

Evaluating Explicit Instruction for Teaching Street and Hip-Hop Dance in Grade 10 Physical Education

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Abstract: *This study investigates the effectiveness of explicit instruction in teaching street and hip-hop dance among Grade 10 students at Pagsabungan National High School, Mandaue City, during the 2019-2020 academic year. Using a descriptive method with 106 participants, the research evaluates student performance across key dance styles-B-boying, Popping, Locking, Krumping, Tutting, Shuffling, and Waacking-and gathers student feedback. The results indicate that explicit instruction significantly enhanced performance outcomes and student engagement. The study concludes with a proposed instructional guide and recommends wider adoption of explicit teaching methods in Physical Education to foster better psychomotor learning outcomes.*

Keywords: Explicit Instruction, Street dance, Hip-hop dance, Physical Education, Student performance

1.Introduction

Dance is a powerful form of movement that uses the body as an instrument of expression, creativity, and communication. Rather than focusing solely on perfect form or memorized choreography, dance fosters creativity, interpretation, and individuality (Stinson, 1997). Through this art form, students develop essential skills such as teamwork, concentration, self-discipline, and improvisation, enabling them to think and engage with the world in transformative ways (Risner, 2007).

Beyond its artistic value, dance is also an effective means of physical exercise and psychological enrichment. Research indicates that dance participation reduces anxiety, enhances self-esteem, and improves overall well-being (Maraz et al., 2015). As a creative outlet, it allows students to express ideas and emotions beyond verbal communication (Gardner, 1999).

Dance also promotes holistic health by improving aerobic capacity, endurance, flexibility, and balance, while encouraging an active lifestyle (Király et al., 2015; Quiroga Murcia et al., 2010). Thus, it serves as both an art form and a comprehensive practice for nurturing the body, mind, and spirit.

From an early age, students should be encouraged to express ideas and make creative decisions-actions that build self-esteem, autonomy, and critical thinking (Sims & Erwin, 2012). By interpreting and creating movement, they expand their expressive range and imagination, fostering artistic and personal growth (Bonbright et al., 2012).

Finally, dance deepens students' understanding of themselves and their world. Through exposure to diverse cultural traditions, it promotes empathy, appreciation, and respect for shared human values (Burton et al., 1999). Engaging in both traditional and original dance works enhances cultural awareness, visual perception, and

concentration, supporting learning across disciplines (Lobo & Winsler, 2006).

Many students today are drawn to street and hip-hop dance styles. While these forms encourage creativity and self-expression, many young dancers lack proper training in foundational techniques and cultural context. Thus, teachers must provide structured instruction that balances technical proficiency with cultural understanding (Schupp, 2019). Teaching these dynamic forms also requires educators to combine pedagogical skill with cultural awareness and adaptability.

In modern classrooms, educators face growing challenges in addressing students' diverse needs. Learners often depend on teachers not only for comprehension but also for guidance in applying skills effectively. To foster mastery and independence, students need active engagement, consistent instruction, and opportunities for guided and independent practice. However, many classrooms lack structures to identify or support students' cognitive and behavioral challenges. Explicit instruction has been proven to enhance learning outcomes and promote academic growth (Archer & Hughes, 2011; Rosenshine, 2012).

According to the Department of Education (DepEd, 2016), street dance originated outside formal studios and is typically performed in public spaces such as sidewalks, schoolyards, and parks. It is improvisational and social, fostering collaboration and communication among dancers and audiences.

Street dance often integrates multiple movement styles into expressive performances. Central to these forms is hip-hop-a cultural movement that began in the Bronx, New York City, during the 1970s among African American and Latino communities. Hip-hop's four core elements-DJing, rapping, breakdancing, and graffiti art-embodiment a vibrant

culture that continues to inspire global artistic expression (Chang, 2005; Schloss, 2009).

Hip-hop dance encompasses a range of street dance styles performed to hip-hop music or rooted in hip-hop culture. Its musical foundation includes DJing, rapping, beatboxing, sampling, and beat juggling (Emery, 2006). Popular styles such as B-boying (breaking), popping, locking, krumping, tutting, shuffling, and waacking define its diversity (Durden, 2015). Breaking, in particular, propelled hip-hop into mainstream popularity during the 1980s, uniting youth across racial, economic, and cultural boundaries (Forman & Neal, 2012).

Hip-hop holds deep educational and cultural significance. Petchauer (2007) notes that hip-hop provides a unique way for students to engage with learning, while Dimitriadis (2009) emphasizes that hip-hop should be understood as a multidimensional cultural event rather than just music. Kitwana (2005) further highlights hip-hop's role in fostering cross-cultural dialogue and exploring issues of race, politics, and identity.

Because hip-hop is both an art form and a cultural movement, students often struggle to perform it authentically without understanding its roots. Many educational programs focus on choreography but overlook the genre's technical, aesthetic, and cultural dimensions. A deeper grasp of hip-hop culture enhances both performance and critical engagement (Schupp, 2019).

Teaching dance requires creativity, adaptability, and reflection. Effective instructors design strategies that develop both technical skill and expressive movement. Mastery involves not only accurate replication but also original creation, which requires time, consistent practice, and understanding of foundational styles (Cone & Cone, 2012).

In Physical Education, teachers must use inclusive and effective methods suited to diverse learning styles and backgrounds. Explicit instruction is one of the most effective approaches for teaching street and hip-hop dance, ensuring students gain both technical proficiency and conceptual understanding (Archer & Hughes, 2011).

Explicit instruction, or direct instruction, is a structured method where teachers clearly explain, demonstrate, and guide practice. It emphasizes modeling, feedback, and understanding the "what," "why," and "how" of learning (Hughes et al., 2017). Hattie (2009) describes it as a process where teachers define clear goals, model success, check comprehension, and link learning with closure. Similarly, the Sutton Trust (2014) found that evidence consistently favors direct instruction over discovery learning for teaching new concepts and skills.

Ultimately, effective teaching determines the quality of learning. Skilled educators who use research-based strategies like explicit instruction foster meaningful learning experiences that promote artistic mastery, critical thinking, and personal growth.

Explicit instruction, as defined by Engelmann (1967, 2007), is not a rigid or scripted method but a purposeful process where teachers decide what knowledge or skill to teach and how to present it effectively. It emphasizes a structured, fast-paced sequence with guided practice and frequent feedback. Unlike discovery learning, it focuses on teacher-led demonstrations of what to do, how, and when to do it (Engelmann & Carnine, 1991).

Archer and Hughes (2011) describe explicit teaching as a clear, systematic, and direct approach in which teachers model concepts, guide practice, and gradually lead students toward independent mastery. Instruction includes explanations, examples, and demonstrations, allowing students multiple opportunities for both guided and independent practice (Hughes, Morris, Therrien, & Benson, 2017).

During explicit instruction, teachers monitor progress and provide scaffolding to support learning until students can perform independently (Rosenshine, 2012). Students, in turn, are expected to take responsibility for applying skills autonomously once support is withdrawn.

2.Theoretical Background

Teaching is a complex and noble profession requiring teachers to make informed decisions that engage students and address their intellectual, emotional, and personal growth (Loughran, 2010).

In the Philippines, the K-12 Program aims to provide a holistic education that allows students to master essential skills and become lifelong learners (Department of Education [DepEd], 2016). Within this framework, performance-based learning is emphasized-particularly in Physical Education (PE), where assessments are divided into 60% performance tasks, 20% written outputs, and 20% examinations (DepEd, 2016).

Studies show that poor PE performance often results from a mismatch between teaching methods and student skill levels (Bailey et al., 2009). To address this, educators are encouraged to apply explicit instruction-a research-based strategy proven to enhance understanding, mastery, and overall student achievement (Archer & Hughes, 2011; Rosenshine, 2012).

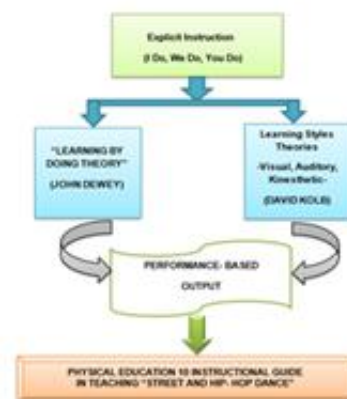


Figure 1: A Schematic Presentation of the Framework of the Study

Explicit instruction shares goals with constructivist, holistic, and student-centered approaches, all aiming to deepen learning and engagement. Unlike isolated teacher behaviors, it functions as a structured, teacher-led model that integrates systematic presentation, guided practice, and feedback. Key frameworks include Explicit Instruction (Archer & Hughes, 2011), Explicit Direct Instruction (Hollingsworth & Ybarra, 2018), Direct Instruction (Rosenshine, 1986, 2012), and the “I Do, We Do, You Do” model (Wheldall et al., 2014). Despite structural differences, all emphasize guided practice (Kirschner et al., 2006) and teacher support for mastery learning.

When applied effectively, explicit instruction makes learning more active and accessible. Instructors strategically use modeling, or the “I Do” phase, to demonstrate movements—such as dance steps—clearly showing correct body alignment, rhythm, and timing. In dance education, teachers may use mirror or shadow techniques to help students observe and internalize movements (Cone & Cone, 2012). The “We Do” stage focuses on guided practice, where teachers lead students through sequences, setting tempo and repetition. This phase supports group coordination and rhythm, particularly in social or cultural dances (Mosston & Ashworth, 2008). Teachers continue using the mirror or shadow method to maintain consistency and provide immediate feedback. In the “You Do” phase, students perform independently, applying learned skills while teachers provide feedback and corrections. This gradual release—from modeling to independent performance—builds autonomy and mastery (Fisher & Frey, 2014).

Explicit instruction is widely recognized as an evidence-based strategy for improving academic performance and skill acquisition (Archer & Hughes, 2011; Rosenshine, 2012). It provides clear explanations, structured sequencing, and transparent goals. According to Rosenshine (1987), effective instruction follows a step-by-step progression with active engagement and ongoing assessment.

In summary, explicit instruction follows the “I Do, We Do, You Do” model, ensuring clarity, guided practice, and independent mastery. In dance education, this approach helps students internalize techniques, build confidence, and apply movements creatively across contexts.

This research also draws on John Dewey’s Learning by Doing theory, which emphasizes hands-on learning through interaction with the environment. Dewey’s pragmatic approach encourages democratic participation, where teachers model skills, collaborate with students, and support independent performance—aligning closely with explicit instruction (Dewey, 1938).

Additionally, Kolb’s (1984) learning styles theory highlights how individuals acquire knowledge based on experience, identifying visual, auditory, and kinesthetic learners. Visual learners benefit from observation and modeling, auditory learners from rhythm and counting, and kinesthetic learners from active participation.

Recognizing these differences helps teachers apply explicit instruction effectively—through modeling for visual learners, rhythmic cues for auditory learners, and movement-based practice for kinesthetic learners—especially in physical education and dance instruction.

3.The Problem

Statement of the Problem

The research determined the effectiveness of explicit instruction in teaching the basic skills in Physical Education Street and Hip-hop Dance among Grade 10 students at Pagsabungan National High School in Mandaue City during the school year 2019-2020.

Specifically, this sought to answer the following sub-problems:

1. After using the explicit instruction, what is the students’ performance in terms of the following street and hip-hop dance skills:
 - 1.1. B-boying,
 - 1.2. Popping,
 - 1.3. Locking,
 - 1.4. Krumping,
 - 1.5. Tutting,
 - 1.6. Shuffling, and
 - 1.7. Waacking?
2. What is the students’ feedback towards using explicit instruction?
3. Is there a significant relationship between students’ performance and their feedback in utilizing explicit instruction?
4. Based on the findings, what instructional guide for street and hip-hop dance can be developed?

Null Hypotheses

This study attempted to test the following hypotheses:

HO1 There is no significant relationship between students’ performance and their feedback in utilizing explicit instruction.

Significance of the Study

This research study on the effect of Explicit Instruction in teaching Physical Education 10, may be relevant to the following:

Physical Education Supervisor. This study's results can be useful in implementing effective teaching tools in physical education classes to enhance students' performance output.

School Administrator. This research may encourage school administrators to assess instructional strategies to see whether they meet the needs of all students, review

content-oriented teaching practices, and change instruction to suit the learning styles of students.

School Principal. The findings of this study will motivate them to hold seminars and trainings at their respective stations, as well as provide their teachers with enough motivation and support to prepare and evaluate successful explicit instruction strategies. Furthermore, this may be used to track both teachers and students as psychomotor variables in the teaching and learning process in physical education classes.

Physical Education Teacher. They will be able to adjust current teaching methods to the needs of each student in the classroom because of the findings of this study. This will also include insights that physical education teachers will use to help students develop their psychomotor skills and academic performance.

Students. Students will benefit from this research because it will help them enhance their academic performance and gain experience with achieving happy performance-based output.

Future Researchers. They may use this study as one of their sources which is directly and indirectly relevant to their research.

4. Research Methodology

Design

This study employed a descriptive research method using questionnaires, observations, and interviews to gather data. Rubrics were utilized to assess students' performance in basic street and hip-hop dance styles, providing a basis for future recommendations.

Flow of the Study

The study utilized the systems model with an input-process-output framework. Inputs included students' performance in B-boying, Popping, Locking, Krumping, Tutting, Shuffling, and Waacking, along with their feedback on explicit instruction. The process involved data collection, tabulation, statistical analysis, and interpretation. The output was a proposed Physical Education Instructional Guide.

Inputs	Process	Output
1. Students' performance in terms of the following skills: 1.1 B-boying 1.2 Popping 1.3 Locking 1.4 Krumping 1.5 Tutting 1.6 Shuffling 1.7 Waacking 2. Students' feedback toward explicit instruction B. Significant relationship between students' performance and their feedback in utilizing explicit instruction	Transmittal Letter Analysis of inputs through: 1. Questionnaire 2. Interview 3. Observation 4. Statistical Computations	Physical Education 10 Instructional Guide in teaching Street and Hip-Hop Dance

Figure 2: Flow of the Study

Research Environment

The study was conducted at Pagsabungan National High School in Pagsabungan, Mandaue City. Established in 2000, the school has 1,045 students, 28 teachers, a Head Teacher (Mr. James C. Padron), and a School Head (Mr.

Abundio M. Benitez). Located behind Pagsabungan Elementary School in Sector 7, it has five sections each for Grades 7 to 9 and four sections for Grade 10. Due to limited classrooms, classes are held in morning and afternoon shifts to accommodate all students.



Figure
Location Map of Research Environment

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Respondents

The research respondents of this study were the secondary grade 10 physical education students of Pagsabungan National High School, Pagsabungan, Mandaue City during the school year 2019-2020. The respondents were under the researcher in their physical education classes. There were five (4) sections in grade 10 and the respondents were selected through purposive sampling. Thus, Sections Noble and Willing being in the morning shift, were the only sections taken as the respondents of the study.

The distribution of the respondents is shown in Table I.

Table I: Distribution of Respondents

Respondents	Sample Size, n	Percentage, %
Grade 10 - Noble	53	50.00
Grade 10 - Willing	53	50.00
TOTAL	108	100%

Instrument

Data were gathered using questionnaires adapted from an unpublished thesis and relevant readings, along with rubrics from the Department of Education's Physical Education Curriculum to assess respondents' performance in street and hip-hop dance (see Appendix D).

Data Gathering Procedure

The gathering of data was done using the following procedures:

The researcher secured written permission from the school principal to distribute questionnaires to selected Grade 10 Physical Education students. After approval, students were taught various dance styles using explicit instruction and evaluated through a practical test with modified rubrics. Questionnaires were administered during PE class, with clear instructions provided beforehand. Responses were collected during the session, followed by interviews where students rated the explicit instruction method: 5 - Excellent, 4 - Very Good, 3 - Good, and 2 - Needs Improvement.

Statistical Treatment of the Data

For statistical analysis, the data was encoded in MS Excel. After gathering all the relevant information, it was tabulated, computed, and interpreted to provide a sound basis for accepting or rejecting the null hypotheses.

The statistical tool was used:

1. A simple percentage was used to assess the students' success in various street and hip-hop dance styles. The formula is:

$$P = \frac{F}{N} \times 100$$

where: P is the percentage
F is the frequency
N is the total number of cases
100 stands for "constant," which means "by the hundreds"

2. Standard Deviation - this was used to quantify data variance. The standard deviation would be small if the data is close together. The standard deviation would be high if the data is dispersed. The formula is:

$$S = \sqrt{\frac{\sum (X - \bar{X})^2}{(n-1)}}$$

where: $\sqrt{}$ = square root

$\sum$ = sum

X = score for each point in data

$\bar{X}$ = mean of scores for the variable

N = sample size (number of observations or cases)

3. Correlation (Pearson r) is a statistical method for determining the direction and magnitude of the relationship between student input and success, as well as describing behavioral agreement.

4. After specific guidance, the students' success in street and hip-hop dance was calculated using the average weighted mean.

5. To calculate the mean, multiply each item's average by a number (weight) based on its relative value. The result is applied, and the total is divided by the weights' number. In descriptive statistical analysis, such as index numbers (also known as weighted mean), weighted averages are commonly used.

$$\bar{x} = \frac{\sum_{i=1}^n (x_i * w_i)}{\sum_{i=1}^n w_i}$$

The image above is the technical formula for the weighted mean. In simple terms, the formula can be written as:

Weighted mean = $\sum wx / \sum w$

$\sum$ = the sum

w = the weights

x = the value

Scoring Procedure

To describe the performance of the students, the following scoring procedure was used:

Score	Average Weighted Mean	Verbal Description	Interpretation
5	4.21-5.00	Excellent	Presents the basic positions of the dance style with mastery.
4	3.41-4.20	Satisfactory	Presents some of the basic dance style. Some dance moves are unsure or are missed.
3	2.61-3.40	Progressing	Displays shyness and fear in performing the dance style, but performed the primary move used in the dance style.
2	1.81-2.60	Developing	Does not display mastery of the dance style.
1	1.00-1.80	Needs Improvement	Does not have variety of movement. Needs practice.

The student- respondents were also rated based on their performance using the following performance indicators:

1. Execution
2. Rhythm/ Tempo
3. Enthusiasm

Definition of Terms

The following terms are specified for a better understanding of the terms used in the study.

B-boying (Breaking). Also known as breaking or b-girling, this hip-hop dance style originated in the Bronx, New York, in the 1970s. It features athletic, acrobatic, and improvisational movements performed to hip-hop breakbeats. “B-boys” and “b-girls” refer to “break boys” and “break girls” (Chang, 2007; Schloss, 2009).

Explicit Instruction. This skill-based, participatory teaching method keeps students actively engaged while teachers monitor comprehension. Using the “I Do, We Do, You Do” model, teachers demonstrate the skill, guide practice, and then allow independent performance to assess mastery (Archer & Hughes, 2011; Fisher & Frey, 2014).

Krumping. Emerging in South Central Los Angeles in the early 2000s, krumping is an energetic, expressive dance characterized by exaggerated, emotional movements. It serves as a positive, non-violent outlet for self-expression (LaChapelle, 2005; Root, 2010).

Learning by Doing. Based on Dewey’s (1938) experiential learning theory, this principle emphasizes active participation and real-world engagement, allowing students to connect theory with practice for deeper understanding.

Learning Styles. Learning styles describe individual preferences in processing and retaining information-visual, auditory, reading/writing, or kinesthetic. Recognizing these helps teachers adapt instruction to meet diverse needs (Fleming & Baume, 2006).

Locking. Originating in the late 1960s, locking is a funk-based dance featuring quick “locks” or freezes between

rhythmic movements. It highlights sharpness, rhythm, and playful expression (Flores, 2012).

Performance Output. This term refers to the measurable demonstration of student learning through performance tasks, assessing mastery, creativity, and skill application (Brookhart, 2013).

Popping. Developed in California in the late 1960s-1970s, popping involves quick muscle contractions and releases (“hits”) timed with the beat. It has influenced many modern hip-hop dance forms (Lewis, 2003; Schloss, 2009).

Rubric. Rubric is an assessment tool that defines performance criteria and levels of achievement, ensuring consistent and transparent grading (Andrade, 2005).

Shuffling. This dance uses rapid heel-and-toe movements that create a sliding illusion. Originating from the Melbourne Shuffle of the 1980s rave scene, it evolved globally (Ang, 2014).

Street and Hip-Hop Dance. These dance forms emerged within hip-hop culture and emphasize improvisation, rhythm, and community expression (Chang, 2007; Pabon, 2002).

Tutting. A stylized dance using angular arm, hand, and finger movements to create geometric shapes inspired by ancient Egyptian art (Flores, 2012).

Waacking. Originating in 1970s Los Angeles, waacking features fast, expressive arm movements and dramatic poses performed to disco or funk music, celebrating individuality and freedom (Durden, 2017).

5.Presentation, Analysis, and Interpretation of Data

This chapter presents the introduction, analysis, and interpretation of data gathered from rubrics and questionnaires. It focuses on students’ performance in b-boying, popping, locking, krumping, tutting, shuffling, and waacking, as well as their feedback on explicit instruction in teaching street and hip-hop dance among Grade 10 students of Pagsabungan National High School.

Students' performance in terms of street and hip-hop dance skills

This section presents the students' performance in street and hip-hop dance using the rubrics.

Table 2: B-Boying

Execution	Mean	Std Dev	Verbal Description
Execution: Displays athletic styles on top rock, downrock, power moves and freezes. Dance moves are sharp.	4.06	0.9032	Satisfactory
Rhythm/Tempo: Outstandingly accurate in beat, tempo, rhythms and dance sequences.	4.09	0.8110	Satisfactory
Enthusiasm: Facial expressions and body language are always used to generate a strong interest and enthusiasm. Evident that student practiced.	3.99	0.7621	Satisfactory
AVERAGE WEIGHTED MEAN	4.05		Satisfactory

Legend: 4.21 - 5.00 Excellent, 3.41 - 4.20 Satisfactory, 2.60 - 3.40 Progressing, 1.81 - 2.60 Developing, 1.00 - 1.80

The data reflects the performance of 106 respondents in B-boying (Breaking), evaluated through three key indicators: execution, rhythm/tempo, and enthusiasm. Rhythm/Tempo obtained the highest mean score ($M = 4.09$, $SD = 0.8110$), indicating that students were highly accurate in maintaining beat, rhythm, and tempo during their dance sequences. Execution followed closely ($M = 4.06$, $SD = 0.9032$), suggesting that most students effectively displayed athletic and well-coordinated movements such as top rock, downrock, and freezes. Enthusiasm received a slightly lower mean ($M = 3.99$, SD

$= 0.7621$), showing that while students expressed interest and practiced effort, their energy and expressiveness could be further improved.

The overall weighted mean of 4.05 (Satisfactory) signifies that, on average, the 106 respondents demonstrated a competent and satisfactory performance in B-boying. They showed solid rhythm and execution skills, though there remains room for growth in expressiveness and performance energy.

Table 3: Popping

Category	Mean	Std Dev	Verbal
Execution: Quickly contracting and relaxing muscles to cause a jerk in a dancer's body. Performs with great attention to quality of movement, body position, placement, and other details of dance.	4.33	0.8014	Excellent
Rhythm/Tempo: Shows complete understanding of tempo and beat, stay on rhythm throughout the dance.	4.34	0.7915	Excellent
Enthusiasm: Draws the audience in to want to watch and able to connect with the audience throughout their performance.	4.35	0.7812	Excellent
AVERAGE WEIGHTED MEAN	4.34		Excellent

Legend: 4.21 - 5.00 Excellent, 3.41 - 4.20 Satisfactory, 2.60 - 3.40 Progressing, 1.81 - 2.60 Developing, 1.00 - 1.80

The data show that the 106 respondents demonstrated an excellent level of performance in popping, with an average weighted mean of 4.34. Execution ($M = 4.33$, $SD = 0.8014$) - Students effectively performed quick muscle contractions ("hits") with strong control, precision, and attention to body placement. Rhythm/Tempo ($M = 4.34$, $SD = 0.7915$) - Respondents maintained consistent timing and beat synchronization throughout the dance, showing

mastery of rhythm. Enthusiasm ($M = 4.35$, $SD = 0.7812$) - They performed with high energy and audience engagement, successfully expressing emotion and confidence.

The results indicate that students exhibited excellent mastery of popping, showing both technical precision and expressive performance.

Table 4: Locking

Criterion	Mean	Std. Dev.	Verbal Description
Execution: Presents the basic positions of the dance style (i.e., twirl/roll, lock up position, and the point). Demonstrates an excellent understanding of the dance style.	3.98	0.7169	Satisfactory
Rhythm/Tempo: Shows complete understanding of tempo and beat. Stay on rhythm throughout the dance.	3.96	0.7293	Satisfactory
Enthusiasm: Has a projection of eye contact and cheerful facial expression. Confident with movements and can engage the audience completely through the performance.	3.95	0.7222	Satisfactory

Legend: 4.21 - 5.00 Excellent, 3.41 - 4.20 Satisfactory, 2.60 - 3.40 Progressing, 1.81 - 2.60 Developing, 1.00 - 1.80

The data reveal that the 106 respondents demonstrated a satisfactory performance level in locking, with an average weighted mean of 3.97. Execution ($M = 3.98$, $SD = 0.7169$) - Students effectively presented the basic positions of the style, such as twirl, roll, lock, up position, and point, showing an adequate understanding of locking techniques. Rhythm/Tempo ($M = 3.96$, $SD = 0.7293$) - Respondents maintained rhythm and beat throughout the dance, indicating good timing and coordination. Enthusiasm (M

$= 3.95$, $SD = 0.7222$) - Students displayed confidence, eye contact, and cheerful expression, engaging the audience satisfactorily during the performance.

Overall, these findings indicate that the respondents performed locking with consistent rhythm, solid technique, and expressive presentation, reflecting a generally satisfactory mastery of the dance style.

Table 5: Krumping

Category	Mean	Std Dev	Verbal Description
Execution: Presents free, expressive, and highly energetic movements, which also displays a release of anger. Performs the dance style with ease and grace.	4.18	0.7010	Satisfactory
Rhythm/Tempo: Accurate in beat, tempo, rhythms throughout the dance.	4.10	0.6463	Satisfactory
Enthusiasm: Projection of eye contact and natural facial expressions. Confident with eye contact. A true joy to watch.	4.09	0.6835	Satisfactory
AVERAGE WEIGHTED MEAN	4.13		Satisfactory

Legend: 4.21 - 5.00 Excellent, 3.41 - 4.20 Satisfactory, 2.60 - 3.40 Progressing, 1.81 - 2.60 Developing, 1.00 - 1.80

The data show that the 106 respondents demonstrated a satisfactory level of performance in krumping, with an average weighted mean of 4.13. Execution ($M = 4.18$, $SD = 0.7010$) - Students effectively performed free, expressive, and energetic movements that conveyed emotion and control, showing skill and grace in execution. Rhythm/Tempo ($M = 4.10$, $SD = 0.6463$) - Respondents maintained accuracy in beat, tempo, and rhythm, reflecting consistent musicality and timing. Enthusiasm ($M = 4.09$,

$SD = 0.6835$) - Students exhibited confidence, natural expressions, and strong stage presence, making their performances enjoyable to watch.

The findings indicate that the respondents performed krumping with expressiveness, rhythmic accuracy, and enthusiasm, reflecting a satisfactory mastery of the style and effective emotional engagement.

Table 6: Tutting

Category	Mean	Std Dev	Verbal Description
Execution: Displays a creative way of making geometric shapes forming right angle using the body parts. Hand and arms always effectively convey communication to the audience.	4.31	0.7479	Excellent
Rhythm/Tempo: Accurate in beat, tempo, rhythms throughout the dance.	4.62	0.6540	Excellent
Enthusiasm: Projection of eye contact and natural facial expressions. Confident with movements. A true joy to watch.	4.43	0.7562	Excellent
AVERAGE WEIGHTED MEAN	4.46		Excellent

Legend: 4.21 - 5.00 Excellent, 3.41 - 4.20 Satisfactory, 2.60 - 3.40 Progressing, 1.81 - 2.60 Developing, 1.00 - 1.80

The data reveal that the 106 respondents achieved an excellent level of performance in tutting, with an average weighted mean of 4.46. Execution ($M = 4.31$, $SD = 0.7479$) - Students effectively created geometric shapes and right angles with their body movements, clearly communicating through precise hand and arm gestures. Rhythm/Tempo ($M = 4.62$, $SD = 0.6540$) - Respondents demonstrated outstanding accuracy in beat, tempo, and rhythm, maintaining synchronization throughout the

performance. Enthusiasm ($M = 4.43$, $SD = 0.7562$) - Students exhibited strong confidence, expressive facial projection, and engaging stage presence, making their performances enjoyable and dynamic.

The results indicate that the respondents performed tutting with precision, rhythmical excellence, and expressive confidence, demonstrating exceptional mastery of this intricate dance style.

Table 7: Shuffling

Criterion	Mean	Std. Dev	Verbal Description
Execution: Displays the basic movements of the dance, fast heel-and-toe action. Shows mastery of the dance.	4.45	0.7576	Excellent
Rhythm/Tempo: Shows complete understanding of Tempo and beat, stay on rhythm throughout the dance.	4.55	0.6319	Excellent
Enthusiasm: Draws the audience in to want to watch and able to connect with the audience throughout their performance.	4.42	0.7164	Excellent
AVERAGE WEIGHTED MEAN	4.47		Excellent

Legend: 4.21 - 5.00 Excellent, 3.41 - 4.20 Satisfactory, 2.60 - 3.40 Progressing, 1.81 - 2.60 Developing, 1.00 - 1.80

The data show that the 106 respondents performed shuffling at an excellent level, with an average weighted mean of 4.47. Execution ($M = 4.45$, $SD = 0.7576$) - Students demonstrated mastery of the dance's core movements, including fast heel-and-toe actions, with precision and control. Rhythm/Tempo ($M = 4.55$, $SD = 0.6919$) - Respondents exhibited an excellent sense of timing and rhythm, maintaining consistent tempo throughout their performance. Enthusiasm ($M = 4.42$, SD

$= 0.7164$) - Students showed strong audience engagement, confidence, and expressive energy, effectively connecting with viewers.

The results indicate that the respondents displayed exceptional skill, rhythm, and expressiveness in performing shuffling, reflecting a high level of technical mastery and stage presence.

Table 8: Waacking

Category	Mean	Std. Dev	Verbal Description
Execution: Presents a stylized posing and fast synchronized arm movements. Hand and arms always effectively convey communication to the audience. Focused and fun to watch.	4.45	0.7189	Excellent
Rhythm/Tempo: Accurate in beat, tempo, rhythms throughout the dance.	4.42	0.7426	Excellent
Enthusiasm: Projection of eye contact and natural facial expressions. Confident with movements. A true joy to watch.	4.53	1.6176	Excellent
AVERAGE WEIGHTED MEAN	4.47		Excellent

Legend: 4.21 - 5.00 Excellent, 3.41 - 4.20 Satisfactory, 2.60 - 3.40 Progressing, 1.81 - 2.60 Developing, 1.00 - 1.80

The data indicates that the 106 respondents performed waacking at an excellent level, with an average weighted mean of 4.47. Execution ($M = 4.45$, $SD = 0.7189$) - Students exhibited strong technical skill in stylized posing and synchronized arm movements, effectively communicating expression and energy to the audience. Rhythm/Tempo ($M = 4.42$, $SD = 0.7426$) - Respondents demonstrated excellent accuracy in beat, tempo, and rhythm, maintaining fluid synchronization throughout the dance. Enthusiasm ($M = 4.53$, $SD = 1.6176$) - Participants showed exceptional confidence, expressive facial projection, and audience engagement, making their performances captivating and enjoyable.

The findings reveal that students displayed outstanding execution, rhythm, and expressiveness in performing waacking, reflecting a deep understanding of the dance's stylistic and performative elements.

Students' feedback towards using explicit instruction

The following is the feedback obtained during the researcher's interview with the students:

1. What is the best thing to do in learning a dance style?

1.1 "The most effective way to learn dance styles is by closely observing the instructor as they demonstrate each step, allowing you to master the movements quickly and easily."

1.2 "Understanding the basic steps of street and hip-hop dance requires watching the teacher's demonstration, following instructions carefully, and performing the movements accurately."

1.3 "Pay close attention to the instructor's guidance, perform each step with confidence, and enjoy the dance experience."

2. How do you feel after learning the dance steps?

2.1 "I feel refreshed and relieved after learning something new that contributes positively to my health."

2.2 "I'm happy and grateful to have learned a new dance genre that not only helps me lose weight but also improves my posture."

2.3 "I feel relieved, satisfied, and tired at the same time because performing the dance requires a lot of energy."

2.4 "We were overjoyed because we truly enjoyed the dance from start to finish."

2.5 “Dancing can be exhausting, but the experience is truly rewarding.”

3. What is/are your realization/s after performing the dance styles presented?

3.1 “It is important to continue dancing because it offers numerous health benefits.”

3.2 “Maintaining mental focus during dance activities is essential for quickly memorizing the steps and performing them effectively.”

3.3 “Dancing enhances emotional, mental, and physical well-being.”

3.4 “Dancing requires commitment, focus, and time to learn and master proper techniques, making it both challenging and rewarding.”

3.5 “Dancing helps boost self-esteem and is beneficial for individuals from all walks of life. Most importantly, it allows people to have fun while engaging in a healthy form of exercise.”

4. Is dance important to education? Support your answer.

4.1 “Dancing is essential because it helps maintain a healthy and active body.”

4.2 “It promotes the development of interpersonal and social skills.”

4.3 “It fosters concentration and focus, which can enhance students’ learning experiences.”

4.4 “Dancing positively impacts both the body and mind, motivating students to actively participate in Physical Education and other academic subjects.”

Correlational analysis between students’ performance and students’ feedback in utilizing explicit instruction

This portion of the chapter shows the correlational analysis between the students’ performance and their feedback in utilizing explicit instruction. These were subjected to statistical treatment and analysis to answer the problems. The table shows whether these two variables have relationships.

Table 9: Test on Relationships

R	R Square	Adjusted R Square	Std. Error of the Estimate
0.165	0.027	0.018	30.5474

Coefficients					
	Unstandardized Coefficients		Standardized Coefficients		
	B	Std. Error	Beta	t	Sig.
(Constant)	11.377	24.818		0.458	0.648
Feedback	9.209	5.396	0.165	1.706	0.091

Based on the results, there is a weak relationship between performance and feedback. Performance accounts 2.7% of the feedback while 97.3% accounts for other variables affecting performance but not included in the study. The relationship is not significant; thus, performance and feedback were different attributes.

From the preceding results, it can be concluded that there is no significant relationship between the students’ performance and the latter’s feedback regarding the use of explicit instruction. The medium used to teach the various dance styles had a major influence on the outcome. Even though most of the respondents in the study were not dancers or particularly interested in dancing, they were able to learn and execute the dance styles in their basic moves with the help of explicit instruction. As a result, the respondents concluded that the teaching method for dance styles was very successful. They would not be able to understand and follow even the most basic steps otherwise. The results, on the other hand, indicate that the respondents are not performing well in relation to the feedback because they are not dancers or involved in dancing. On the other hand, the respondents’ feedback is very high due to the efficacy of the technique used in teaching street and hip-hop dance styles. It clearly demonstrates how important it is to choose the best teaching technique when teaching students dance skills.

6.Summary of Findings, Conclusion, and Recommendations

This chapter presents the summary of findings, the conclusions, and recommendations of the study.

Summary

The purpose of the study was to see how well students performed in various street and hip-hop dance skills, as well as how they felt about using explicit instruction.

Findings

After a thorough analysis of the data gathered from 106 respondents, the following findings were derived:

The students demonstrated commendable performance across various street and hip-hop dance styles. Most respondents performed admirably in B-boying, showing strong execution and rhythm. In Popping, more than half of the respondents achieved excellent ratings, indicating that students not only enjoyed the style but were also able to perform it effectively. The Locking style appeared relatively easy for students to learn and execute, reflected in a satisfactory rating of 55.66%. Similarly, students performed Krumping satisfactorily, suggesting they were able to grasp and execute the dance form correctly. For Tutting, results showed that 59.75% of respondents

achieved excellent performance, implying that this style was easier to learn and perform. In Shuffling, students successfully acquired the necessary skills and expressed enjoyment while performing. Lastly, Waacking was rated excellent by 56.60% of respondents, satisfactory by 28.30%, and progressing by 15.10%, indicating that most students found the dance manageable and engaging.

Based on student feedback, the most effective teaching strategy for learning street and hip-hop dance styles was explicit instruction, where the teacher demonstrated the steps while students observed and practiced them progressively. This method allowed students to learn movements accurately and efficiently. Additionally, collaborative learning-performing steps alongside classmates-enhanced their interpersonal skills, fostering teamwork and enjoyment. Students also expressed that learning these dance styles positively impacted their physical, mental, emotional, and social well-being, as they discovered new forms of artistic and expressive movement.

In analyzing the relationship between students' performance and feedback, results revealed that explicit instruction enabled learners to master the dance styles in a simple and efficient manner. Despite varying levels of dance experience, all respondents achieved excellent or satisfactory performance ratings across all styles. Hence, the null hypothesis was rejected, confirming a significant relationship between students' performance and their feedback on the use of explicit instruction in teaching street and hip-hop dance.

7. Conclusion

Based on the findings of this study, the following conclusions were drawn:

This study concludes that explicit instruction is a highly effective approach for teaching street and hip-hop dance to Grade 10 students. It fosters better performance, engagement, and comprehension of dance skills. Implementing a structured, teacher-led model provides clarity, repetition, and supportive scaffolding, which in turn enhances physical literacy and student confidence.

8. Recommendations

Based on the findings, the following are recommended:

During physical education classes, a larger space should be provided to ensure students can move freely and perform comfortably. Class time should also be properly managed to maximize learning and practice. The principal is encouraged to implement the proposed Physical Education Instructional Guide for teaching street and hip-hop dance. Lastly, teaching approaches should be varied and adapted to suit the diverse needs and learning styles of students.

Instructional guide for teaching street and hip-hop dance

The results of a study on the efficacy of explicit instruction in teaching street and hip-hop dance among Pagsabungan National High School Physical Education students have come up some observations, conclusions, and suggestions that will assist the students in effectively performing street and hip-hop dance skills.

Table 10: The Instructional Guide which contains the Areas of Concern, Objectives, Strategies, Persons Involved, Budget, Source of Budget, Time Frame, Expected Outcome, Actual Accomplishment, and Remarks

Unit of Concern	Activities	Strategies	Purpose	Budget	Source of Income	Expected Output	Actual Accomplishment	Remarks
Healthy lifestyle	Determine risk and using lifestyle	Discussion and Inclusive Methods	Physical Education	Php 500	School Fund	1-2 days Make an Individual Physical Activity	Apply correct techniques to improve a	
Street and hip-hop	Improve a	Create a 4-word	Physical Education	Php 500	School Fund	1 day Create a Fitness Plan will	Recognize the ways on the combination street and hip-hop Students	meaningful ways
Basic steps of street and hip-hop	Dance Activities	Warm-up Basic instruction	Physical	Php 500	School Fund	2-3 days Practice at least 80% of	Recite the same the sheet and top hip-hop	Students
Street and hip dance style	Dance a style of Share and Maybe a dance in hip dance style	Basic Collaborative Rhythm instruction	Teacher Presenting the Dance Collaborative the Dance Strategy	1,000	Cultural Fund	1-2 days Organize a dance	Engage to motivate the basis of	

9. Output of the Study

Rationale

Dance employs the human body as a musical instrument. According to Green (1996), body language in dance can be exaggerated and abstracted to express a limitless range of thoughts, moods, and emotions. Dancing across various disciplines emphasizes the importance of movement, coordination, and physical fitness. It requires control, precision, and awareness of body positions. Moreover, dance is a lifelong activity that promotes physical health and well-being when practiced safely.

Dance allows students to express their ideas and emotions creatively. It encourages exploration, builds self-confidence, and develops communication skills. According to Broughton (2017), dancing helps students express themselves while enjoying social interaction and developing new friendships.

Beyond creativity, dance cultivates discipline, focus, and perseverance. It teaches rhythm, timing, and spatial awareness while stimulating both hemispheres of the brain. These skills contribute to enhanced academic performance and overall physical health.

Furthermore, dance promotes vital social and cooperative skills. It teaches students the value of teamwork, patience, and mutual respect as they work toward a shared goal. Physical education dance programs provide opportunities for students-and even parents-to learn lessons that extend beyond the classroom (Green, 1996).

Dance also serves as a form of communication and expression. It is more than performing sequences to music; it involves teamwork, concentration, and improvisation. Like team sports, dance teaches responsibility, collaboration, and problem-solving (Broughton, 2017).

Explicit instruction is an effective method for teaching dance, as it offers clear, guided, and structured learning. This approach allows teachers to model movements, provide feedback, and help students master fundamental skills through demonstration, repetition, and practice (Archer & Hughes, 2011; Rosenshine, 2012). In physical education, explicit instruction supports students in understanding dance techniques efficiently and confidently.

Street and hip-hop dance, included in the Department of Education's (2016) Curriculum Guide for Grade 10, is one of the most popular and engaging dance forms among youth. Although it requires coordination and energy, students adapt quickly and find enjoyment in learning its challenging yet expressive movements.

Objectives

Based on the study, the following objectives have been formulated:

- 1) Develop motor skills, acquire necessary knowledge through physical activities such as dancing and cultivate positive values and attitudes for the development of an active and healthy lifestyle.
- 2) Acquire good health, physical fitness, and bodily coordination by participating regularly in physical activity like the street and hip-hop dance.
- 3) Promote desirable moral behaviors, cooperation in communal life, ability to make decisions, and the appreciation of aesthetic movement through teaching street and hip-hop dance.
- 4) Implement explicit instruction in teaching physical education more specifically in street and hip-hop dance; and
- 5) Choreograph a dance applying the dance styles of street and hip-hop.

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