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Gradual Release of Responsibility Method in Teaching the Goff Dance

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Abstract

This study determined the effectiveness of the Gradual Release of Responsibility (GRR) method in improving Goff Dance performance among Grade 7 students at Mantalongon National High School, Dalaguete, Cebu, during School Year 2026–2027, and informing the development of an instructional guide. A sequential explanatory mixed-methods design involved 100 students through complete enumeration and 20 purposively selected interview participants. Data were collected using an analytic performance rubric and interview guide and analyzed through descriptive statistics, a paired-samples t-test, and thematic analysis. Overall performance increased from a pre-test mean of 1.8213 (Developing) to a post-test mean of 3.2300 (Proficient), representing a gain of 1.4087. The difference was statistically significant, $t(99) = -27.171$, $p < .001$, with a very large effect size (Cohen's $d = 2.7171$). All five dance competencies improved significantly, although weaving and unweaving remained at the Proficient level, indicating continued opportunities for targeted practice and instructional support. Interviews identified positive learning experiences, clearer understanding through teacher modeling, stronger peer collaboration, increased confidence during independent performance, and improved perceived competence. These findings support GRR as a promising approach to structured dance instruction that gradually transfers responsibility from teachers to learners. Teachers should reinforce weaving and unweaving through demonstrations, guided repetition, feedback, and the proposed instructional guide. The single-school, one-group design and three-week intervention limit causal interpretation and wider generalization. Aligned with Sustainable Development Goal 4 (Quality Education), the study offers classroom evidence for progressive, learner-centered instruction and supports educational sustainability through improved teaching practices in culturally grounded dance education in schools.

Keywords: Dance Performance, Goff Dance, Grade 7 Students, Instructional Guide, Mixed-Methods Research, Psychomotor Skills, Responsibility-Based Instruction

1. Introduction

Teaching the Goff Dance requires the progressive development of movement accuracy, coordination, timing, and group synchronization. Students may experience difficulties performing unfamiliar dance sequences because of differences in prior knowledge, physical abilities, confidence, and learning pace. The GRR method addresses these challenges through teacher modeling, guided practice, collaborative learning, and independent performance (Fisher & Frey, 2008; Pearson & Gallagher, 1983). In MAPEH instruction, structured teaching enables students to observe correct movements, practice with assistance, receive feedback, and gradually demonstrate independent mastery. Dulay (2022) documented challenges in implementing MAPEH instruction. Structured GRR instruction provides a framework for progressively developing competence and learner independence (Fisher & Frey, 2021). Despite these advantages, GRR implementation requires attention to individual learning differences and instructional pacing. Instructional guidance and appropriately paced transitions between GRR phases are important considerations in responsive teaching (Webb et al., 2019). These considerations support examining GRR as an instructional method for improving Grade 7 students' Goff Dance performance.

Research across educational disciplines demonstrates the potential of GRR to improve learning outcomes, engagement, and independence. Casas et al. (2023) examined the integration of the Gradual Release of Responsibility instructional model in developing a geometry learning module, demonstrating its application to structured mathematics instruction. Fuentes and Casinillo (2024) similarly report improved engagement and mastery in science learning. These findings support the applicability of structured instructional scaffolding to performance-based education. The effectiveness of GRR depends on the progressive transfer of responsibility and responsive instructional support. Pearson et al. (2019) trace the historical and conceptual development of GRR, while Webb et al. (2019) emphasize its adaptability across learning contexts. Fisher and Frey (2013) describe the gradual reduction of teacher assistance, and Bennett (2020) associates this process with confidence and self-efficacy. Clark (2014) further emphasizes modeling, corrective guidance, and readiness for independent performance. Alexandria Public Schools Talent Development (2015) and the Wisconsin Department of Public Instruction (n.d.) likewise recognize structured teacher guidance as important in skill-based instruction. Evidence from other disciplines reinforces the method's educational value. Aldridge (2018) reports improvements in mathematics engagement and performance, while Fisher and Frey (2021) emphasize learner autonomy and procedural mastery. Heick (n.d.) presents the method through the practical progression of teacher demonstration, guided practice, collaboration, and independent application. Skillings (2021), Reichenberg (2019), and McCaffrey (2016) highlight reflective learning, self-monitoring, and independence. Row (2022) and Namsaeng (2023) demonstrate its relevance to language instruction and writing development. Dole et al. (2019) associate GRR with differentiated instruction and self-efficacy, while Trinh and Nguyen (2019) and Namsaeng (2023) support its contribution to performance and continuing skill development. Eutsler (2022) additionally identifies the potential of technology-enhanced GRR to strengthen engagement and feedback. Dance education similarly requires instructional approaches that integrate technical, physical, emotional, and social development. Banio (2018) associates dance participation with body awareness and self-image, while Cuadrado et al. (2018) emphasize experiential learning and motivation. Collaborative performance strengthens coordination and interpersonal interaction (Esquiva & Gómez-Millán, 2019; Harvanová & Štěrbová, 2018; Liu et al., 2022). These findings are relevant to the Goff Dance, which requires coordinated group movements and synchronized execution. Motivation and psychological well-being also influence dance learning. Kim et al. (2020) associate traditional dance participation with psychological happiness, while Lobo et al. (2022) identify relationships between dance engagement and mental health. Fatimah et al. (2023) found that elementary school students demonstrated enthusiasm, interest, and willingness to participate in dance activities, highlighting the relevance of motivation in dance education. Independent skill acquisition further requires systematic practice, movement awareness, and repetition (Hopper et al., 2020; Mao et al., 2022).

Dance performance also integrates emotional expression and technical proficiency. Lu (2022) and Kirsch and Cross (2021) discuss relationships among movement, emotion, and expression. Desfiarni and Astuti (2021) demonstrate the importance of maintaining cultural authenticity while adapting traditional dance instruction. Physical readiness and safe practice are important considerations in dance instruction. Keijsers et al. (2023) examined injuries among ballroom DanceSport participants, providing evidence relevant to injury awareness in dance activities. Hendry et al. (2022) also discuss movement quantity and quality in dancers. Bota and Arnăutu (2022), Liu et al. (2024), and Versano and Cancio (2024) further support structured practice, feedback, motivation, and expressive performance in dance education. Performance assessment is essential for evaluating movement proficiency and instructional effectiveness. Dumdumaya (2020) emphasizes objective evaluation tools aligned with physical education competencies, while Sharma (2019) identifies rubrics as useful instruments for clarifying expectations. Ward et al. (2019) associate differentiated grouping with engagement and achievement, while Backman and Barker (2020) emphasize teachers' pedagogical content knowledge in assessment design. Casey and Quennerstedt (2020) support cooperative learning, and Pestano (2021) identifies clear guidance and consistent feedback as important to student achievement. Collectively, these studies establish the relevance of structured instruction and performance-based assessment in teaching the Goff Dance.

International research supports the use of GRR in developing learner independence and academic performance, but its application to culturally grounded dance instruction requires contextual examination. The Goff Dance, a traditional folk dance from Goa, India, involves coordinated ribbon movements, weaving and unweaving formations, and synchronized group performance. Its technical requirements make it appropriate for examining progressive psychomotor instruction. In the Philippine educational context, MAPEH instruction integrates physical development, artistic expression, and cultural understanding. However, differences in students' movement abilities and learning experiences may complicate the teaching of unfamiliar choreography. Implementation challenges in MAPEH instruction underscore the importance of careful instructional planning (Dulay, 2022). The study is situated at Mantalongon National High School in Mantalongon, Dalaguete, Cebu, where Grade 7 students undertake dance-related learning activities under the MATATAG Curriculum. The curriculum emphasizes foundational competencies and learner-centered instruction, as reflected in the Policy Guidelines on the Implementation of the MATATAG Curriculum (Department of Education, 2024). Applying GRR within this setting provides an opportunity to examine structured dance instruction under actual classroom conditions while supporting students with varying levels of coordination, confidence, and performance readiness. The study is primarily anchored in the Gradual Release of Responsibility framework developed by Pearson and Gallagher (1983), supported by Vygotsky's Zone of Proximal Development and Constructivist Learning Theory.

These perspectives explain how learners develop competence through structured assistance, active participation, and progressive independence. The GRR framework organizes instruction into four phases: "I Do," involving teacher modeling; "We Do," emphasizing guided practice; "You Do Together," involving collaborative learning; and "You Do Alone," requiring independent performance (Fisher & Frey, 2008; Pearson & Gallagher, 1983). This sequence enables teachers to introduce complex dance movements systematically while gradually transferring performance responsibility to students. Vygotsky (1978) explains that learners can accomplish challenging tasks through appropriate guidance within their Zone of Proximal Development. In dance instruction, scaffolding allows students to practice movements beyond their initial competence until they can perform independently. Constructivist Learning Theory further emphasizes knowledge development through active experience, reflection, and interaction (Fosnot, 2013; Piaget, 1970). These theoretical foundations support the use of modeling, repetition, collaboration, feedback, and independent execution in learning the Goff Dance. The instructional framework connects the GRR method with students' performance in ribbon holding and positioning, circular walking or stepping, weaving patterns, unweaving movements, and synchronized turns. The study also considers students' learning experiences and uses the findings as the basis for developing an instructional guide.

Although previous studies establish the effectiveness of GRR in literacy, mathematics, science, and language instruction, its application to traditional dance performance remains less extensively examined in the literature presented. Existing research examines GRR applications in geometry and science education (Casas et al., 2023; Fuentes & Casinillo, 2024), but provides limited direct evidence concerning the Goff Dance and its specific movement competencies. Furthermore, students' varying learning rates, difficulties with coordinated choreography, and the need for appropriate instructional pacing present practical challenges in dance education. These concerns highlight the need to evaluate whether structured GRR instruction can improve dance performance while supporting confidence, participation, and independent learning. Accordingly, this study determines the effectiveness of the GRR method in teaching the Goff Dance among 100 Grade 7 students of Mantalongon National High School during School Year 2026–2027. Specifically, it examines students' pre-test and post-test performance in five competencies: ribbon holding and positioning, circular walking or stepping, weaving patterns, unweaving movements, and synchronized turns. It also determines whether a significant difference exists between their pre-test and post-test performance, explores their experiences following GRR instruction, and develops an instructional guide based on the findings. Through these objectives, the study seeks to provide classroom-based evidence supporting effective, structured, and culturally responsive instruction in performance-based learning.

The study primarily aligns with Sustainable Development Goal 4 (Quality Education) by examining an instructional method intended to improve learning outcomes, inclusive participation, and skill development in physical education. The GRR method provides differentiated opportunities for students to acquire movement competencies through teacher guidance, collaborative practice, and independent performance. Its application may support more effective MAPEH instruction and contribute to improving the quality of performance-based learning. The study also has relevance to Sustainable Development Goal 3 (Good Health and Well-Being) through its focus on physical activity, movement coordination, confidence, and safe dance participation. Dance education supports physical and psychological development, while appropriately structured practice encourages gradual skill acquisition and physical readiness. Research connecting dance participation with well-being, motivation, and safe movement development supports this relevance (Hendry et al., 2022; Keijsers et al., 2023; Kim et al., 2020; Lobo et al., 2022). These alignments reflect the study's potential educational and health-related contributions rather than claiming direct measurement of SDG outcomes.

The study contributes to multidisciplinary sustainability primarily through educational, cultural, health-related, and institutional dimensions. In educational sustainability, the GRR method provides a structured instructional approach that teachers may adapt for progressive psychomotor learning. Its emphasis on modeling, guided practice, collaboration, and independent performance supports the continuing development of student competence and instructional effectiveness. In cultural sustainability, teaching the Goff Dance provides opportunities for students to appreciate and accurately perform a traditional cultural art form. Developing an instructional guide may help document its movement patterns and support consistent instruction for future learners. This contributes to cultural awareness and the continuity of dance education within the school. The study also relates to health and well-being sustainability by encouraging structured physical activity, appropriate movement progression, and student confidence. Dance participation may contribute to physical coordination, emotional expression, and social interaction when supported by suitable instructional strategies. Finally, the study supports institutional sustainability by providing evidence that may inform instructional planning, teacher professional development, and curriculum implementation. The proposed GRR-based instructional guide may assist MAPEH teachers and school administrators in establishing consistent approaches to dance instruction while accommodating students' differing learning needs. Overall, the study integrates educational effectiveness, physical development, cultural appreciation, and institutional improvement. Its findings may contribute to more sustainable, inclusive, and learner-centered practices in teaching traditional dances within secondary education.

2. Material and methods

2.1 Research Design

The study utilized a sequential explanatory mixed-method research design consisting of quantitative and qualitative phases. The quantitative phase employed a one-group pre-test–post-test approach to evaluate students' performance in five Goff Dance competencies: ribbon holding and positioning, circular walking or stepping, weaving patterns, unweaving movements, and synchronized turns. The same participants were assessed before and after the GRR intervention to determine changes in their performance. The qualitative phase followed the quantitative assessment and explored students' experiences through interviews. Their responses were analyzed using Braun and Clarke's (2006) thematic analysis to identify recurring patterns related to guided practice, collaborative learning, confidence, and independent performance. Integrating both approaches provided a comprehensive understanding of students' performance and learning experiences following GRR instruction.

2.2 Locale of the Study

The study was conducted at Mantalongon National High School, a public secondary school located in Mantalongon, Dalaguete, Cebu, Philippines. The school serves learners from various barangays in the upland community and offers a Junior High School curriculum. Its classrooms and open spaces provide suitable environments for performance-based activities, including dance instruction. The setting allowed the implementation of GRR through teacher demonstration, guided practice, collaborative learning, and independent performance under actual classroom conditions.

2.3 Respondents of the Study

The respondents consisted of 100 Grade 7 students enrolled at Mantalongon National High School during School Year 2026–2027. They belonged to two sections, Jasmine and African Daisy, with 50 students in each section. Of the total respondents, 33 were male (33%) and 67 were female (67%). All participants were enrolled in MAPEH, which includes dance-related competencies under the MATATAG Curriculum. The students participated in the pre-test, GRR intervention, and post-test performance assessments.

2.4 Sample and Sampling Procedure

Complete enumeration was employed for the quantitative phase, involving all 100 Grade 7 students from the two identified sections. This approach ensured that the entire target population participated in the intervention and performance assessments without requiring a separate sampling procedure. For the qualitative phase, 20 students were purposively selected from the 100 respondents for interviews. Selection was based on participation in the three-week intervention, completion of the post-test, willingness to participate, and representation of varying performance levels and learning experiences. This procedure enabled the collection of diverse perspectives regarding students' experiences with the GRR method.

2.5 Research Instrument

The primary research instrument was a researcher-developed analytic performance rubric aligned with the MATATAG Curriculum and content-validated by experts. It assessed five Goff Dance competencies: ribbon holding and positioning, circular walking or stepping, weaving patterns, unweaving movements, and synchronized turns. Each competency was evaluated using a four-point rating scale: Beginning (1.00–1.75), Developing (1.76–2.50), Proficient (2.51–3.25), and Mastery (3.26–4.00). The rubric contained performance descriptors to support consistent evaluation of students' movement execution. Three trained co-raters independently assessed students' performances after receiving orientation on the scoring criteria. Their ratings were averaged to obtain each student's performance score and minimize assessment bias. An Interview Guide Questionnaire containing open-ended questions was also utilized to gather qualitative information about students' experiences in guided practice, collaborative learning, independent performance, encountered challenges, and perceived improvements in confidence and skills. Additionally, a Physical Activity Readiness Questionnaire (PAR-Q) was administered before the intervention to determine participants' readiness for physical activities.

2.6 Data Gathering Procedure

Data collection commenced after approval of the research proposal by the Graduate School of Cebu Technological University and permission from the principal of Mantalongon National High School. The researcher coordinated with Grade 7 teachers to schedule the intervention without disrupting regular classes. Informed consent was obtained from students and their parents, and participants completed the Physical Activity Readiness Questionnaire before engaging in dance activities. The pre-test established students' baseline performance in the five Goff Dance competencies. Students performed the required movements with minimal prior exposure and without structured guided practice. Three trained co-raters independently evaluated their performances using the analytic rubric, and the average ratings were recorded. Following the pre-test, the GRR intervention was implemented over three weeks, with four scheduled MAPEH sessions per week. Each session followed four instructional phases: "I Do," during which the teacher demonstrated and explained the movements; "We Do," involving guided practice and corrective feedback; "You Do Together," allowing students to practice collaboratively; and "You Do Alone," requiring independent execution. Students progressively practiced the same dance competencies, received formative feedback, and refined their performance throughout the intervention. After completing the intervention, students underwent a post-test using the same rubric and assessment

procedures. Three co-raters independently evaluated their performances, and the average scores were compared with their pre-test results. Subsequently, 20 purposively selected students participated in interviews describing their learning experiences, challenges, participation, confidence, and independence. The collected quantitative and qualitative data were organized and analyzed to evaluate the GRR method and inform the development of the instructional guide.

2.7 Data Analysis Techniques

Quantitative data were analyzed using frequency, percentage, mean, standard deviation, and paired-samples t-test. Frequency and percentage described respondents' distribution according to sex and section, while mean scores determined students' pre-test and post-test performance across the five Goff Dance competencies. Standard deviation was used to describe score variability, and performance levels were interpreted using the established four-point rubric. A paired-samples t-test determined whether a statistically significant difference existed between the pre-test and post-test performance of the same respondents. The hypothesis was tested at a 0.05 level of significance. Qualitative interview responses were analyzed using Braun and Clarke's (2006) thematic analysis, involving familiarization with the data, coding, identification and review of themes, and interpretation of recurring patterns. The analysis focused on students' experiences with teacher guidance, collaborative practice, independent performance, confidence, and skill development. Quantitative and qualitative findings were integrated to provide a comprehensive evaluation of the GRR method and serve as the basis for developing the Goff Dance instructional guide.

2.8 Ethical Considerations

The study secured institutional and school-level permission before data collection. Informed consent was obtained from the students and their parents to ensure voluntary participation. The researcher coordinated the intervention schedule with Grade 7 teachers to avoid disrupting regular academic activities. Participants also completed the Physical Activity Readiness Questionnaire to determine their suitability for dance-related physical activities. These procedures supported participant safety and adherence to ethical standards throughout the study.

3. Results and Discussion

3.1 Pre-Test Performance in Goff Dance Movements

3.1.1 Ribbon Holding and Positioning

The pre-test results showed that 40% of students were at the Beginning level, 48% at Developing, and 12% at Proficient, while none achieved Mastery. The mean score was 1.99 (SD = 0.6741), indicating Developing performance. The findings indicate that students initially had limited ribbon control and positioning skills. Structured demonstrations, guided practice, and corrective feedback were necessary to improve their coordination and movement accuracy.

3.1.2 Circular Walking or Stepping

The results revealed that 40% of students were at the Beginning level, 50% at Developing, and 10% at Proficient, with none achieving Mastery. The mean score was 2.01 (SD = 0.70), classified as Developing. These findings suggest that students had difficulty maintaining consistent movement, rhythm, and coordination. Progressive instruction and repeated practice were needed to strengthen their ability to execute circular formations accurately.

3.1.3 Weaving Patterns

The pre-test findings showed that 85% of students were at the Beginning level, 12% at Developing, and 3% at Proficient, with none attaining Mastery. The mean score was 1.52 (SD = 0.6110), indicating Beginning performance. The findings demonstrate that weaving patterns were among the most challenging competencies. Students required step-by-step demonstrations, guided repetition, and movement correction to understand and perform the interlacing sequences.

3.1.4 Unweaving Movements

The results indicated that 88% of students were at the Beginning level, 10% at Developing, and 2% at Proficient, while none attained Mastery. The mean score was 1.54 (SD = 0.6100), corresponding to Beginning performance. These findings indicate substantial difficulty in reversing movement sequences and maintaining group coordination. The results emphasize the importance of structured instruction and progressive practice in developing accurate unweaving movements.

3.1.5 Synchronized Turns

The pre-test results revealed that 40% of students were at the Beginning level, 55% at Developing, and 5% at Proficient, with none achieving Mastery. The mean score was 2.02 (SD = 0.59), indicating Developing performance. The findings suggest that students possessed emerging turning skills but experienced difficulty maintaining timing and synchronization. Guided practice and corrective feedback were necessary to strengthen balance, rhythm, and coordinated group performance.

3.1.6 Overall Pre-Test Performance

The overall pre-test mean was 1.82 (SD = 0.49), indicating Developing performance. Synchronized Turns obtained the highest mean of 2.02, followed by Circular Walking or Stepping (2.01) and Ribbon Holding and Positioning (1.99). Unweaving Movements (1.54) and Weaving Patterns (1.52) recorded the lowest means, both classified as Beginning. These findings indicate that students possessed basic movement abilities but lacked proficiency in complex dance sequences. Their initial performance demonstrated the need for structured instruction, scaffolding, and progressive skill development.

3.2 Post-Test Performance After the GRR Intervention

3.2.1 Ribbon Holding and Positioning

The post-test results showed that 80% of students achieved Mastery, 15% were Proficient, and 5% remained Developing, with none at the Beginning level. The mean score increased from 1.99 to 3.43 (SD = 0.6397), indicating Mastery and an improvement of 1.44 points. The improvement suggests that teacher modeling, guided practice, and independent execution strengthened students' ribbon control and positioning. The structured progression supported movement accuracy and increased learner independence.

3.2.2 Circular Walking or Stepping

The results revealed that 74% of students attained Mastery, 16% were Proficient, and 10% remained Developing, while none were at the Beginning level. The mean score increased from 2.01 to 3.30 (SD = 0.7035), indicating Mastery and an improvement of 1.29 points. The findings suggest that progressive demonstrations and repeated practice improved movement coordination and consistency. However, students who remained at the Developing level required additional instructional support.

3.2.3 Weaving Patterns

The post-test findings showed that 35% of students achieved Mastery, 55% were Proficient, 7% remained Developing, and 3% were at the Beginning level. The mean score increased from 1.52 to 3.03 (SD = 0.8097), indicating Proficient performance and the largest mean improvement of 1.51 points. These findings indicate that the GRR method supported substantial improvement in students' ability to perform complex weaving sequences. Nevertheless, the remaining performance difficulties suggest the need for continued guided practice and reinforcement.

3.2.4 Unweaving Movements

The results revealed that 34% of students attained Mastery, 56% were Proficient, 7% remained Developing, and 3% were at the Beginning level. The mean score increased from 1.54 to 3.04 (SD = 0.8155), indicating Proficient performance and an improvement of 1.50 points. The findings suggest that structured demonstrations and repeated practice improved students' ability to reverse movement sequences. Continued instructional support remained necessary to help more learners attain Mastery (McCabe & Andersen, 2025).

3.2.5 Synchronized Turns

The post-test results showed that 52% of students achieved Mastery, 41% were Proficient, and 7% remained Developing, with none at the Beginning level. The mean score increased from 2.02 to 3.35 (SD = 0.7017), indicating Mastery and an improvement of 1.33 points. The findings suggest that collaborative practice, teacher guidance, and repeated execution improved students' timing, balance, and group synchronization. The progression toward independent performance strengthened their ability to execute coordinated turns.

3.2.6 Overall Post-Test Performance

The overall post-test mean increased from 1.8213 to 3.2300 (SD = 0.5268), corresponding to Proficient performance. Ribbon Holding and Positioning obtained the highest post-test mean of 3.43, followed by Synchronized Turns (3.35) and Circular Walking or Stepping (3.30), all classified as Mastery. Unweaving Movements (3.04) and Weaving Patterns (3.03) attained Proficient levels. The overall mean improvement was 1.4087, with Cohen's d = 2.7171, indicating a very large effect size (Cohen, 1988). The findings indicate substantial improvement across all five dance competencies following GRR instruction. The structured progression from teacher demonstration to guided, collaborative, and independent practice supported students' development of dance skills. Fisher and Frey (2021) emphasized the importance of gradually transferring learning responsibility, while Webb et al. (2019) highlighted the value of sustained instructional support in developing learner competence.

3.3 Significant Difference Between Pre-Test and Post-Test Performance

The paired-samples t-test revealed a statistically significant improvement in overall Goff Dance performance, with the mean increasing from 1.8213 to 3.2300 and a mean difference of 1.4087. The computed t-value was -27.171 ($df = 99$, $p < 0.001$), with Cohen's $d = 2.7171$, indicating a very large effect size (Cohen, 1988). All five competencies showed significant improvements: Ribbon Holding and Positioning ($t = -19.748$, $d = 1.9748$),

Circular Walking or Stepping ($t = -15.729$, $d = 1.5729$), Weaving Patterns ($t = -17.350$, $d = 1.7350$), Unweaving Movements ($t = -17.234$, $d = 1.7234$), and Synchronized Turns ($t = -16.035$, $d = 1.6035$). All p-values were below 0.001, leading to the rejection of the null hypothesis. These findings demonstrate significant improvements in students' performance following GRR-based instruction. The results are consistent with Fisher and Frey (2021), who emphasized the gradual transfer of learning responsibility, and Webb et al. (2019), who highlighted the importance of structured instructional support. The improvements support the usefulness of the GRR method in teaching the Goff Dance, although the one-group design limits conclusions about causation.

3.4 Students' Experiences After Utilizing the GRR Method

3.4.1 Positive Learning Experiences Through Gradual Instruction

The qualitative findings revealed that students generally described the GRR method as enjoyable, meaningful, and helpful in learning the Goff Dance. They reported that gradual instruction made complex movements easier to understand and encouraged participation in classroom activities. These experiences suggest that progressive instruction created a supportive learning environment. Dividing dance movements into manageable stages helped students develop understanding and confidence while participating actively in learning activities.

3.4.2 Teacher Modeling Improved Understanding of Dance Movements

Students reported that teacher demonstrations helped them understand correct ribbon handling, footwork, positioning, and movement sequences. Observing the teacher before practicing enabled them to recognize proper techniques and reduce performance errors. The findings indicate that teacher modeling provided an important foundation for developing dance competencies. Clear demonstrations helped students understand movement requirements before progressing to guided and independent execution.

3.4.3 Collaborative Learning Strengthened Teamwork and Peer Support

Students described collaborative practice as beneficial in remembering dance sequences and improving coordination. They reported receiving reminders, encouragement, and assistance from classmates during group activities. These findings suggest that peer interaction strengthened teamwork and supported skill development. Collaborative learning provided opportunities for students to practice together, correct mistakes, and improve synchronized performance.

3.4.4 Independent Performance Developed Confidence and Responsibility

Students reported experiencing nervousness during their initial independent performances but gradually developed confidence as they became familiar with the movements. They also demonstrated greater responsibility for remembering and executing the dance without continuous teacher assistance. The findings indicate that independent performance encouraged confidence and learner responsibility. Gradually reducing instructional support allowed students to apply previously learned skills and become more independent in performing the Goff Dance.

3.4.5 The GRR Method Enhanced Dance Skills and Overall Competence

Students reported improvements in movement accuracy, coordination, understanding, and confidence after participating in GRR-based instruction. They associated these improvements with teacher demonstrations, guided practice, collaboration, and repeated independent execution. These experiences complement the quantitative findings, which demonstrated significant improvements across all five competencies. The integration of structured guidance and progressive practice supported students' perceived development of dance skills and confidence.

3.5 Basis for the Development of a GRR-Based Goff Dance Instructional Guide

The quantitative findings demonstrated that students' overall performance improved from Developing to Proficient following the GRR intervention. Ribbon Holding and Positioning, Circular Walking or Stepping, and Synchronized Turns attained Mastery, while Weaving Patterns and Unweaving Movements reached Proficient levels. The qualitative findings also revealed positive learning experiences, improved understanding, teamwork, confidence, and independent performance. These findings provide the basis for developing a GRR-based Goff Dance instructional guide integrating teacher modeling, guided practice, collaborative learning, and independent execution. The guide is intended to support progressive skill development, consistent instruction, and continued improvement in the five essential dance competencies among Grade 7 students.

4. Conclusion & Recommendations

The study concludes that the Gradual Release of Responsibility (GRR) method is a promising instructional approach for improving Goff Dance performance among Grade 7 students at Mantalongon National High School, Dalaguete, Cebu, during School Year 2026–2027. The findings demonstrated statistically significant improvements across five dance competencies: Ribbon Holding and Positioning, Circular Walking or Stepping, Weaving Patterns, Unweaving Movements, and Synchronized Turns. Overall performance progressed from Developing to Proficient, with a very large effect size, indicating substantial improvement following the

intervention. Qualitative findings further revealed positive learning experiences, improved understanding through teacher modeling, stronger teamwork through collaborative practice, and increased confidence and responsibility during independent performance. Collectively, these findings demonstrate the instructional value of gradually transferring learning responsibility from teachers to students. The study provides evidence supporting structured, learner-centered dance instruction and establishes a basis for developing a GRR-based instructional guide aligned with the MATATAG Curriculum.

Based on the findings, MAPEH and Physical Education teachers are encouraged to integrate the GRR method into Goff Dance instruction through systematic teacher modeling, guided practice, collaborative learning, and independent performance. Teachers should prioritize additional demonstrations, corrective feedback, and repeated practice for Weaving Patterns and Unweaving Movements, which remained comparatively challenging despite significant improvements. The proposed GRR-based instructional guide should be utilized to organize lessons, establish consistent performance expectations, and support progressive development of dance competencies. School administrators are encouraged to provide professional development opportunities, instructional coaching, appropriate learning spaces, and necessary resources to strengthen teachers' implementation of structured dance instruction. Students should actively participate in each instructional phase to develop coordination, confidence, teamwork, and independent performance. Future researchers are encouraged to examine GRR implementation among larger student populations, different grade levels, and other educational settings. Comparative studies involving alternative instructional approaches may further establish the method's effectiveness in teaching performance-based competencies.

The study was limited to 100 Grade 7 students from two sections of Mantalongon National High School, Dalaguete, Cebu, during School Year 2026–2027. Its one-group pre-test–post-test design did not include a comparison group, limiting the ability to attribute performance improvements exclusively to the GRR intervention. The intervention lasted three weeks and focused on five specific Goff Dance competencies. Qualitative findings were obtained from 20 purposively selected students, reflecting their particular learning experiences. These conditions limit the generalizability of the findings beyond the study setting. Future investigations may involve multiple schools, larger samples, comparison groups, and longer instructional periods to strengthen the evidence.

5. Compliance with ethical standards

The study was conducted with approval from the Graduate School of Cebu Technological University and permission from the Principal of Mantalongon National High School, with informed consent obtained from participating Grade 7 students and their parents to ensure voluntary participation, while the Physical Activity Readiness Questionnaire (PAR-Q) was administered before the intervention to assess students' readiness for dance activities.

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