

# Evaluation of the Dance Program of the Collegiate Service Physical Education

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**Abstract:** *Of the eight hundred forty survey sample of students drawn from the dance program, the majority, 59.64%, were likely college sophomore, coming from the 18-19 age group. The same survey sample size was comprised mostly by female, 61% and was a heterogenous mix. The participants rated the dance program "Very Good" on a five-point scale, yielding a composite mean score of 4.53. The student and dance troupe participants, who are the primary beneficiaries of the program, gave a mean score of 4.07 for the program's goals and objectives. Faculty members overseeing the program rated the administration and supervision of the dance program positively, with a mean score of 4.03. Overall, the faculty and coaches gave the program a mean score of 4.17, while the dance program activities received a mean score of 4.19, all falling within the "Very Good" range.*

**Keywords—** collegiate, dance, physical education, curriculum, teacher training

## 1. INTRODUCTION

A service Physical Education program's function is virtually the same for all colleges and universities. It is because of its uniform function in higher learning that the Department of Education (DepEd) in 1990, issued DECS Order No. 58, series of 1990, otherwise known as Collegiate Service Physical Education Program.

Among the various activities of Physical Education program is dance. Dance, its varied forms, and activities are staples of Physical Education curriculums. Dance being a curricular area, therefore, contributes to the achievement of objectives of the physical education program.

In lieu of the rationale for the dance and its curricular contribution, to make an appraisal of a dance program and its contribution to a physical education curriculum, the researcher believe is a valid scholarly pursuit.

## REVIEW OF RELATED LITERATURE

### Rationale for the Dance in Physical Education

Physical Education is a multi-faceted program focused not only on physical fitness but also on holistic education, addressing cognitive, affective, and psychomotor development. Educational dance, grounded in children's natural ways of moving, encourages self-expression and aesthetic awareness (Allison & Barrett, 2000). Integrating dance into the physical education curriculum nurtures students' creativity and physicality, thus contributing to a well-rounded educational experience. According to Hawkins (1995), schools often provide the only opportunity for children to experience dance, highlighting its critical role in students' development. Without dance experiences, students miss an essential avenue for aesthetic expression and personal growth (Hanrahan, 1995). Dance provides a unique medium for expressing inner feelings and cultivating personal insight, which is vital for students' overall development (Davis, 1995).

Dance also encourages students to communicate through movement, offering a different kind of expression compared to verbal communication. As Franklin (1996) argues, the primary focus in dance is on the movement itself, fostering internal kinesthetic awareness. Unlike competitive games or gymnastics, where the goal is performance-oriented, dance allows for personal expression, emotional release, and connection to the inner self.

### The Role of the Teacher

Teaching dance requires more than simply instructing students on movement techniques; it involves guiding students to express their inner emotions through movement. Preston-Dunlop (1980) emphasizes the teacher's role in fostering an environment that encourages self-expression and exploration. In dance education, teachers are responsible for shaping students' movement responses and helping them translate personal experiences into creative expressions. This responsibility contrasts with teaching games or gymnastics, where external elements, such as equipment or opponents, guide movement. In dance, the teacher must create a supportive atmosphere in which students feel free to explore and communicate through their movements (Robertson & Halverson, 1984).

Teachers should balance providing guidance with encouraging creativity and self-expression. As Hanrahan (1995) notes, a teacher's voice should be confident but not overpowering, allowing students to tune into their own inner voices. A supportive teaching environment is key to fostering students' development and enhancing their dance experience (Robertson & Halverson, 1984).

## METHODOLOGY

The study employed the descriptive method of research, utilizing the A-B-C-D Model of Evaluation (Ochave, 1994). Data were gathered through survey questionnaires, follow-up interviews, and ocular surveys. The main evaluation tool was a five-point rating scale modeled after Buenvenida (2000). This method was selected due to its suitability for evaluating

specific aspects of the dance program and the direct involvement of participants in the evaluation process.

#### SOURCES OF DATA

Primary data sources included 840 student respondents, 30 dance troupe members, and 11 faculty respondents. Secondary data were collected through interviews with selected participants, which complemented the survey responses.

#### 1.1 DATA GATHERING PROCEDURE

Permission to conduct the study was sought from the University Institute director. The survey questionnaires were distributed to students during class sessions, while faculty members completed the survey at a later time. The surveys were returned within two days for further analysis.

#### INSTRUMENT

The main instrument used for the study was a survey questionnaire with five-point (categories) rating scale patterned from Buenaventura (2000). It was first subjected to a test validation by a three-man panel who rendered judgement on the correctness and appropriateness of the items of the constructed scale.

#### Results and Discussion

##### Descriptive Statistics

The dance program received high ratings across all participant groups. The students rated the program's goals and objectives as "Very Good" with a mean score of 4.07, while the overall program activities received a mean score of 4.19. Faculty members, who evaluated the administration and supervision of the program, gave it a mean score of 4.03, suggesting that the program is well-managed but with areas for improvement.

#### CONCLUSION

- The dance program aligns with the mission and goals of the university, with both written and unwritten policies influencing its operation.
- Discrepancies between the program's intended outcomes and actual implementation suggest a need for evaluation and standardization of certain components.
- The lack of previous formal evaluations of the dance program points to the importance of establishing clear and explicit standards.

Based on the findings, the study recommends the following:

- There should be a regular review and update of policies and practices within the dance program to address identified discrepancies and improve overall effectiveness.
- Continued research is highly recommended to the dance curriculum and its activities, ensuring they remain relevant to students' needs.
- An inventory of current equipment and facilities, followed by necessary upgrades to improve program delivery.
- A strategic plan for expanding physical facilities and acquiring additional resources to support program growth.

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#### Recommendation