

# Beliefs and Attitudes on Dance Improvisation Techniques of Dance Teachers in Davao City

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## Abstract

Dance improvisation is a form of dance where movements are created spontaneously in the moment, without prior planning or choreography. It allows dancers to explore their creativity, physicality, and expression through movement. This study aimed to explore the level of beliefs and attitudes of dance teachers in Davao City towards dance improvisation techniques. This study used a quantitative method with a descriptive comparative approach to measure the level of beliefs and attitudes on dance improvisation techniques of dance teachers in Davao City. The respondents of this study were 30 MAPEH junior high school public teachers from a cluster in Davao City. An adapted survey questionnaire based on Dance Improvisation in Dance Education Questionnaire was employed to collect the data. The questionnaire has passed through reliability test resulted to 0.73 Cronbach's alpha. A complete enumeration technique was utilized for participant selection. Using Mean, the findings revealed that dance teachers perceived all indicators as high with challenges in implementation as the most significant component, followed by personal motivation and enjoyment and alignment with standards. Respondents' age, sex, years of teaching experience, and dance style specialization did not differ significantly, according to the results of the ANOVA test. Therefore, it is recommended to provide professional development programs to equip dance teachers with strategies for overcoming challenges and effectively integrating improvisation into their curriculum.

*Keywords:* Dance improvisation; dance teacher; beliefs; attitudes

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## Introduction

Dance improvisation techniques are a crucial aspect of dance pedagogy, influencing the creative expression and skill development of dancers (Smith, 2022). However, there is a lack of comprehensive understanding of the beliefs and attitudes held by dance teachers towards these techniques, which can impact the quality of dance education (Biasutti, 2013). Thus, this lack of knowledge about dance teachers' perspectives limits the ability to develop effective strategies for integrating improvisation into dance education effectively.

Research from Europe highlights a growing emphasis on improvisation in teacher training programs (Schrader, 2017). However, studies from North America suggest a more uneven adoption, with some teachers hesitant due to concerns about curriculum constraints or a lack of confidence in their own improvisation skills (Foster, 2011). This disparity underscores the need for further investigation into dance teachers' beliefs and attitudes towards specific improvisation techniques, allowing for the development of strategies to promote its use in teaching dance improvisation.

In the Philippines, dance education emphasizes technical proficiency, potentially overshadowing the importance of improvisation (NCCA, 2013). While there's limited research on Filipino dance educators' specific views on improvisation techniques, some studies suggest a focus on technical skill development within dance curricula (Nacionario-Vega, 2018). Limited research explores Filipino dance teachers' beliefs and practices regarding improvisation, making it challenging to understand its current standing within the dance education landscape.

In Davao City, there is a notable emphasis on teaching dance improvisation techniques to students by dance teachers. However, there is a lack of in-depth exploration into how these teachers perceive the effectiveness of various improvisation methods and their impact on student learning outcomes. This gap in understanding hinders the development of pedagogical approaches that could enhance students' creative expression, technical skills, and overall dance experience.

While previous research has explored dance educators' general views on improvisation (Koutsoupidou, 2005), there's a critical gap in understanding how dance teachers in Davao City specifically integrate improvisation techniques into their teaching practices. Hence, this situation causes the researcher to conduct a study to examine the beliefs and attitudes of working dance teachers towards specific techniques used in their classrooms in developing strategies to bridge potential gaps in how improvisation is taught, ensuring a more consistent and effective learning experience for the students.

### **Statement of the Problem**

This study aimed to describe the level of beliefs and attitudes on dance improvisation techniques of dance teachers in Davao City. Specifically, this study sought to answer the following:

1. What is the profile of respondents in terms of:
  - 1.1 age;
  - 1.2 sex;
  - 1.3 years of teaching experience; and
  - 1.4 dance style specialization?
2. What is the level of beliefs and attitudes on dance improvisation techniques of dance teachers in Davao City in terms of:
  - 2.1. alignment with standards;
  - 2.2. personal motivation and enjoyment; and
  - 2.3. challenges in implementation?
3. Is there a significant difference on the level of beliefs and attitudes on dance improvisation techniques when analyzed across the profile of the respondents?

## **METHODOLOGY**

### *Research Design*

The study used quantitative design utilizing descriptive-comparative approach as the most effective design to describe the level of beliefs and attitudes on dance improvisation techniques of dance teachers. Quantitative research is the process of collecting and analyzing numerical data that can be used to find patterns and averages, make predictions, test causal relationships, and generalize results to wider populations (Ahmad et.al., ,2019). In addition, descriptive-comparative research is a quantitative research design that aims

to describe the differences between groups in a population without manipulating the independent variable (Cantrell, 2011). In the context of the study, quantitative design utilizing descriptive-comparative approach is appropriate in exploring beliefs and attitudes on dance improvisations techniques among dance teachers in terms of alignment with standards, personal motivation and enjoyment, and challenges in implementation.

#### *Research Instrument*

An adapted and modified survey questionnaire on Dance Improvisation in Dance Education Questionnaire (Mejia, 2015) was used to gather the data. This questionnaire was distributed face to face and passed through reliability test using the Cronbach Alpha. The demographic profile of the respondents was covered in the first section of the survey, while the level of beliefs and attitudes on dance improvisation of dance teachers was explored in the second part which are divided into three indicators: the first indicator focused on alignment with the standards; the second focused on personal motivation and enjoyment, and the last indicator focused on challenges in implementation.

#### *Research Respondents*

The respondents of the study were 30 junior high school MAPEH teachers. In this context, a complete enumeration technique was utilized in the study where all MAPEH teachers in the school where the study was conducted were considered subjects of the study. This technique was used in the present study because the total population of teachers teaching MAPEH subject was only 30.

#### *Research Locale*

The study was conducted at one of the public secondary schools in Davao City. The school where the study was conducted belongs to cluster 14 under DepEd Davao City Division in Region XI. It has four-year levels, from Grade 7 to Grade 10. It offers two class shifts morning and afternoon session. Aside from the regular classes, the school also offers Senior High School programs.

#### *Research Ethics*

Once the survey was fully completed by all the respondents, the data will be later analyzed along with the computation. Above all, the researchers must follow research protocols in conducting the survey by including ethical considerations that are necessary for this study.

## **RESULTS AND DISCUSSION**

This chapter presents the discussions of the results and analysis of data. To investigate the problems raised in Chapter 1 of this research study, the acquired data were analyzed using suitable statistical tools. Discussions were presented categorically based on the sequence of the statement of the problem. Relevant related literature was used to discuss and support the findings.

#### *Profile of the Respondents*

This section presents the profile of the respondents in terms of age, sex, years of teaching experience and dance style specialization. Table 1 presents the respondent's profile, frequency, and percentage. In terms of age, the data shows that both 22-30 and 31-40 age groups obtained the highest percentage of 40, while the lowest percentage is garnered by 41-50 age group with 20 percent. The data shows that the respondents were relatively evenly distributed across the three age groups. Furthermore, this even distribution across age groups suggests that the results of the study are likely to be generalizable to a wider population of dance teachers. The next profile variable is sex. It is categorized as female and male. The result shows that 70 percent of the respondents are female, and 30 percent are male. It means that a higher number of the respondents surveyed

are female. The data on teaching experience in table 1.3 revealed that 10 respondents are with 1-5 years of teaching experience, while 6 have 6 to 10 years of teaching experience, 9 respondents have 11 to 15 years of teaching experience, 4 respondents fall to 16 to 20 years of teaching experience, and only 1 has 21 to 25 years of teaching experience. Furthermore, the respondents tally a total of 30. The last profile variable is the dance style specialization of the respondents. The highest percentage who specializes in Folkdance got 53.3 percent, while the smallest percentage with 3.3 percent are jazz and contemporary dance styles.

Table 1. Demographic Profile of the Respondents

<b>Profile</b>	<b>Frequency</b>	<b>Percentage</b>
<b>1.1. Age</b>		
22-30	12	40.0 %
31-40	12	40.0 %
41-50	6	20.0 %
<b>Total</b>	<b>30</b>	<b>100 %</b>
<b>1.2. Sex</b>		
Female	21	70.0 %
Male	9	30.0 %
<b>Total</b>	<b>30</b>	<b>100 %</b>
<b>1.3. Years of teaching experience</b>		
1-5	10	33.3 %
6-10	6	20.0 %
11-15	9	30.0 %
16-20	4	13.3 %
21-25	1	3.3 %
<b>Total</b>	<b>30</b>	<b>100 %</b>
<b>1.4. Dance Style Specialization</b>		
Jazz	1	3.3 %
Contemporary	1	3.3 %
Folkdance	16	53.3 %
Hip-hop	9	30.0 %
Ballroom	3	10.0 %
<b>Total</b>	<b>30</b>	<b>100 %</b>

**Level of Beliefs and Attitudes on Dance Improvisation Techniques of Dance Teachers in Davao City**

The table below provides an overview of the beliefs and attitudes on Dance Improvisation Techniques of dance teachers in Davao City assessing various dimensions, including alignment with standards, personal motivation and enjoyment, and challenges in implementation. In table 2, the findings revealed an overall mean rating of 3.94, indicating a high level of beliefs and attitudes on dance improvisation techniques of dance teachers in Davao City. This indicates that the beliefs and attitudes on dance improvisation techniques of dance teachers are often evident. This implies that, the combination of positive alignment with standards, personal motivation, and acknowledgment of implementation challenges signifies a holistic perspective on the benefits and complexities associated with incorporating improvisation into dance education. This supports the idea of Biasutti (2013) suggests that dance teachers recognized the difficulties they faced when effectively teaching dance improvisation. Despite the acknowledgment of challenges such as limited time for lessons and struggles with teaching improvisation, the overall positive attitude towards overcoming these barriers indicates a proactive approach towards enhancing teaching practices.

*Table 2. Summary Level of beliefs and attitudes on dance improvisation techniques of dance teachers in Davao City*

<b>Indicators</b>	<b>SD</b>	<b>Mean</b>	<b>Descriptive Level</b>
Alignment with standards	.69	3.90	High
Personal Motivation and Enjoyment	.66	3.92	High
Challenges in Implementation	.66	4.00	High
<b>Overall Mean</b>	<b>.67</b>	<b>3.94</b>	<b>High</b>

**Level of Beliefs and Attitudes on Dance Improvisation Techniques of Dance Teachers in Davao City in terms of Alignment with Standards**

The results presented in Table 2.1 provide valuable insights into the beliefs and attitudes of dance teachers in Davao City regarding the alignment of dance improvisation techniques with educational standards. The level of beliefs and attitudes on dance improvisation techniques of dance teachers in Davao City in terms of Alignment with Standards garnered an overall mean of 3.90 which interpreted a high. This indicates a collective positive attitude among dance teachers in Davao City towards the alignment of dance improvisation techniques with educational standards. The data is aligned to support the study of Biasutti (2013), which suggests that their beliefs and attitudes reflect a deep understanding of the importance of improvisation in enriching dance education, enhancing student experiences, and meeting the criteria set by state and national standards.

*Table 2.1 Summary Level of beliefs and attitudes on dance improvisation techniques of dance teachers in Davao City in terms of alignment with standards*

<b>Alignment with Standards</b>	<b>SD</b>	<b>Mean</b>	<b>Descriptive Level</b>
1.I believe that dance	.83	4.00	High

improvisation is a crucial component in meeting the standards for dance education.			
2. I actively incorporate dance improvisation into my curriculum to align with state and national standards.	.73	3.87	High
3. I adhere to dance standards by including improvisation is essential for providing a comprehensive dance education.	.71	3.80	High
4. I believe that the inclusion of dance improvisation in standards positively influences the overall quality of dance education.	.50	3.77	High
5. I believe that meeting dance standards through improvisation enhances the educational experience for my students.	.69	4.07	High
<b>Overall Mean</b>	<b>0.69</b>	<b>3.90</b>	<b>High</b>

**Level of Beliefs and Attitudes on Dance Improvisation Techniques of Dance Teachers in Davao City in terms of Personal Motivation and Enjoyment**

Table 2.2 shows the summary level of beliefs and attitudes on dance improvisation techniques of dance teachers in Davao City in terms of personal motivation and enjoyment. The result shows that an overall mean score of 3.92 across all indicators indicates a consistent high level of personal motivation and enjoyment among dance teachers in Davao City when utilizing dance improvisation techniques. The result of the data will support to the study by Smith et al. (2022), teachers derive immense satisfaction, creativity, and fulfilment from incorporating improvisation into their teaching practices, underscoring the positive impact of improvisation on their personal and professional well-being.

*Table 2.2 Summary Level of beliefs and attitudes on dance improvisation techniques of dance teachers in Davao City in terms of personal motivation and enjoyment*

<b>Personal Motivation and Enjoyment</b>	<b>SD</b>	<b>Mean</b>	<b>Descriptive Level</b>
1. I use dance improvisation to increase my personal enjoyment and satisfaction in	.66	4.10	High

teaching.			
2. I Integrate improvisation into my instruction enhances my own creativity as a dance educator.	.78	3.73	High
3. I use improvisation in teaching that positively influences my overall satisfaction as a dance educator.	.59	3.83	High
4. I believe that dance improvisation is a valuable tool for me to express creativity in my teaching.	.61	3.90	High
5. I believe that the inclusion of dance improvisation adds personal fulfillment and enjoyment to my role as a dance educator.	.67	4.03	High
<b>Overall Mean</b>	<b>0.66</b>	<b>3.92</b>	<b>High</b>

**Level of Beliefs and Attitudes on Dance Improvisation Techniques of Dance Teachers in Davao City in terms of Challenges in Implementation**

Table 2.3 shows the summary level of beliefs and attitudes on dance improvisation techniques of dance teachers in Davao City in terms of challenges in implementation. The result shows an overall mean score of 4.00 across all indicators which indicates a collective high level of acknowledgment and determination among dance teachers in Davao City towards addressing challenges in implementing dance improvisation techniques. The data indicates that while teachers face challenges in effectively teaching improvisation, they are committed to addressing these barriers to enhance their dance education practices. The data result supports the study by Johnson et al. (2023), suggesting that teachers are proactive in seeking solutions and prioritizing improvements to overcome obstacles in teaching improvisation, demonstrating their commitment to enhancing the quality of their dance education practices.

*Table 2.3 Summary Level of beliefs and attitudes on dance improvisation techniques of dance teachers in Davao City in terms of challenges in implementation*

<b>Challenges in Implementation</b>	<b>SD</b>	<b>Mean</b>	<b>Descriptive Level</b>
1. I find it challenging to effectively teach dance improvisation despite participating in	.75	4.17	High

improvisational experiences.			
2. I believe that limited time available for lessons hinders my ability to incorporate dance improvisation effectively.	.64	4.00	High
3. I believe that struggling with teaching dance improvisation is a significant barrier in my dance education practice	.49	4.03	High
4. I believe that overcoming challenges related to teaching improvisation is a priority for me	.67	3.97	High
5. I actively seek ways to efficiently integrate dance improvisation within the limited time available for lessons.	.73	3.87	High
<b>Overall Mean</b>	<b>0.66</b>	<b>4.00</b>	<b>High</b>

**Level of Beliefs and Attitudes on Dance Improvisation Techniques of Dance Teachers in Davao City when analysed Across the Demographic Profile of the Respondents**

Table 3 shows the test of difference in the level of beliefs and attitudes on dance improvisation among dance teachers in Davao City across various demographic profiles.

In terms of age and sex, the analysis showed F/t-values of .90 and .77 for age and sex, respectively, with corresponding p-values of .540 and .645. These results led to the decision to fail to reject the null hypothesis (Ho) for both variables, indicating that differences in beliefs and attitudes towards dance improvisation among teachers based on age and sex were not statistically significant.

Additionally, for years of teaching experience, the F/t-value was 1.32 with a p-value of .290. The decision to fail to reject the null hypothesis suggests that the level of beliefs and attitudes towards dance improvisation did not vary significantly based on the number of years teachers had been teaching.

Furthermore, The F/t-value for dance style specialization was 1.42 with a p-value of .244. Similarly, the decision not to reject the null hypothesis indicates that differences in beliefs and attitudes related to dance improvisation across different dance styles were not statistically significant among the respondents.

These results imply that the degree of beliefs and attitudes regarding dance improvisation among dance teachers in Davao City was not significantly influenced by demographic parameters such as age, sex,

years of teaching experience, and dance style specialization. This indicates a homogeneity in attitudes toward dance improvisation independent of these demographic characteristics, demonstrating a constant perspective and approach towards embracing improvisation techniques across various demographic profiles within the examined group. To consider other factors or variables that may influence the student's Strength Training and tailor interventions or support accordingly to improve their dance performance.

*Table 3. Test of Difference in the Level of Beliefs and Attitudes on Dance Improvisation of Dance Teachers in Davao City When Analysed Across the Demographic Profile of the Respondents*

Profile	F/t-value	p-value	Decision on Ho	Interpretation
Age	.90	.540	Failed to Reject the Ho	Not Significant
Sex	.77	.645	Failed to Reject the Ho	Not Significant
Year of Teaching Experience	1.32	.290	Failed to Reject the Ho	Not Significant
Dance Style Specialization	1.42	.244	Failed to Reject the Ho	Not Significant

### CONCLUSIONS AND RECOMMENDATIONS

This chapter presents the conclusions and recommendations of the researcher. The researcher summarized the findings in order to answer the problems regarding to the study while recommendations are for the development of the present status about the topic presented by the researcher. The primary data were collected by distributing face to face survey questionnaires to 30 respondents. The results of the survey provided answers to problems stated on the previous chapter.

#### Conclusions

The following conclusions were drawn:

This study investigated the level of beliefs and attitudes on dance improvisation of dance teachers in Davao City. The results revealed that there is a high level and generally positive outlook on dance improvisation, with teachers recognizing its value in meeting educational standards, fostering personal motivation and enjoyment, and enhancing student learning. Dance teachers in Davao City believe that improvisation techniques align well with established dance education standards. This suggests an understanding of improvisation's role in providing a comprehensive dance education experience. Teachers' personal motivation and enjoyment can be a fulfilling aspect of their professional practice when incorporating dance improvisation into their teaching. Despite the positive attitudes, teachers acknowledged challenges in effectively implementing improvisation techniques. These challenges may include limited lesson time and

difficulties in facilitating improvisation exercises.

Additionally, the results revealed that there is no significant difference on the level of beliefs and attitudes on dance improvisation techniques when analysed across the profile of the respondents. These results imply that the degree of beliefs and attitudes regarding dance improvisation among dance teachers in Davao City was not significantly influenced by demographic parameters such as age, sex, years of teaching experience, and dance style specialization.

### **Recommendations**

Based on the findings and conclusion, the following recommendations are forwarded:

School Administrators can develop workshops or training programs specifically focused on practical strategies for teaching dance improvisation techniques effectively. This can address the challenges identified by teachers and equip them with skills to overcome them.

Department of Education Personnel may create curriculum resources or lesson plans that provide clear guidelines and examples for incorporating improvisation techniques into different dance styles and age groups. This can offer practical support for teachers in integrating improvisation into their existing curriculum.

Teachers may foster a community of practice among dance teachers in Davao City to share successful strategies and resources for teaching dance improvisation. This can create a network of support and encourage ongoing learning and innovation in this area.

Dance Teachers can explore ways to address the challenge of limited lesson time. This may involve advocating for longer dance classes, developing shorter improvisation exercises, or integrating improvisation into existing lesson activities.

Future researchers can explore the impact of improvisation techniques on student learning outcomes beyond self-reported enjoyment. This could involve analysing student performance, creativity, or collaboration skills. They may also explore the topic under study qualitatively.

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