. West Visayas State University.

Ong, A. M., & Quimbo, M. A. T. (2025). Flexible learning for dance instruction in higher education: Approaches, methods and techniques, and their effectiveness in dance classes. *International Journal on Open and Distance e-Learning*, 11(1).

Perillo, A. (2013). *Theorising Hiphop Dance in the Philippines*. UCLA.

Risner, D. (2020). Dance education matters in higher education. *Arts Education Policy Review*, 121(3), 123–130.

Rodriguez, A. (2024). Structured dance training programs and their impact on students' performance competence. *International Journal of Arts and Education*, 20(1), 55–70.

Santos, M. (2022). Effectiveness of street dance instruction among college students in physical education. *Philippine Journal of Physical Education, Recreation and Dance*, 19(2), 12–25.

Shen, Y., Zhao, Q., Huang, Y., Liu, G., & Fang, L. (2020). Promotion of street-dance training on the executive function in preschool children. *Frontiers in Psychology*, 11, Article 585598. <https://doi.org/10.3389/fpsyg.2020.585598>

Terry, W. (1942). [Work on dance/body in dance].

Thompson, M. (2022). Dance-based learning and its effects on physical and cognitive development among students. *Journal of Educational Kinesiology*, 14(1), 40–56.

Tubog, L. (2023). Street Dance in wellness, 19(1), 50-52.

Wang, L. (2023). Effects of structured dance training on students' motor skills and performance. *International Journal of Sports Science*, 18(2), 101–110.

Wright, P. M., & Richards, K. A. R. (2022). Social and emotional learning as an integrated part of physical education. *Journal of Physical Education, Recreation & Dance*, 93(2), 5–7. <https://doi.org/10.1080/07303084.2022.2020048>

Zhang, L. (2021). [Factors affecting dance performance among university students]. *Journal of Dance and Movement Research*, 9(3), 28–42.

Zou, D., Gu, M. M., & Yu, G. (2025). Artificial intelligence in English language education: Seeking the balanced cognitive, affective, and behavioural impact. *System*, 134, 103783. <https://doi.org/10.1016/j.system.2025.103783>