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## PROJECT DANCE (DEVELOPING ABILITY AND NURTURING CHILDRENS' ENTHUSIASM IN DANCING) OF MALARUHATAN ELEMENTARY SCHOOL

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### ABSTRACT

Fostering children's dance abilities not only promotes physical health through exercise and movement but also enhances their social interaction skills with peers. Recognizing the importance of holistic development, the Department of Education integrates dance into sports competitions and talent festivals. This study evaluates the effectiveness of Project DANCE (Develop and Nurture Childrens' Enthusiasm in Dancing) implemented at Malaruhatan Elementary School, initiated in response to the Department of Education's focus on dance-related competitions. Quantitative research involving 243 pupils was conducted, revealing an initial skill level of 1.72, interpreted as least skilled, before the implementation of Project DANCE. Based on the program, participants displayed a skill level of 3.64, suggesting moderate proficiency, which highlights notable advancements in the project's efficacy. With a computed t-value of 47.112188 significantly surpassing the tabular t-value of 1.9787, the null hypothesis was decisively rejected. This indicates a significant disparity in the skills of project DANCE participants post-project implementation.

This demonstrates the effectiveness of Project DANCE in fostering skill development and underscores its potential to provide participants with a more enriching and comprehensive

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learning experience in dancing. The project's success suggests the importance of incorporating tailored instruction, continuous feedback, and an expanded curriculum to meet the evolving needs of participants and achieve positive outcomes in skill enhancement.

**Keywords:** *DANCE, workshop, ability, social skills, nurturing*



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## Context and Rationale

Project DANCE is an innovative initiative dedicated to fostering the holistic development of children through the art of dance. DANCE, an acronym for Developing Ability and Nurturing Children’s Enthusiasm in Dancing, encapsulates our vision to empower young minds by providing a transformative platform where creativity, discipline, and physical fitness converge.

Dance education can be found in the curriculum of the Department of Education (DepEd) of the Philippines, under the K to 12 Program, designed to incorporate dancing into physical education subjects in the classroom. Dance education, aside from health benefits, is to promote and help preserve the national identity through its folk dances. It is supported by the argument of Aguas (2018) that arts can play a crucial role in preserving national identity in times of change. As a result, MAPEH secondary teachers in a particular school demonstrated high-level practices to promote Philippine folk dancing (Poralan et al., 2014).

In a world that is constantly evolving, Project DANCE recognizes the need to nurture not just academic prowess but also the emotional, social, and physical well-being of children. Through the enchanting medium of dance, we aim to instill confidence, discipline, and a love for movement, all while fostering an environment of inclusivity and self-expression.

Project DANCE aimed to create a space where every child can discover their unique talents, embrace the joy of movement, and unlock their full potential. Whether it's the grace of ballet, the rhythm of hip-hop, or the cultural richness of traditional dances, Project DANCE

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embraces diverse dance forms, allowing children to explore and find the style that resonates with them.

Project DANCE is committed to building a community that supports the growth of each child. We believe that through dance, children can develop essential life skills such as teamwork, perseverance, and creativity. As they express themselves through movement, they not only cultivate physical fitness but also gain a deeper understanding of their emotions and the world around them.

Health-related situations frequently contribute to student absenteeism, often stemming from a combination of insufficient physical activity and unhealthy dietary choices. When confronted with health issues, the pursuit of educational objectives is inevitably hindered. The students' ability to fully partake in the opportunities presented may consequently be curtailed.

Participation in sports contests, particularly in dance sports and folk dance, is a recurring event in our community, marked by an annual dance presentation to showcase the talents of our residents. Recognizing the significance of this cultural and physical engagement, the researcher has identified the need for a dance workshop. The purpose behind this initiative is to enhance the dancing abilities of learners, fostering skill development and enriching their overall dance experience. Through this workshop, participants will have the opportunity to refine their techniques, explore new styles, and contribute to the vibrancy of our municipality's dance culture.

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Project DANCE unfolds over six consecutive Saturdays, commencing on January 6 and concluding on February 10. The culmination of this immersive dance workshop is a grand Dance Recital scheduled for February 17, 2024, providing a platform for the learners to showcase the skills they've honed.

Enthusiastic learners who share a passion for dancing have willingly enrolled in the workshop, contributing a fee of 50 pesos per Saturday, amounting to a total of 300 for the mentor overseeing their growth. This financial commitment not only demonstrates the learners' dedication but also helps sustain and support the program.

Acknowledging the shortage of sports equipment at our school, the researcher has prioritized garnering community support. Actively seeking sponsors for the forthcoming dance recital, they have engaged former teachers of Malaruhatan Elementary School and esteemed alumni. Their generous contributions underscore their dedication to Project DANCE's success. Beyond enhancing the program, their sponsorship cultivates a shared sense of pride and involvement in the community's cultural and artistic advancement.

While the shortage of sports equipment is evident within our school, it is important to recognize that this issue extends far beyond our local context. According to a report by the World Health Organization (WHO), In the twenty-first century, sports equipment and facilities play a crucial role in modern school environments, facilitating the teaching-learning process and enabling students to readily engage in sports activities. Governments worldwide have undertaken substantial investments, dedicating billions of dollars to construct contemporary

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schools equipped with sports facilities tailored to meet the demands of today's generation (W.H.O, 2018).

## Innovation, Intervention and Strategy

The Dance Activity Nurturing Children Towards Excellence (DANCE) is a pioneering program crafted with the dual objective of elevating the dancing aptitude of learners and nurturing their social skills. This innovative initiative goes beyond the realm of dance steps and choreography, aiming to create a holistic learning environment that fosters both artistic growth and interpersonal development. Through carefully curated activities and experiences, DANCE seeks to empower children not only as accomplished dancers but also as confident individuals capable of effective communication, collaboration, and positive social engagement. By seamlessly blending dance education with the cultivation of essential life skills, DANCE stands as a beacon of excellence in shaping well-rounded individuals through the transformative power of movement and expression.

Project DANCE unfolds across six immersive Saturday workshops, each dedicated to showcasing various dance types that will equip the learners with a diverse skill set for the future. The program kicked off on January 6 and concluded on February 10, 2024, providing a comprehensive and dynamic learning experience over the course of the six Saturdays.

The grand culmination of this journey is marked by a spectacular Dance Recital on February 17, 2024, where the learners will take center stage to showcase the talents they have cultivated throughout the workshop. This recital serves not only as a celebration of their

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achievements but also as a platform to share their passion for dance with the community. The diverse dance types exhibited during the recital will reflect the breadth of skills acquired, underlining the richness and versatility of the Project DANCE experience.

## Literature Review

The following pieces of literature have significant bearing to the present study:

Mabingo (2020) examined the concept of music with the theory of choreomusicology and social learning that conceptualizes that music in dance does not only have a role as an accompaniment but can be used as a learning medium that helps educators in teaching and learning activities. However, in some of these studies, there are no researchers who have explicitly examined the study of music in dance as a creative process in making works that depart from the experience of exploring external and internal music played by the dancers themselves.

Stacey & Mason (2019) highlighted elements of space, time, and energy displayed in dance movements contain aspects of musicality that give rise to dynamics in dance presentation.

Katerina El Rahed et. al cited that motion Capture and whole-body interaction technologies have been experimentally proven to contribute to the enhancement of dance learning and to the investigation of bodily knowledge, innovating at the same time the practice of dance. Designing and implementing a dance interactive learning system with the aim to

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achieve effective, enjoyable, and meaningful educational experiences is, however, a highly demanding interdisciplinary and complex problem.

Ruozhi Huang et. al. (2023) pointed out that dancing to music is one of human's innate abilities since ancient times. In machine learning research, however, synthesizing dance movements from music is a challenging problem. Recently, researchers synthesize human motion sequences through autoregressive models like recurrent neural network (RNN). Such an approach often generates short sequences due to an accumulation of prediction errors that are fed back into the neural network. This problem becomes even more severe in the long motion sequence generation. Besides, the consistency between dance and music in terms of style, rhythm and beat is yet to be taken into account during modeling.

Ferreira et al. (2021) cited that synthesizing human motion through learning techniques is becoming an increasingly popular approach to alleviating the requirement of new data capture to produce animations. Learning to move naturally from music, *i.e.*, to dance, is one of the more complex motions humans often perform effortlessly. Each dance movement is unique, yet such movements maintain the core characteristics of the dance style.

## Action Research Questions

Specifically, the researcher sought to answer the following questions:

1. What is the level of dance skills of pupils before the implementation of project DANCE?

2. What is the level of dance skills of pupils after the implementation of project DANCE?

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3. Is there a significant difference on the level of dance skills of students before and after the implementation of Project DANCE?
4. What modifications to the project may be proposed based on the findings?

### Action Research Methods

The researcher used the action research design. This type of research design focuses on the study of a certain situation while employing strategies for improvement (VanBaren, 2019). The primary objective is to improve the dancing proficiency and social skills of the participants. Utilizing questionnaires in the format of pre-tests and post-tests, we have employed instruments to gauge the levels of dancing abilities and social skills among Project DANCE participants. The questionnaire assesses the participants' proficiency in dancing and social skills on a scale of 1 to 4, with 4 indicating the highest level.

### Participants and / or other Sources of Data and Information

A total of two hundred forty-three (243) learners from Malaruhatan Elementary School in Lian Sub-Office served as the respondents for this study. These students willingly and actively participated in Project DANCE.

### Data gathering Method

The researcher sought approval from the school principal before commencing the study. Once granted, teachers administered a pre-assessment to the participants, spanning

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Kindergarten to Grade 6, encompassing a total population of two hundred forty-three (243) pupils. The objective was to assess the abilities of participants in both dancing and social skills. The distribution among grade levels was as follows: 20 (twenty) participants in Kindergarten, 20 (twenty) in Grade One, 27 (twenty-seven) in Grade Two, 37 (thirty-seven) in Grade Three, 45 (forty-five) in Grade Four, 56 (fifty-six) in Grade Five, and 38 (thirty-eight) in Grade Six.

Following the culmination of the Dance Recital, a post-assessment was conducted to gauge the participants' proficiency in dancing and social skills. Upon the implementation of Project DANCE, the collected data underwent a thorough process of comparison, analysis, and interpretation to assess the impact of the program on the participants.

### **Scoring of Responses / Data Analysis Plan**

The researcher utilized a questionnaire as the principal tool for collecting data in the study. The questionnaire served as the primary means through which information was gathered and insights were obtained during the research process.

*Ethical Considerations.* The researcher critically aligned a number of ethical issues namely autonomy, beneficence and confidentiality. They followed the objectives, procedures, and projected benefits of this research. These issues were laid down to the respondents, giving clear indications that there is privilege to refrain from participating in this research and they could withdraw from involvement. Similarly, undue force of any kind was discouraged. The basis for autonomy rests on the idea that individuals are to be regarded as independent agents who are able to make decisions on their own, such as, if they desire to involve themselves in

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research studies such as this. The respondents were given the freedom to answer the questionnaire and withdraw if they wished to. The concept of beneficence centered on maximizing the benefits for the study participants and the prevention of any harm. The confidentiality rested on respondents' anonymity being maintained and that the data provided by them were never publicly divulged without their consent.

After permission was granted, the questionnaire was distributed and retrieved, and the responses were tallied, analyzed and interpreted.

### Data Analysis Plan

The weighted mean was used for treating the responses in the acceptability testing. For certain items, the following figures were assigned in a Likert - type scale below:

| Descriptor         | Scale |
|--------------------|-------|
| Highly Skilled     | 4     |
| Moderately Skilled | 3     |
| Slightly Skilled   | 2     |
| Least Skilled      | 1     |

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## Discussion of Results and Reflections

**SOP 1** What is the level of dance skills of pupils before the implementation of Project DANCE?

**Table 1**  
**Level of Dance Skills of Learners Before Project DANCE**

| Survey Questions   | Mean        |
|--|-------------|
| 1. Nagpapakita ako ng koordinasyon at kontrol sa mga galaw   | 1.69        |
| 2. May kakayanan akong gumalaw sa tamang oras sa musika, umunawa sa mga beats, at panatilihing pareho ang tempo.     | 1.72        |
| 3. May kakayanan ako sa pagpoposisyon ng katawan sa kaugnayan sa iba at sa espasyo ng pagganap.                      | 1.70        |
| 4. Marunong akong magbalanse sa isang paa, sa tiptoes, o habang gumagalaw.   | 1.65        |
| 5. Nakakapag-stretch ako upang mapataas ang flexibility at range ng galaw sa iba't ibang bahagi ng katawan.          | 1.73        |
| 6. Nakakapagsama-sama ako ng iba't ibang galaw ng katawan nang maayos.   | 1.95        |
| 7. Nakakapaghatid ako ng damdamin at kwento sa pamamagitan ng paggalaw at ekspresyon ng mukha.                       | 1.66        |
| 8. Nakakapagpamalas ako ng mga basic na estilo ng sayaw gaya ng ballet, jazz, hip-hop, o mga sayaw na pangkultura.   | 1.63        |
| 9. May kumpiyansa akong mag-perform sa entablado sa harap ng madla.  | 1.96        |
| 10. May kakayanan ako na makipag-ugnayan mga kaklase upang lumikha ng mga sayaw ng grupo o magkakasabay na paggalaw. | 1.67        |
| 11. Nakakapansin ako ng mga tagubilin mula sa mga guro o koreograpo, at sumusunod sa mga pahiwatig ng musika         | 1.65        |
| 12. Nakakapag-isip ako tungkol sa sariling pagganap at nakakatukoy ng mga lugar para sa pagpapabuti.                 | 1.69        |
| <b>Mean</b>  | <b>1.72</b> |

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Table 1 displays the questions answered by the participants. The results revealed a mean skill level of 1.72, indicating a lower proficiency level in dancing skills among the participants, as suggested by their responses to the questions. The results of the survey indicate that participants generally lack confidence in performing on stage, as evidenced by a weighted mean of 1.96 for the statement "May kumpiyansa akong magperform sa entablo." Similarly, participants reported moderate ability in coordinating various body movements smoothly, with a weighted mean of 1.95 for "Nakakapagsama-sama ako ng iba't ibang galaw ng katawan nang maayos." Furthermore, participants expressed a lower level of proficiency in enhancing flexibility and range of motion across different body parts, as indicated by a weighted mean of 1.73 for "Nakakapag-stretch ako upang mapataas ang flexibility at range ng galaw sa iba't ibang bahagi."

Conversely, statements regarding proficiency in demonstrating basic dance styles such as ballet, jazz, hip-hop, or cultural dances received lower ratings, with a weighted mean of 1.63 for "Nakakapagpamalas ako ng mga basic na estilo ng sayaw gaya ng ballet, jazz, hip-hop, o mga sayaw na pangkultura." Similarly, participants reported limited ability in maintaining balance on one foot, on tiptoes, or while in motion, as well as in following instructions from teachers or choreographers and responding to musical cues, as evidenced by similar weighted means of 1.65 for "Marunong akong magbalanse sa isang paa, sa tiptoes, o habang gumagalaw" and "Nakakapansin ako ng mga tagubilin mula sa mga guro o koreograpo, at sumusunod sa mga pahiwatig ng musika." Few learners participated in the dance sports competition due to their lack of knowledge about dance sports skills. Additionally,

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in folk dance contests, they consistently ranked low. Consequently, Project DANCE was introduced to educate and engage learners in these domain.

**SOP 2** What is the level of dance skills of pupils after the implementation of project DANCE?

**Table 2**  
**Level of Dance Skills of Learners After Project DANCE**

| Survey Questions   | Mean        |
|--|-------------|
| 1. Nagpapakita ako ng koordinasyon at kontrol sa mga galaw   | 3.24        |
| 2. May kakayanan akong gumalaw sa tamang oras sa musika, umunawa sa mga beats, at panatilihing pareho ang tempo.     | 3.24        |
| 3. May kakayanan ako sa pagpoposisyon ng katawan sa kaugnayan sa iba at sa espasyo ng pagganap.                      | 3.24        |
| 4. Marunong akong magbalanse sa isang paa, sa tiptoes, o habang gumagalaw.   | 3.24        |
| 5. Nakakapag-stretch ako upang mapataas ang flexibility at range ng galaw sa iba't ibang bahagi ng katawan.          | 3.24        |
| 6. Nakakapagsama-sama ako ng iba't ibang galaw ng katawan nang maayos.   | 3.24        |
| 7. Nakakapaghatid ako ng damdamin at kwento sa pamamagitan ng paggalaw at ekspresyon ng mukha.                       | 3.24        |
| 8. Nakakapagpamalalas ako ng mga basic na estilo ng sayaw gaya ng ballet, jazz, hip-hop, o mga sayaw na pangkultura. | 3.24        |
| 9. May kumpiyansa akong mag-perform sa entablado sa harap ng madla.  | 3.24        |
| 10. May kakayanan ako na makipag-ugnayan mga kaklase upang lumikha ng mga sayaw ng grupo o magkakasabay na paggalaw. | 3.24        |
| 11. Nakakapansin ako ng mga tagubilin mula sa mga guro o koreograpo, at sumusunod sa mga pahiwatig ng musika         | 3.24        |
| 12. Nakakapag-isip ako tungkol sa sariling pagganap at nakakatukoy ng mga lugar para sa pagpapabuti.                 | 3.24        |
| <b>Mean</b>  | <b>3.24</b> |

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Table 2 illustrates that following the implementation of Project DANCE, there was a mean score of 3.24, indicating a moderately skilled level in verbal interpretation. This demonstrates that the implementation of Project DANCE has made a noticeable difference in the dancing skills of the participants.

**SOP 3** Is there a significant difference on the level of dance skills of students before and after the implementation of Project DANCE?

**Table 3**  
**Significance Difference Before and After Project DANCE**

|                         | Pre- assessment                     | Post-assessment |
|-------------------------|-------------------------------------|-----------------|
| <b>Mean</b>             | 1.72                                | 3.24            |
| <b>Observations</b>     | 132                                 |                 |
| <b>Computed t-value</b> | 47.112188                           |                 |
| <b>Tabular t-value</b>  | 1.9787                              |                 |
| <b>Decision</b>         | Reject Ho, significant at $p > .05$ |                 |

Table 3 stresses the difference in the means of pre-assessment 1.72 and post assessment of 3.24. However, to identify that there is a significance difference t-value is computed. The computed t-value of 47.112188 is evidently greater than the t-tabular 1.9787, hence, the null hypothesis was rejected. There is a significance difference on the skills of the participants of project DANCE after the implementation of the project.

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The results unequivocally show that the implementation of DANCE resulted in a significant improvement in the participants' dancing skills. As a result, the proposed intervention can confidently be considered a resounding success. Essentially, the intervention had a profound and positive impact on effectively enhancing the participants' dancing abilities.

#### **SOP 4** What modifications to the project may be proposed based on the findings?

Based on the findings, several modifications to the project may be proposed to further enhance its effectiveness:

1. Tailored Instruction: Personalizing instruction based on participants' skill levels and learning styles can lead to more targeted skill development.
2. Continuous Feedback: Implementing a system for regular feedback and evaluation can help track progress and identify areas for improvement throughout the duration of the project.
3. Expanded Curriculum: Introducing new dance styles or techniques to broaden participants' skill sets and maintain their engagement with the project.

By incorporating these modifications, the project can further optimize its impact and cater to the evolving needs of the participants, ultimately fostering a more comprehensive and enriching learning experience in dancing.

#### **Reflections**

One of the notable aspects is the genuine enthusiasm and voluntary participation of the learners. Witnessing their eagerness to embrace the art of dance highlighted the intrinsic

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value they placed on the program. This organic engagement became a testament to the potential impact of dance in fostering a genuine passion for learning and self-expression.

The implementation of the pre-assessment and post-assessment, conducted with the approval of the school principal, allowed for a systematic evaluation of the participants' progress. Analyzing the data revealed not only advancements in dancing proficiency but also notable improvements in social skills. The correlation between these elements underscored the holistic benefits that dance education can bring to young learners.

The diversity in the participants, spanning from Kindergarten to Grade 6, added a layer of richness to the research findings. It was heartening to observe how dance resonated across various age groups, breaking down barriers and creating a shared experience that transcended grade levels. This diversity not only reflected the inclusivity of Project DANCE but also showcased the universal appeal of dance as a form of artistic expression.

Collaborating with the teachers, mentors, and the school community played a pivotal role in the success of Project DANCE. Their support, from the approval stage to the execution of assessments, created a collaborative environment that allowed for a comprehensive and insightful research process. The synergy between educators and the researcher highlighted the importance of a collective effort in nurturing the potential of young learners.

The Dance Recital served as the grand finale, providing a platform for participants to showcase their newfound skills. Witnessing the culmination of weeks of hard work on stage was a moment of pride not only for the participants but also for me as the researcher. The

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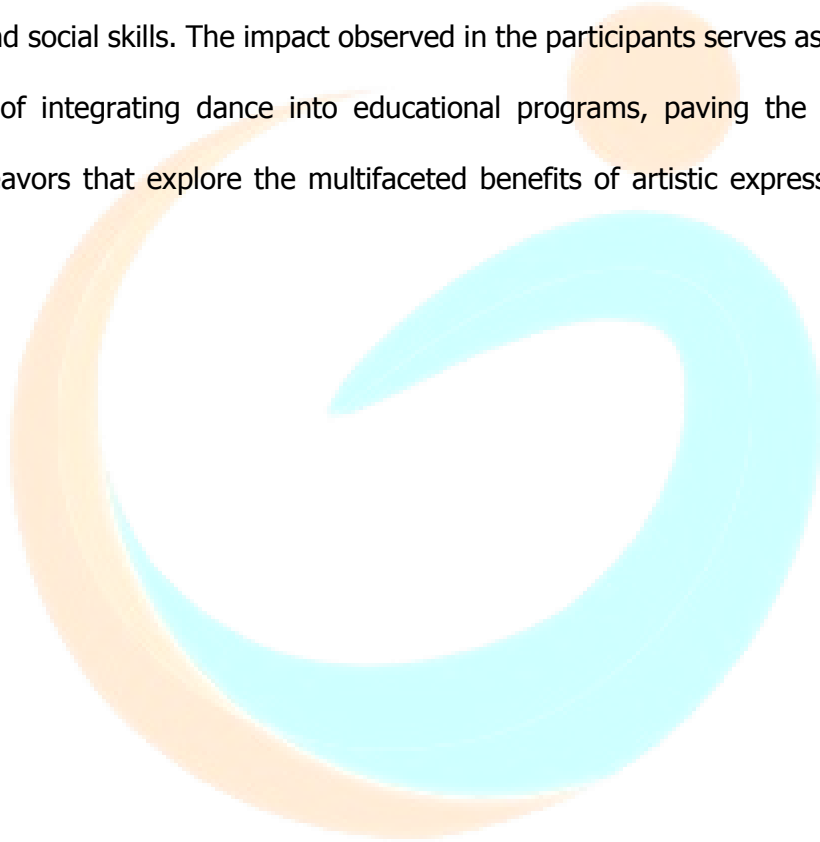
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recital affirmed the tangible outcomes of Project DANCE, illustrating the real-world impact of dance education on the lives of children.

In conclusion, being the researcher for Project DANCE has deepened my appreciation for the intersection of art and education. It has reaffirmed the notion that dance goes beyond mere physical movements; it is a powerful tool for holistic development, fostering creativity, confidence, and social skills. The impact observed in the participants serves as a testament to the potential of integrating dance into educational programs, paving the way for future research endeavors that explore the multifaceted benefits of artistic expression in learning environments.



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