



PHILIPPINE
N O R M A L
U N I V E R S I T Y



Graduate Theses

NORTH LUZON

Status of Implementation of Special Program in the Arts (SPA)

Jonathan Lucas Roque

Philippine Normal University - North Luzon

Follow this and additional works at
pnu-onlinecommons.org/omp/index.php



Online Commons Citation

Roque, J. L. & Gonzales, M. C.

Status of Implementation of Special Program in the Arts (SPA)

(Master's Thesis, Philippine Normal University)

Retrieved from pnu-onlinecommons.org/omp/index.php/pnu-oc/catalog/book/1323



PHILIPPINE NORMAL UNIVERSITY

The National Center for Teacher Education

STATUS OF IMPLEMENTATION OF SPECIAL PROGRAM IN THE ARTS (SPA)

A Thesis Presented to

The faculty of the Department of Arts and Social Sciences

Philippine Normal University -

North Luzon

In Partial Fulfillment of the Requirements for the Degree

Master of Arts in Education with Specialization in Physical Education

JONATHAN LUCAS ROQUE



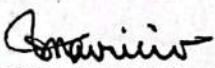
CERTIFICATE OF APPROVAL

The thesis attached hereto, titled **STATUS OF IMPLEMENTATION OF SPECIAL PROGRAM IN THE ARTS (SPA)**, prepared and submitted by **JONATHAN LUCAS ROQUE** in partial fulfillment of the requirements for the degree of **MASTER OF ARTS IN EDUCATION with specialization in Physical Education**, is hereby recommend for the corresponding oral examination.


DR. JANE N. CARIAGA
ADVISER

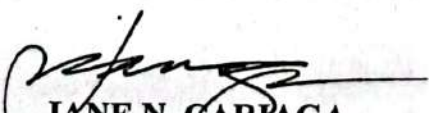
Approved in partial fulfillment of the requirements for the degree of **Master of Arts in Education with Specialization in Physical Education** by the Oral Examination Committee.

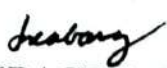

MADONNA CASTRO - GONZALES
Chairman


VIVIEN R. MAURICIO
Member


MARIE GRACE S. CABANSAG
Member

ACCEPTED in partial of the requirements for the degree of **Master of Arts in Education with specialization in Physical Education**.


JANE N. CARIAGA
Associate Dean, Faculty of Graduate Studies
and Teacher Education Research in
Indigenous Peoples Education


MARIE GRACE S. CABANSAG
Dean for Academic and Indigenous
Peoples Education



ACKNOWLEDGEMENT

The researcher sincerely appreciate the almighty God for His graces, strength, sustenance and above all, His faithfulness and love from the beginning of academic life up to this level. His benevolence has made excel and successful in all academic pursuits.

The unalloyed appreciation to the amiable, ever supportive and humble adviser Dr. Jane N. Cariaga, for his voluminous and invaluable contributions and instructions throughout the studies. The researcher hold the comments and encouraging words close to heart, they are more than light to the path. The encouragement and high degree of freedom in the course of this study is highly appreciated.

The researcher also sincerely appreciate the support and contribution of the following people who at different time allowed to peruse the manuscripts, made constructive criticism and invaluable contributions to the research especially during the catalyst synthesis, testing that served as panelists; Prof. Madonna Castro – Gonzales, Prof. Marie Grace Cabansag, and Prof. Vivien Mauricio your expertise and competence is highly appreciated. To Dr. Lily Domingo, who patiently direct, guide and check the manuscript. The help, the words and encouragements were extremely invaluable, especially during the seemingly challenging times the researcher cannot quantify the contributions and supports that enlightens my mind and gives a high determination to finish this study. To Atty. Virgo Gulan who served as the statistician who dedicatedly shared his expertise and time to finish the study.



To the Head of the three school - respondents, Dr. Silvino B. Cabangan, Principal IV of Isabela National High School, Dr. Laila A. Taguinod, EPS , OIC Principal of Dona Aurora National High School , and Dr. John R. Mina, Principal IV of Cauayan City National High School, for their hospitality and giving the opportunity to conduct research in their respective schools. The researcher is grateful from your supports especially on those occasions that need to urgently sign a certain documents.

Finally, the researcher sincerely and genuinely thank his dear parents Mr. Orlando D. Roque Sr. and Mrs. Esther L. Roque for their supports and the roles they played on. To his brothers Romualdo Roque for giving his precious ideas and support. To Heherson and Orlando for the support and time. The researcher gives much appreciation to his loving wife Jeanette M. Roque who gave inspiration to pursue and finish my graduate studies, helped me in times of challenges most specially time and financial. Your encouragement and constantly giving determination is his strength to finish the study. To his children Prince Ram Aezack, Alexi Alber Ann, and Alexi Alber Jean whom the researcher get strength and faith to finish his endeavor.



DEDICATION

To my parents who instilled in me the value of education
during my formative years.

To my wife, son and daughters
whom I get inspiration and strength, and
from whom I learned the value of fortitude and
determination to combat all the trials in life
with dignity and the right principle in life.

This piece of work is heartily dedicated.

J.L.R



ABSTRACT

Keywords: Status of Special Program in the Arts (SPA)

This study aimed to evaluate the status of implementation of special program in the arts in Isabela. This program was created by the Department of Education (DepEd) Memorandum No. 135 s. 2001 to cultivate the talents and skills of every Filipino youth. This study adopted the ABCD model developed by Dr. Jesus A. Ochave (1993) to determine the discrepancies of intent and actualities. It also seek the level of implementation of SPA based on the following components. Philosophy/Vision/Objectives; Recruitment Program; Curriculum and Instruction; Competence of Teachers; Support Program and Linkages; Facilities and Equipment; and Evaluation and Assessment. This study principally anchored on the descriptive research design. The respondents are selected randomly. Results of the study as to the implementation of SPA is generally “best” according to the perception of the respondents. There is a strong partnership of school to the stakeholders or the community, however, there are inadequacy of facilities and equipment in schools. Finally, the results made possible for the researcher to develop and continue to study the implementation of special program in the arts for better implementation of the program.



ABSTRAK

Mga susing salita: Katayuan ng mga Natatanging Programa sa Sining (SPA)

Ang pag-aaral na ito ay naglalayong suriin ang katayuan ng pagpapatupad ng mga natatanging programa sa sining sa Isabela. Ang programang ito ay nilikha ng Kagawaran ng Edukasyon (DepEd) Memorandum No. 135 s. 2001 upang linangin ang mga talent at kakayahan ng bawat kabataang Pilipino. Ang pag –aaral na ito ay nagpatupad ng modelo ng ABCD na binuo ni Dr. Jesus A. Ochave (1993) upang matukoy ang mga pagkakaiba ng layunin at mga akwal. Hinahanap din nito ang antas ng pagpapatupad ng SPA batay sa mga sumusunod na bahagi: Pilosopiya/Pananaw/Layunin; Programang Pangangalap; Kurikulum At Pagtuturo; kapangyarihan ng mga guro; Programa ng Suporta at Koneksyon; Mga pasilidad at Kagamitan; at Pagsusuri at Pagtatasa. Ang pag-aaral na ito ay lalung-lalo na naka-angkop sa deskriptibong disenyo ng panananliksik. Ang mga sumagot (respondents) ay napili sa paraang random. Ang mga resulta ng pag-aaral tungkol sa pagpapatupad ng mga Natatanging Programa sa Sining (SPA) ay karaniwang “pinakamainam” ayon sa pang-unawa ng mga sumagot. May isang matatag na pakikipagtulungan ng mga paaralan sa mga iba pang kasangkot at sa komunidad, gayunpaman, mayroong kakulangan ng mga pasilidad at kagamitan sa mga paaralan.

Sa huli, ang mga resulta ay nagging possible para sa mananaliksik na bumuo at patuloy na pag-aralan ang pagpapatupad ng mga natatanging programa sa sining para sa mas mahusay na pagpapatupad ng programa.



TABLE OF CONTENTS

TITLE PAGE	i
APPROVAL SHEET	ii
ACKNOWLEDGEMENT	iii
DEDICATION	iv
TABLE OF CONTENTS	vii
LIST OF TABLES	x
LIST OF DIAGRAM	ix
LIST OF APPENDICES	xii
ABSTRACT	vi

CHAPTER 1 The Problem and Literature Review

1.1 Background of the Study	1
1.2 Review of Related Literature	4
1.3 Conceptual Framework	21
1.4 Research Problem	28
1.5 Hypothesis	29
1.6 Significance of the Study	29
1.7 Scope and Delimitation	30
1.8 Definition of Terms	30



CHAPTER 2 Methodology

2.1 Research Design	33
2.2 Respondents	34
2.4 Research Instruments	35
2.5 Procedure	35
2.6 Data analysis	36

CHAPTER 3 Findings and Discussio

CHAPTER 4 Summary, Conclusion, Recommendations

4.1 Summary of Findings	
4.1.1 Profile of the Respondents	75
4.1.2 Descriptive Summary on the Extent of Implementation Of the Special Program in the Arts	76
4.1.3 Significant Differences on the Extent of Implementation Of the Special Program in the Arts	78
4.1 Conclusion	80
4.3 Recommendations	82
REFERENCES	83
APPENDICES	86
CURRICULUM VITAE	99



LISTS OF DIAGRAM

DIAGRAM 1	PAGE
1 Schematic Diagram of the ABCD Model	27
2 Bi – directional interaction of Students, Community and teachers	71

**LIST OF TABLES**

TABLE		PAGE
Table 1	Frequency and Percent Distribution According to School	38
Table 2	Discrepancies between Intents and Actualities on the Philosophy/Vision/Objective Of The Special Program in the Arts	39
Table 3	Discrepancies between intents and Actualities on the Recruitment Program of the Special Program in the Arts	42
Table 4	Discrepancies between Intents and Actualities on the Curriculum and Instruction of the Special Program in the Arts	45
Table 5	Discrepancies between Intents and Actualities on the Competence and Teachers of the Special Program in the Arts	49
Table 6	Discrepancies between Intents and Actualities on the Support Program and Linkages of the Special Program in the Arts	51
Table 7	Discrepancies between Intents and Actualities on the Facilities And Equipment of the Special Program in the Arts	54
Table 8	Discrepancies between Intents and Actualities on the Evaluation And Assessment of the Special Program in the Arts	56
Table 9	One – way Analysis of Variance on the Philosophy/Vision/ Objective when Grouped according to school	59
Table 10	One – way Analysis of Variance on the Recruitment Program When Grouped According to School	61
Table 11	One – way Analysis of Variance on the Curriculum and Instruction when Grouped According to School	62
Table 12	One – way Analysis of Variance on the Competence of Teachers when Grouped According to School	64
Table 13	One – way Analysis of Variance on the Support Program and Linkages when Grouped According to School	66
Table 14	One – way Analysis of Variance on the Facilities and Equipment when Grouped According to School	67



Table 15	One – way Analysis of Variance on the Evaluation and Assessment when Grouped According to School	69
Table 16	One – way Analysis of Variance on the Overall Implementation of the SPA when Grouped According to School	70



LIST OF APPENDICES

		PAGE
Appendix 1	Questionnaire	86
Appendix 2	Letter to Principals	92
Appendix 3	Plagiarism Test	95
Appendix 4	Pictorials	97
Appendix 5	Curriculum Vitae	99



Chapter 1

The Problem and Literature Review

Background of the Study

Filipinos are naturally skilled and talented. This is evident in the different talent shows in the Philippine televisions and the participations of Filipinos to national and international talent contests. The demonstration of these Filipino talents is truly exemplar and incomparable in the field of music, dance, stage play or film, photography among other genres. In an effort to develop, nurture, and enhance these skills and talents, Filipinos tend to enroll in special classes, workshops and trainings in music, dance and other forms of arts.

While there are a lot of non-formal educational institutions for the Filipinos to cultivate their talents and skills, the Department of Education created a special program in the arts through Department of Education (DepEd) Memorandum No. 135 s. 2001. Leocario & Pawilen (2012) said that this nationwide special program aims to foster the potentials of artistically-inclined students. Public high schools that offer the program are selected based on the criteria established by the Department of Education. The Special Program in the Arts implements a secondary education curriculum with an additional subject that is centered in the arts.

As to the important role of the six disciplines of SPA to tourism, SPA caters most is the ability to enhance students' potentials and talent not only learning the core subjects but, major subjects or elective subjects are given. Notably, the DepEd creates a



competition among these students. National Festival of Talents (NFOT) are held in different area in the Philippines.

Today, industries have a great influence in the development of the community through its tourism attraction. The British Department for Culture, Media and Sport (DCMS) was the first to formally define creative industries in 2001 as:

"Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property." Making the Philippines a Rock Star Creative Economy stated by Paolo Mercado in adobomagazine.com.

One of the Mandates of the Department of Education under DepEd Order No. 56. S. 2012, is to preserve and teach the arts to subsequent generations of artistically – inclined or adept pupils and students. DepEd implements a special program for the arts in selected schools in the country.

According to Rico Pableo, executive director of national commission for culture and the arts:

"Culture and the arts is not just a thing to be understood but a thing to love and appreciate, and to make part in your day to day life."

- posted on 2040.neda.gov.ph, July 27, 2017

The effectiveness of the special program is observed around the world. It is frequently related with the effort of school to make changes toward improving the students' level of achievement.

The six (6) disciplines or specializations offered in the Special Program in the Arts (SPA) are avenues that consistently bring school honor and prestige because the



SPA students used to represent the school, school divisions in different competitions and performances sponsored by different public and private agencies.

The K to 12 Basic Education Program adheres to the principle of learner-centered teaching where differentiated instruction, contextualization, learning by doing, and the like are observed in order to make learning most meaningful and for the school to bring out the best in them, especially in their chosen specialization.

While the school, through the teachers, aims to deliver the best possible quality of education to maximize learners' potential, basic facilities, equipment and instructional materials are needed.

Application of skills learned by the students is the heart of the SPA, hence, the students' participation in the different festivals in the municipalities and in the neighboring provinces and their active involvement in the National Arts Month Celebration is imperative.

Considering the above premises, the researcher opts to conduct this study to determine the status of implementation of the Special Program for the Arts (SPA) in Isabela. The result of this study will be utilized to design a locally-enriched SPA curriculum based on the culture and tradition of Region II in general and Isabela in particular.



Literature Review

Foreign Literature

Evaluation of school program is an integral part of every curriculum implementation in the school. In order to determine what happened, what is happening, what will likely to happen, the school must endeavor to evaluate the components of every curricular offering to determine the extent of implementation of policies and provide corrective feedback.

According to the Association for Supervision and Curriculum Development (2012), since the turn of the 21st century, emphasis has shifted from supervision to evaluation, as well as from teacher behavior to student achievement. As mentioned in ASAD, Tucker and Stronge (2005) championed the importance of student achievement as a criterion in the evaluation process. Specifically, they agreed about evaluation systems that determine teacher effectiveness using evidence gained in learning and observations of classroom instruction. Tucker and Stronge further stated that “given the clear and undeniable link that exists between teacher effectiveness and student learning, they support the use of student achievement information in teacher assessment. Student achievement can, and indeed should be, an important source of feedback on the effectiveness of schools, administrators, and teachers.”

Assessment of the success of a special program in education is not an easy task. According to Phillips (2014), multidisciplinary evaluation should be made in order to truly determine whether the outcomes of a program are in congruent to the standards set.



A comprehensive multidisciplinary evaluation assesses the physical, emotional, mental, academic, communicative, functional, and social status of an individual.

In the work of Bloom, as cited by Carey (2017), it is mentioned about the impact of displaying mastery on a student's future learning and the level of confidence it creates. This therefore introduces the concept of skill mastery into the equation and allow data regarding current student assessments to be viewed in this light by putting choreographers' responses in context. It will create the ability to analyze interview responses regarding choreographers' feelings on assessment and how they feel these assessments benefit students over the course of their academic career and how school administrations allow the choreographers to see skill development as it relates to mastery. In the performing arts, mastery is expected of the learners using the rubrics. Many teachers depend on this type of assessment to place students into appropriate categories that meet their individual performance needs.

Loadman, as mentioned by Grove (1996), implemented an assessment project within an assessment project within the Ohio Partnership for the Visual Arts (OPVA) that was designed to assess the learning, understanding and feelings that students display about works of art. An integrated set of procedures was designed and implemented to assist teachers in the development, implementation, and evaluation of units of instruction where an inquiry process is used to assist their students in the creation and understanding of visual arts.

O'Malley (2001) pointed out that dance, music theatre, and the visual arts have endured in all cultures throughout the ages as a universal basic language. The arts convey



knowledge and meaning not learned through the study of other subjects. Study in and through the arts employs a form of thinking and a way of knowing based on human judgment, invention, and imagination. Arts education offers students the opportunity to envision, set goals, determine a method to reach a goal and try it out, identify alternatives, evaluate, revise, solve problems, imagine, work collaboratively, and apply self-discipline. As students study and create in the arts, they use the potential of the human mind to its full and unique capacity. The visual and performing arts are therefore vital parts of a well-rounded educational program for all students.

The expanding world of arts-in-education has been thoroughly covered by Stahlhuth in 1992. According to his article, numerous theater companies are getting involved in various arts-in-education programs for New York, NY students. The programs, usually involving workshops and a residency, aim not only to teach the discipline of art itself but also to use art as a means to teach the school curriculum. He found out that arts-in-education is certainly happening elsewhere besides New York City. A performer can approach a local arts foundation to obtain names of arts-in-education programs in his or her area, and possibly even artists-in-residence information for those solo storytellers, musicians, mimes, dancers, and playwrights who want to venture into public schools to perform and work hands-on with students. The school, museum, or library, are institutions open for an artist to a performance, workshop, or residency.

According to Serota (2017), art accrues symbolic value and thus possesses symbolic capital. Then the viewer must possess a certain amount of cultural competence to be able to read the symbolism and therefore access the symbolic value of the work. This in turn, gives the viewer, who consumes art's symbolic capital using their cultural



capital, an amount of social capital. Thus, there is a need to identify as to how arts are taught in the classroom in order to identify how viewers read symbolism of some symbolic or visual arts.

In the words of Hansen (2013), the role of teachers in learning has undergone substantial shift in recent years. The old model of education production envisioned schools as factories in which various inputs (teachers, funding, and curricula) are combined and transferred to students through the learning process, resulting in outputs in the form of student achievement and proficiencies in a broad sense. He argues that teacher effectiveness varies significantly, both across and within schools because of the number of teachers in the SPA and their qualities. This variation in teacher effectiveness accounts differences in student outcomes more than differences in class size or instructional resources. Most of the variations in teacher quality occurs within schools rather than across schools.

Maker, as mentioned by Jones (1995) suggests four areas of concentration that gifted and talented programs should be designed to include. She contends these areas (content, process, product, and learning environment) must be equally addressed in the design of the enrichment process in order to maximize learning potentials. Enrichment should not just mean variety, but instead, should mean the continued support and nurturing of the area or areas that make the student gifted or talented. The enrichment of these gifts and talents supplied by the content of the gifted and talented program must include applications, possible societal roles and other closely related areas of study that may further enhance the gifts and talents.



Foreign Studies

Art is a universal language. Since the dawn of research, there are lots of studies conducted in order to decipher the mystery of art as a subject and as a language of man. However, these research studies are not enough to give a well-defined and clear picture of how art must be portrayed in the school settings.

Morgan (2013) studied about equitable arts education in school. He made use of the public private partnership as a mode of collaboration between the sectors to allow for greater reach of services and the potential for cost effective methods of delivery. His study sought to understand a public private partnership among the John F. Kennedy Center for the Performing Arts, the Tulsa Public Schools district and the Tulsa area nonprofit arts community. The study captured the yearlong planning process of the partnership as it attempts to create a sustainable arts education plan for the district, providing equal access to all students in grades kindergarten through eighth. His findings suggest that this partnership was able to make progress in creating a plan for equitable arts education in the school district because it gathered classroom-level and community-wide data to determine goal-setting and strategic planning.

Zimmerman (2005) extensively studied the effects of periodic self-recording, self-listening and self-evaluation on the motivation and music self-concept of high school instrumentalists. His study was made in three phases: first is a separate self-report inventories, second is the treatment phase which took place in a lesson studio, and the final phase is a separate self-report inventories. He found out that there was a statistically significant improvement between the mean gain scores from the pretest to posttest



administration of the Arts Self-Perception Inventory for subjects in Treatment Group 1 indicating that music self-esteem was enhanced.

Bouchard (2017) conducted a quantitative ex post facto case study to study phonological and phonemic development through the amount of time spent in music on pitch and rhythmic discrimination skills and abilities in middle school students. The students were sixth grade middle school students who received a threefold increase in their music instruction and how their phonological and phonemic abilities and skills were influenced by the amount of time spent in the classroom. The result of the study was an increase in the phonological or phonemic skills and abilities of sixth grade middle school students who received a threefold increase in classroom music time.

Arts program has its role in a school reform. The study of Zederayko (2000) examined the impact of administrator and teacher leadership in school reform and on the development of an arts program in a school that was selected as a “unique case.” The study also sought to assess if there are any outcomes associated with the arts program that have contributed to the school’s reform or its status as an exemplary school. The findings indicate that there is a lack of leadership perception amongst teachers even when they engage in leadership activities on a regular basis. The study also revealed the differing conceptualizations of similar behaviors that are employed by administrators and teachers in the same school. The findings further pointed to the deterministic power of teachers over the arts programs.



The stakeholders should always be included in the implementation of any arts education. In the study of Wellfare (2016), it investigated the factors that facilitate successful management of an arts education partnership between arts organizations and schools. Through initial research, factors were identified and used as benchmarks to compare the work against Washington Performing Arts' efforts. These indicators include: (1) clarifying the overall shared goal and leadership; (2) obtaining adequate funding for the venture; (3) conducting thorough and consistent evaluations of program results; and (4) continuously adjusting the program to the needs of the students it serves. By studying the organization, research concludes with recommendation for arts managers to effectively implement partnerships with great longevity and success.

Administrators of schools certainly have profound impact on the implementation of any curricular offering in the school. The work of Schwent (2015) focuses on the role of the school principal in the development and implementation of a strong arts program. Her study attempts to show, among others, how innovative techniques used by the principal and faculty of the case study keep their arts program not only in existence but thriving. In the course of her investigation, the researcher points out how powerful simple things such as relationship building, clear communication, and trust in professionals are in a school setting. She notes further that principals learn from the case site school's principal's emphasis on relationship, community involvement, honest communication, professional support, and trust of teachers, and willingness to support innovative programming and instruction.



Hall (2007) attempted to evaluate the effectiveness of school based interpretation programs at Fundy National Park of Canada. His study focused on the effectiveness of school interpretive programs offered to children (ages 7 through 13) in an attempt to understand the methods by which the Canadian National Park system ensures that these programs meet the goals of the Canadian National Parks Act. This exploratory study used a mixed method approach on-site survey and drawing activity of children as part of a case study of Fundy National Park interpretive program. This study thus established the need for evaluation systems and gave several recommendations to improve both the interpretive services offered to students attending the parks.

Kobialka (2012) sought to identify the effectiveness of the Kennedy Center's Changing Education Through the Arts (CETA) in arts integration and arts development course for arts specialists. Guiding questions include the beliefs and attitudes of CETA music teachers as influenced by CETA professional development course for arts specialists and whether the CETA professional development course for arts specialists achieve its goal of encouraging arts specialists as leaders. Results of the study revealed that participation in the CETA arts specialists course provided them with the opportunity to learn new things that they could use in their classrooms and share with their colleagues. On the other hand, music teachers, especially itinerant music teachers, face unique obstacles. Thus, professional development in teacher leadership must include helping teachers discover creative ways to overcome their feelings of isolation and the obstacles that they face daily.

The study of Corina (2013) focused on the effectiveness of a new music education program in Cyprus. The goal of this study was to evaluate a new music education



program for music educators suitable for teaching early childhood music education to children aged six to eight. The newly designed program offered instruction on a linear format, presenting learning activities in a structured, yet flexible paradigm. Evaluation of the program was established through teachers' personal interviews and observations of lessons. Music teachers participating in the research were asked to evaluate students' musical growth including learning of musical concepts, development of singing, identification of instrument names, timbres, and rhythmic development, and how these skills were affected by the new instruction music program. The evaluation of the music program provided the researcher with the appropriate feedback to improve and make changes to the educational music teaching method.

Walton (2015) examined the effects of performing arts participation on the academic achievement of African American high school students. His study investigated how engagement in school-based performing arts influenced the academic identity development and school experiences of African American males who attended an arts-themed urban high school. Purposive criterion sampling was used to recruit participants for this study. The findings of the study suggested that Black male students who participated in school-based performing arts experienced a positive school climate, demonstrated enhanced academic achievement, and acquired a more positive racial identity. The findings from his study helped inform educational policies and practices that are aimed at improving school outcomes for African American male students.

Arts-based program uplifts the spirits of at-risk youth by diverting their attention to the good and the beautiful that is art. In the study of Aasman (2013), eight at-risk youth in Hamilton, Ontario, participated in an arts-based program evaluation for RE-



create. RE-create is a drop-in art program dedicated to serving at-risk and street-involved youth. The program evaluation took place over a series of three sessions, during which the youth wrote, drew, collaged, and created mixed-media art. Following the evaluation, the youth were surveyed for their reflections on the arts-based evaluation process. The results of the research showed the value of arts-based program evaluation and its preference over traditional forms of program evaluation.

The study of Hachiya (2001) explored the state of arts education in some elementary and secondary schools in Toronto, Canada. Providing a comprehensive perspective of arts education – namely visual arts, music, drama, and dance, the school emphasizes the arts as a necessary enrichment for students' development. The study revealed how arts education can help to fulfill many aspects of students' development. It included references from literary publications, students and teachers answers to questionnaires and information derived from art teachers' interviews. It aimed to justify the value of arts education for students' development during their school years.

In Vaughan's work (2008), she stated that many educators realized that an integrated arts curriculum provided a more comprehensive and cohesive education and that the arts fostered the expression of ideas, cultural communication, and a more humanistic curriculum. She then described the experiences of teachers, students, and principals in a school in which the arts were an integral and integrated part of the curriculum. Based on her study, she was able to identify five propositions or conclusions about teacher/student experiences in an arts integrated school which are as follows: (1) infusing school development process into an arts integrated curriculum supports a well-balanced arts integrated school; (2) engagement in the arts is viewed as linked to student



progress, success, confidence, and self-esteem; (3) teachers in an arts integrated school view students as highly motivated and confident individuals who strive their artistic and academic skills; (4) students in an arts integrated school view school as a place to create something that is uniquely theirs and students view school as a place to master new skills and realize new abilities; and (5) engagement in the arts is viewed as linked to school improvement and artistic communities.

Arts as a collaborative inquiry is the center of study of Hallmark (2010). He posits that the deepest roots of the problem on marginalization of arts in school come from implicit curricular assumptions and explicit operational structures surrounding the arts that obstruct their use of tools for inquiry in school. His study investigates a K-6 charter school with a whole-school curriculum development practice that blends together curriculum from a local river project, Expeditionary Learning, Responsive Classroom, and an arts as collaborative inquiry approach to learning. It seeks to understand the teachers' formative perspectives on inquiry pedagogy, trace the processes of cross-curricular connections and marked operational structures that are central to establishing a professional learning community where the arts play a significant role. This study of Hallmark challenges practitioners and scholars to explore a new balance of arts teaching approaches in schools that de-emphasize competitive exclusivity and increase democratic participation and shared leadership in the arts. It highlights the vital role that collaboration with teachers outside of the arts can play in re-centering expanded ways of learning through and with the arts in schools.

***Local Literature***

Learning arts is part of learning the art of life. Arts chronicles the ebb and flow of the human civilization, makes concrete the abstract form of human emotion, and serves as a measure of free expression. The 1987 Constitution of the Philippines provides that “the State shall give priority to education, science and technology, arts, culture, and sports to foster patriotism and nationalism, accelerate social progress, and promote total human liberation and development (Article II, Sec. 17).

Article XIV, Section 14 of the same constitution devotes a whole article on “Education, Science and Technology, Arts, Culture and Sports.” which codifies that the State shall foster the preservation, enrichment, and dynamic evolution of a Filipino national culture based on the principle of unity in diversity in a climate of free artistic and intellectual expression. Moreover, Section 15 emphasizes that arts and letters shall enjoy the patronage of the State. The State shall conserve, promote, and popularize the nation’s historical and cultural heritage and resources, as well as artistic creations.

In line with the above constitutional provisions, the Department of Education, is directed to integrate the teaching of arts in the curriculum, as well as crafting a specialized curriculum that caters to the interest of arts of the students that gave birth to the Special Program for the Arts.

The Special Program in the Arts (SPA), offers a comprehensive secondary education centered in the arts, covering a range of art forms and disciplines. DECS Memorandum No. 135 series of 2001, Implementing Guidelines for Pilot Implementation



of the SPA provides for fifteen (15) pilot public secondary schools nationwide as schools for SPA.

As of 2017, the number of schools implementing Special Programs in the Arts per school are as follows: Region I with 19 schools, Region II with 10 schools, Region III with 22 schools, Region IV – A with 10 schools, Region IV – B with 8 schools, Region V with 20 schools, Region VI with 33 schools, Region VII with 8 schools, Region VIII with 13 schools, Region IX with 7 schools, Region X with 10 schools, Region XI with 5 schools, Region XII with 14 schools, CARAGA with 9 schools, CAR with 7 schools, ARMM with 5 schools, and NCR with 9 schools, for a total of 209 schools (DM – CI – 2017 – 00273).

DepEd Memorandum No. 135 s. 2001 authorizes the implementing schools to localize the specialization based on the cultures of the region where the school is situated. It has the following provisions:

1. Music - The regional high schools may differ in their course offerings depending on their geographical location. A region in Mindanao may offer Kulintang music, NCR may offer piano;
2. Visual Arts – The Ilocos region may offer pottery, another region may offer mat making or woodcarving;
3. Theater Arts – Regions may also use their own theater art forms as materials;



4. Creative Writing – The study and use of local materials like their own folklore will be encouraged;
5. Media Arts – Students will be trained to critique and create work through photography, video, audio, interactive, media, etc.; and
6. Dance – Emphasis should be given on the native dances of the region.

Filipinos are natural artists, they only need to be nurtured by ideal environment, exposure and training (Villarosa, 2017). Young artists must be honed to their fullest potential to enhance self-confidence, self-assurance, and self-reliance, which are the virtues necessary in facing the odds towards self-fulfillment.

According to Narvadez (2017), the SPA always aspires to provide better and quality education through varied learning styles and activities that best develop students' skills and competencies in line with DepEd vision and mission to special curricula.

As discussed by Legaspi-Ramirez (2015), Philippine art stirrings towards crafting its own modernity and identify span one century. The shape of contemporary Philippine art then consists of interplaying spectra of forms and ideas, conjunctural meetings of traditions and modernity, and the coming together of weakening oppositions. Thus, the categories of painting, printmaking, sculpture, assemblage, installation, fiber art, clay art, video, photography, and performance, serve as tools for understanding rather than hard and fast classifications. The Philippine contemporary visual scene is complex not just because Filipinos work and live in the remotest and culturally diverse sites on the planet,



but because art operates within a culture that is dynamic, hybridized, and resistant to typecasts.

In an essay by Benesa (2015), he agreed about the “Filipino-ness” of a work of art at least in painting. The questions on “What is Philippine about Philippine Art” is merely a rephrasing of the old problems of national identity in the visual or plastic arts. The issue is not as hot as it used to be in the 1950s and 1960s but it is a question that will always haunt art watchers hereabouts and which usually surfaces in art form. According to him, the fact is that all modern art movements in the ASEAN region are inspired by Western models. Indonesia’s pioneering contemporary painters, Sudjojono and Affandi use easel and canvas and are no less Indonesian, Malaysia’s Mohidin and Thailand’s Srisouta are also west-oriented but they have not lost their Asian and national identities because of it.

Local Studies

Leocario & Pawilen (2012), described, the implementation of the Special Program in the Arts curriculum in a public secondary school in Manila. The findings of their research initially described the curriculum of the SPA based on its objectives, selection of content, organization of learning experiences, and evaluation. They found out that the SPA curriculum in the public secondary school studied was not being implemented as planned. Discrepancies were clearly noted between the implementing guidelines developed by the Department of Education’s Bureau of Secondary Education for the Special Program in the Arts and the actual implementation that were taking place.



Leocario and Pawilen (2012) found out further that some of the problems that affect the program's level of curriculum implementation were inadequacy of facilities, equipment, and materials. Despite these hindrances, the adaptability and resourcefulness of teachers to maximize what the learning environment provides were very evident. Some of the recommendations were the need to: (1) review the existing implementing guidelines of the Special Program in the Arts; (2) address the lack of facilities, equipment, and materials through consistent funding; (3) provide continuous trainings and other forms of support systems for teachers; (4) develop a clear and comprehensive course guide; (5) develop evaluation tools that will effectively assess and measure student performance; and (6) disseminate awareness about the program to generate more enrollees.

Narvadez (2014) in his study determined the impact of the Special Program in the Arts Curriculum (SPA) of Camarines Sur National High School along Creative Skills Development and Cultural Heritage Preservation. The study involved 164 or 58.78% of the 279 students enrolled in the curriculum for SY 2010 – 2011, ten or 100% of the teacher specialists who were the subject teachers of the program in the said schools and five Local Government Units officials of the City of Naga. Among the findings in this study were that the SPA Curriculum was able to achieve its vision and mission of developing Bicolano artists in their full potential and skills development along competencies mandated by the DepEd. However, there is a need for the SPA Curriculum to strengthen activities specifically in Visual Arts specialization to further promote and increase preservation of culture among students to achieve ultimate goal of the program



as advocates and agents of nurturing the talent of Bicolanos with rich sense of pride and commitment.

Another study conducted by Narvadez (2016) focused on the tracer of the tertiary courses of arts curriculum graduates at Camarines Sur National High School of Region V, Bicol Region. The study was conducted as a prelude to the implementation of the Senior High School Program Arts and Design Track of the Department of Education. He recommended for universities to put into consideration the additional courses related to arts education in their offerings in order to be aligned with the Special Curriculum offered by the Department of Education.

The dissertation of Narvadez (2014) again provided an excellent insight on the state of implementation of SPA program in secondary schools. His study evaluated the SPA curriculum in the entire Bicol Region for the School Year 2013 – 2014 guided by the Countenance Educational Evaluation Model of Robert Stake as the overall framework to enhance the program. The researcher applied both the qualitative and quantitative research to best treat the data. He found out, among others, that due to inconsistency of the implementing guidelines and insufficiency of learning materials that would best address the need of the teachers and implementers in the field, the difficulty of having a uniform curriculum framework for all the schools implementing the curriculum in the region was evidently felt.

Synthesis

A thorough reading of the foreign and local literature reveals that special program in the arts has long been established and implemented in other countries as early as 1980,



while in the Philippines in 2000. In terms of arts curriculum, the Philippines has still a long way to go before it can be at par with other countries offering special program for the arts.

According to local studies, some regions in the Philippines are successful in implementing the Special Program while the rest of the regions meet setbacks in implementation due to inconsistent implementing guidelines and insufficient materials.

Theoretical or Conceptual Framework

The pursuit of quality gives rise to interrelated terms like, evaluation, assessment, accreditation, quality assurance. Evaluation of any school program must be encompassing, responsive, and valid. Hence, this research study adopted the ABCD model developed by Dr. Jesus A. Ochave (1993) as a framework for evaluating Teacher Education Program Effectiveness that are viewed in three facets: 1).material inputs of the program; 2) the effects on the students/trainees including relayed effects on school children of the program; and 3), the impact on the educational system and society.

The Components of the Model

Ochave believes that the model is characteristically simple, comprehensive, efficient, and flexible among others, while it resembles some of the more comprehensible and relevant features of traditional and classical models of evaluation like those of Stufflebeam's "CIPP Model", Stake's "Countenance of Educational Evaluation", Scriven's "Formative and Summative Evaluation" and Provus' "Discrepancy Model". Attributes familiar to the processes of accreditation and those of naturalistic evaluation



are at times manifested by the A-B-C-D Model. The model, at the option of the user, may even encourage the use of metaphors, if only to gain better understanding of the teacher education program effectiveness.

The model is simple enough to be understood by a novice in evaluation, its components and concepts employed are familiar to practitioners in education, it is comprehensive enough, as it includes a panorama of any teacher education program, and flexible enough to allow the evaluator to evaluate aspects of the program which bears on its effectiveness. Its efficiency lies in allowing evaluators to trace causal factors that explain program effects without necessarily going through a mass of other data and details. Its validity lies in what the evaluator considers acceptable evidence of evaluative data.

The A-B-C-D Model has four (4) components: (A) – the students or trainees, or evaluation participants. (B) – the program and operations; (C) – the effect of evaluation and (D) – the social impact of evaluation. . The A – component refers to students, trainees or evaluation participants, these are the beneficiaries of evaluation. Those who develop the evaluation usually have in mind the target participants in evaluation. This, however, is not always made explicit if organizers already know and agree on the person logical characteristics and demographics of would – be participants. When the profile of the intended participant is made explicit then this composes the “intents” or standards. On the other hand, the profile of those who actually come, or are accepted, make up the data on “actualities” dimension of component A.

The Component - A affects the B – component, (the nature of programs) or the evaluation in general including the implementation and operation of the programs The B



– component has several aspects, and the evaluators may just choose a few of these aspects or may even add or choose to define their own aspects for evaluation within the limits of operations and implementation. These aspects are content, teaching and learning, curriculum and instruction, facilities and materials, administration and support staff, linkages and networking to community, research and library. Data for both intents and actualities for each of these are collected, analyzed and interpreted.

The C – component includes the effects of evaluation on the students, trainees or evaluation participants. In the definitive sense these are the changes in or learning of each of the students as the result of evaluation. The evaluation objectives are explicit expressions of intents or standards for this component. This answers the question, what is the result of the program?. These are more personal to the graduates and are sometimes at the construct level. Are they better persons? Are they competent teachers? The effect may be either intended or unintended. Since unintended effects may also be positive, discrepancies between intents and actualities (some of which may be unintended and are positive) may not always be scored negatively. Unintended effects may be positive and are value – added occurrences. Non – realization of intended effects is discrepancy that is scored negatively.

The D – component is the social impact of the evaluation through, though not always, the students. It may include the vision of evaluation. It appears more remote and probably significant and lasting. It includes socio – cultural transformations partly traceable to the program. Generally, it includes contributions of students to human welfare and socio- community betterment. Social impacts as intended are visions of the program; the intended effects are stated goals/objectives of the program.

*Dimensions of Evaluation “intent” and “actualities”*

Each of these four major components has two (2) dimensions interfacing each other. These are the dimensions of “intents” or plans, and the dimension of “actualities” or observations of what actually happens or what is available. The gap between intents and actualities whether on A, B, (or in its many minor facets/aspects), C or D defines positive evaluation. The bigger the magnitude of the gap between actualities and intents, the less positive is the evaluation, the lesser the gap, the better. Whatever the case, gaps explains nature of effects and impact. Precisely these data on discrepancies between intents and actualities are useful in making decisions on whether the program is effective or will be effective.

Gaps on data in the succeeding paradigm (p. 26) are useful to the management of educational programs. While programs are still in the fluid state, their major and minor components are: 1. Realigned to be consistent with desired states, 2. Continued, or 3. Phased out.

Vectors (Solid and Broken Lines)

Solid and Broken Lines as Vectors, are directions flow of arrows from students to both programs and effects, from programs to effect and thereon from effects to social impact. Solid lines suggest direct and straightforward relationship. The solid line from the B component or evaluation to the C or effect component means that effects are the direct results of the evaluation. The broken line from the A or student’s component to the C or effect component means that the quality of effects is partly dependent on the quality of



students. This is analogous to the Pygmalion – Galatea effect, the quality of marble affects the quality, as a work of art, of the envisioned statue.

The Elaboration of Intents

Intents are the standards, expectations, ought to be, and its simplest form, intent is used in a generic manner in this research. However, it should not be interrelated as planned in the usual connotation of the term. The term “intents” does not only mean aim or objective but also standard of expectation.

The Discrepancy between the Dimensions of Intents and Actualities

The diagram shows the interfacing of the geometrical shapes. A perfect fit is total interfacing, which means that actualities of the evaluation are totally consistent with the intents of the said evaluation. This is ideal but never happens in social and educational projects. The non – overlap is for the team or organization to work on (Weber, in consultation with Amini, Siawuch through informal conversations at the University of Kassel, Wizenhausen Germany, 2002). On the other side, in an extreme case when the geometric figures do not at all overlap and are thus totally separate, then actualities are absolutely different from intents. This is a big problem in the management of a training or educational evaluation. This could be further illustrated in a case when the deviation of the line representing “actualities” is totally off – line with respect to the line or vector representing “intents”.



The distance between intents actualities is a discrepancy between standards or expectations and actual happenings in the evaluation. The bigger the discrepancy, the bigger is the “problem”.

Problem in this type of model is operationally defined as any deviation from standards or plans or intents or expectations.

The vectors determine the nature and magnitude of impact of an earlier component to the next. This suggests that the effects and impact of teacher education program evaluation depends largely on the fitness or consistency between the “intended program” and the “actual program” and the “intended students” and the “actual students.” (See Exhibit A Schematic Diagram)The figure below shows the conceptual framework of the study.



**The ABCD Model as a framework in the
Evaluation of
Special Program in the Arts in Isabela**

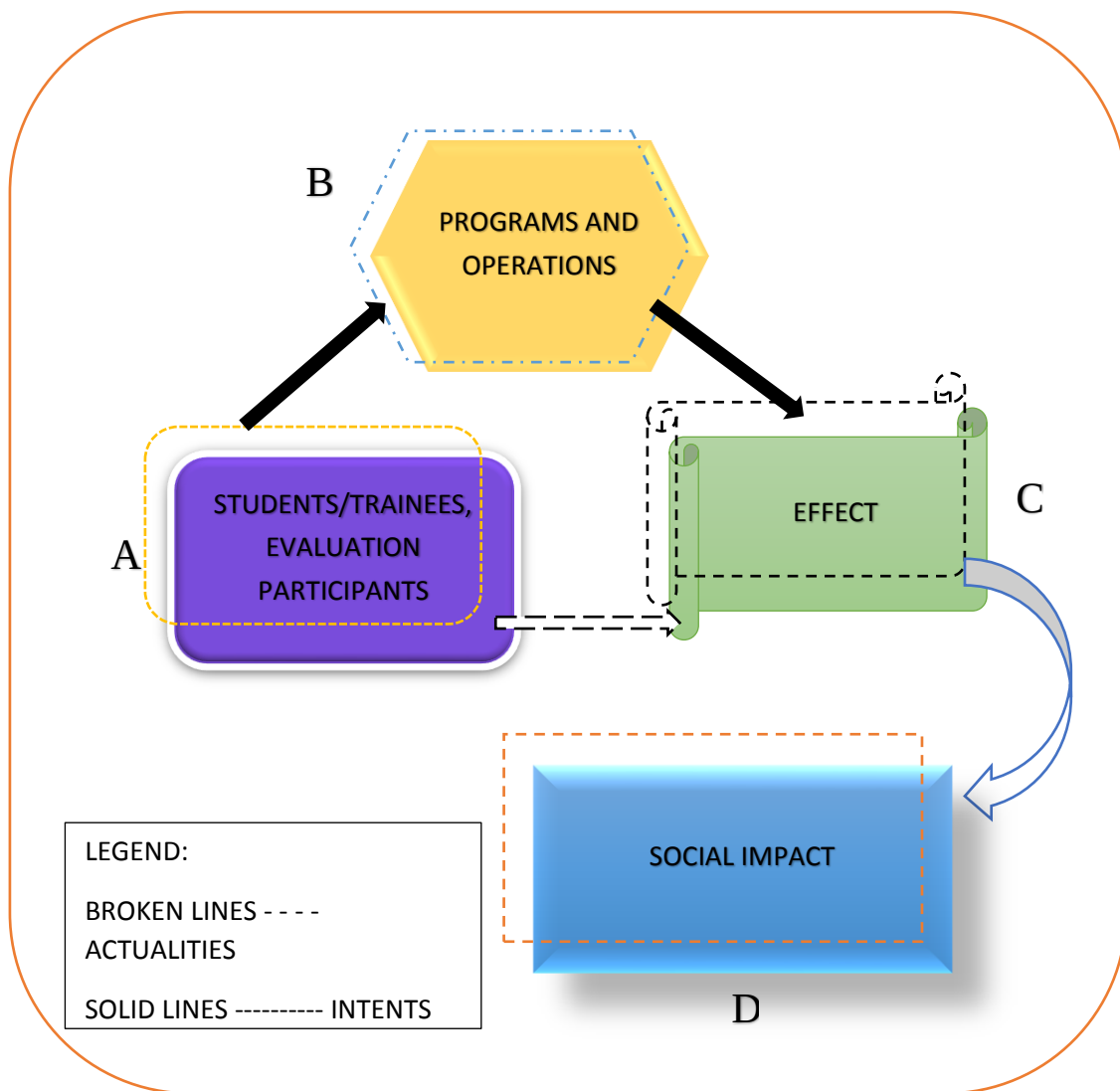


DIAGRAM 1
Schematic Diagram of the A –B-C-D Model



Research Problems and Hypothesis

Generally, this study aims to evaluate the implementation.

Specifically, it seeks to answer the following questions:

1. What is the level of implementation of the Special Program for the Arts (SPA) with respect to the following components:
 - 1.1 Philosophy/Vision/Objectives;
 - 1.2 Recruitment Program;
 - 1.3 Curriculum and Instruction;
 - 1.4 Competence of Teachers;
 - 1.5 Support Program and Linkages;
 - 1.6 Facilities and Equipment; and
 - 1.7 Evaluation and Assessment?
2. What is the status of SPA Program in the 3 pilot school based on the following components?:
 - 2.1 Philosophy/Vision/Objectives;
 - 2.2 Recruitment Program;
 - 2.3 Curriculum and Instruction;
 - 2.4 Competence of Teachers;
 - 2.5 Support Program and Linkages;
 - 2.6 Facilities and Equipment; and
 - 2.7 Evaluation and Assessment?
3. What best practices are observed among the SPA schools?



Hypothesis

1. There is no significant difference on the level of implementation of the Special Program based on the following components:
 - a. Recruitment Program;
 - b. Curriculum and Instruction;
 - c. Competence of Teachers;
 - d. Support Program and Linkages;
 - e. Facilities and Equipment; and
 - f. Evaluation and Assessment.

Significance of the Study

This study is most beneficial to students because they are the recipient of the strengthened and improved SPA Program if the result suggests needs improvement in the program.

Result of the study provides information that teachers use to improve their delivery of instruction.

This study hopes to help other schools to review their SPA program and assists other researchers by using this study as their reference.



Scope and Limitations

This study was focused on the status of implementation of the SPA Program in SPA-implementing schools within the Division of Isabela. The respondents were purposively selected and categorized as follows: SPA major teachers, and students. The status of implementation of the SPA program were limited to the following components: Philosophy/Vision/Objective, Recruitment Program, Curriculum and Instruction, Competence of Teachers, Support Program and Linkages, Facilities and Equipment, and Evaluation and Assessment.

Definition of Terms

To facilitate understanding of the study, the following terms are defined conceptually or operationally:

Competence of Teachers. It refers to professional and technical qualifications of the teachers handling SPA Major offerings.

Curriculum, program, and Instruction. As used in this study each shall refers to the actual offering of the comprehensive secondary education program in the arts.

Dance. It refers to the techniques, movement vocabulary, and a deeper understanding of dance as a form of communication and expression.

Evaluation and Assessment. It refers to the continuing administration, supervision, evaluation, and assessment of the Department of Education, through agents, in the implementations of the SPA Program in the local level.



Facilities and Equipment. These refer to the materials, facilities, and equipment that are required, necessary, and beneficial for the successful implementation of the SPA Program.

Implementation. This refers to the act of executing a certain plan of action up to the point of termination of the program, if the program is periodic, or up to the continuing execution of the plan of actions, if the program is non-periodic. As used in the study, *implementation* shall refer to the execution of the SPA program in Santiago City National High School.

Localization. This refers to the manner by which native and/or indigenous culture and tradition are being integrated in the curriculum and formed part of the regular competencies set forth in the curricular offering.

Majors. These refer to any of the specializations being offered in the SPA, such as Music, Visual Arts, Theater Arts, Creative Writing, Dance, and Media Arts. As used in this study, the term *majors* shall be used synonymously and interchangeably with the term *specializations*.

Media Arts. The media arts program is a specialization in SPA that teaches students to use elements and tools of current and emerging technologies to create works and express feeling and ideas. Under this program, students are expected to analyze and create work through photography, video, interactive media, and the like.

Music. The music program is a specialization in SPA designed for students with interests in vocal or instrumental music.



Recruitment Program. A component of SPA program implementation which refers to the mode and manner by which the school selects the incoming students of the SPA curriculum.

Special Program in the Arts (SPA). This is a comprehensive secondary education program centered in the arts, covering a range of art forms and disciplines like music, visual arts, theater arts, creative writing, media arts, and dance. *Program, curriculum, special curriculum*, or *SPA*, as used in their study shall refer to the Special Program in the Arts, unless otherwise indicated or specified.

Support Program and Linkages. These refer to the assistance extended by the school in its SPA implementation as well as the assistance, financial and/or technical, given by the Local Government Unit (LGU), Non-Government Organizations (NGOs), interest groups, and other stakeholders.

Theater Arts. The theater arts program is a specialization in SPA with a great deal of emphasis on group work skills and live performance on spoken text in a number of styles and genres in the theater art program in which contemporary and classical acting techniques are introduced.

Visual Arts. The visual arts program is a specialization in SPA designed to help students discover what they can produce through their own creativity through paintings, print making, creative crafts and design, computer graphic sculpture, etc.

Teachers- these are the teacher-respondents in this study

Students- these are the student-respondents in this study. Students and student-respondents are the same in this study.



CHAPTER 2

Methods

This section describes the research designs that were used, the environment to where the study was conducted, the participants who were investigated, the tools used in gathering the data and the procedures and the statistical treatment of data.

Research Design

This study is principally anchored on the descriptive research design. It is descriptive because it attempted to describe, explain, and interpret the profile variables, and the perception of the respondents on the implementation of the Special Program in the Arts at Isabela National High School, Cauayan City National High School and Doña Aurora National High School. A research study guided by the descriptive design involves the collection of data that provides an account or description of individuals, groups, or situations.

This study, as descriptive, principally employed the survey design. As discussed by Crosswell (2014), a survey design provides a quantitative or numeric description of trends, attitudes, or opinions of a population by studying a sample of that population. From sample results, the researcher generalizes or draws inferences to the population. This study therefore follows the outline enumerated by Crosswell as follows:

1. **Identify the purpose of survey research.** In this study, the main purpose is to evaluate the status of implementation of the Special Program in the Arts to the end that a localized curriculum in SPA which integrates the indigenous culture and tradition of Region II is developed.



2. **Indicate why a survey is the preferred type of data collection procedure for the study.** The survey type is the most preferred as it makes possible an extensive collection of data as regards the profile variables and perception of the respondents within a reasonable period of time. Survey method is also more objective and evidence-typed, as compared with the other methods of data collection.
3. **Indicate whether the survey will be cross sectional or longitudinal.** This study makes use of cross-sectional as it collects data at one point of time.
4. **Specify the form of data collection.** The data collection principally makes use of a research instrument that is validated by experts and is tested its reliability using appropriate statistical reliability test. Likewise, the registry method is used to identify certain data like enrolment, cohort, completion, and retention rate of SPA students, and the frequency of participation of SPA students to selected art-related activities.

Sampling and Participants

The respondents of this study are categorized as follows: SPA major teachers, and SPA students .

The SPA student-respondents are selected using purposive sampling so that only those who have actual knowledge on the implementation of the SPA program are taken. The purposive sampling is a non-probability sampling that relies on the judgment of the researchers. Its main focus is to identify particular characteristics of population that are of interest, which best enable the respondents to answer the research questions. SPA



teacher-respondents are those who are majors in discipline are actually teaching any of the five specializations currently offered in the said schools.

Instruments

The main tool that is used in this study is a questionnaire developed by the researcher. It consists of two parts, namely: (1) the profile of the respondents; and (2) evaluation on the status of implementation of the SPA Program.

The second part is the instrument which consists of six subparts each corresponding to the components of the SPA program implementation. Pre-made statements were given in which the respondents are asked to rate the statements using the scale : 4 – Best; 3 – Better; 2 – Good; and 1 – Poor.

The instrument was subjected to a facial validity test through an evaluation of selected experts in the fields of research instrument validation. Further, the instrument was subjected to a content validity by the same experts and to a reliability test using the Cronbach alpha that yielded a reliability index of 0.918, which meant very high reliability.

Data Gathering Procedure

The researcher asked permission from the Principals of the respondent schools in the administration of questionnaire to the teachers and students. After the questionnaires were answered and retrieved, the researcher scored, tallied, and computed the statistics needed. The researcher verified the data collected through a survey and interview in the implementing school of SPA.



Data Analysis

In order to analyze the data gathered, the same were subjected to the following statistical tools:

1. The frequency count, rank, percent, mean, median, mode, and/or standard deviation were computed to determine the quantitative descriptive characteristics of the respondents.
2. The F-test of One-Way Analysis of Data was employed to analyze if significant difference exists on the status of implementation of the SPA Program according to the two categories profile variables.
3. The statistical computation was aided using Microsoft Excel for the tabulation and Statistical Packages for Social Sciences (SPSS) version 21 for computation of accuracy and facility.

Ethical Consideration



Interpretations Used in the Study

The following scale was used for the verbal interpretation of the extent of implementation of SPA.

Range (Mean)	Discrepancies	Interpretation
3.26 – 4.00	0.00 – 0.74	Best (BS)
2.51 – 3.25	0.75 – 1.49	Better (Bt)
1.76 - 2.50	1.50 – 2.24	Good (G)
1.00 – 1.75	2.25 – 3.00	Poor (P)

The scales used were computed using the mathematical range of the single response of 1 as the lowest and 4 as the highest. Dividing the difference of the lowest from highest responses to the desired number of range, the range of each category for the scale is therefore 0.75.



CHAPTER 3

Results and Discussion

This chapter presents the extensive discussion of the data gathered and analyzed using appropriate statistical tool. The flow of the presentation is based on the arrangement of problems posed in this study as follows: (1) Demographic Profile of the Respondents With Respect to the Schools ; (2) Descriptive Summary on the Extent of Implementation of the SPA; and (3) Significant Differences on the Extent of Implementation of the Special Program in the Arts.

1. *Level of implementation of the Special Program for the Arts (SPA)*

Table 1.

Frequency & Percent Distribution according to School.

School	Frequency		Percent	
	Student	Teachers	Student	Teacher
DANHS	37	2	32.7	33.3
INHS	37	2	32.7	33.3
CNHS	39	2	34.5	33.3
Total	113	6	100	100

As can be seen from the table, there is statistically equal number of respondents according to school and even according to the category of evaluators. As for students, 39 are from Cauayan National High School (CNHS) which corresponds to 34.5%. Doña Aurora National High School (DANHS) and Isabela National High School (INHS) both have 37 student-respondents which corresponds to 32.7%. As



respect to the teacher-respondents, each of the schools have two teachers as participants in this research study.

The apparent equal number of respondents per school is strategically planned by the researcher so that the responses is skewed significantly.

Table 2.

Discrepancies Between Intents and Actualities on the Philosophy/Vision/Objective of the Special Program in the Arts.

Philosophy/Vision/Objective	Intent		Actualities		Discrepancies	
	Students	Teachers	Students	Teachers	Students	Teachers
1. Explicitly stated the vision of the Special Program in the Arts	4.00	4.00	3.27	4.00		0(BS)
	4.00	4.00	3.65	4.00	0.73(BS)	0(BS)
	4.00	4.00	3.64	4.00	0.35(BS)	0(BS)
2. Realistic and clearly defined objectives					0.36(BS)	
	4.00	4.00	3.19	4.00	0.81(BT)	0(BS)
	4.00	4.00	3.43	4.00	0(BS)	0(BS)
3. Preservation of Filipino culture and heritage.					0.57(BS)	0(BS)
	4.00	4.00	3.46	4.00	0.69(BS)	
	4.00	4.00	3.59	4.00	0.54(BS)	0(BS)
4. Develops student with special inclination to music, visual arts, theater arts, creative writing, media arts, and dance.					0.41(BS)	0(BS)
	4.00	4.00	3.38	4.00	0(BS)	0(BS)
	4.00	4.00	3.62	4.00	0.62(BS)	0(BS)
5. Develops students to express their ideas and feeling through their chosen art form.					0.38(BS)	0(BS)
	4.00	4.00	3.97	4.00	0.03(BS)	
	4.00	4.00	3.24	4.00		0(BS)
6. Develops a sense of nationalism through deepened appreciation of Filipino culture and arts.					0.76(BT)	0(BS)
	4.00	4.00	3.59	4.00	0(BS)	0(BS)
	4.00	4.00	4	4.00	0.41(BS)	0(BS)
7. Develops aesthetic awareness and perception.					0(BS)	
	4.00	4.00	3.24	4.00	0.76(BT)	0(BS)
	4.00	4.00	3.68	4.00	0(BS)	0(BS)
8. Develops general skills and attitudes, the habits of heart and mind student will need as preparation for life and work in a postmodern society regardless of their					0.32(BS)	0(BS)
	4.00	4.00	3.33	4.00	0.67(BS)	
	4.00	4.00	2.94	4.00	1.06(BT)	0(BS)
					0(BS)	0(BS)
	4.00	4.00	3.46	4.00	0.54(BS)	0(BS)
	4.00	4.00	4.00	4.00		0(BS)
					0(BS)	
	4.00	4.00	3.35	4.00	0.65(BS)	0(BS)
	4.00	4.00	3.41	4.00	0(BS)	0(BS)
					0.59(BS)	0(BS)
	4.00	4.00	2.97	4.00	1.03(BT)	
	4.00	4.00				



chosen career.						
OVER ALL	4.00	4.00	3.26	4.00	0.74 (BS)	0.00 (BS)
	4.00	4.00	3.55	4.00	0.45 (BS)	0.00 (BS)
	4.00	4.00	3.65	4.00	0.35 (BS)	0.00 (BS)

The table above shows the descriptive summary of the perception of the respondents, grouped as students and as teachers, on the implementation of the philosophy/vision/objective of the Special Program in the Arts per school. The first entry opposite every item corresponds to the actualities and intents of respondents from Doña Aurora National High School (DANHS), the second entry is for Isabela National High School (INHS), while the third entry is for Cauayan National High School (CNHS). This manner of entries is used in all of the succeeding tables.

Overall, the student –respondents, perceive that the implementation of the philosophy/vision/objective of the specialized program is “best” as shown in the obtained means as follows : DANHS (3.26); INHS (3.55), and CNHS (3.65). DANHS has the lowest perception although it is still within the category of best as shown in the discrepancy of 0.74.

It can be gleaned in all of the items for philosophy/vision/objective, DANHS consistently registered the lowest mean and the highest discrepancy between intents and actualities. It can be seen further that while the student-respondents rated majority of the items at the level of “best”, students from DANHS rated the following items within the “better” category: item no. 2 (realistic and clearly defined objective); no. 5 (develops a sense of nationalism through deepened appreciation of Filipino culture and arts); and no. 7 (develops aesthetic awareness and perception). Respondents from INHS rated item no. 8 “develops general skills and attitudes, the habits of heart and mind student will



need as preparation for life and work in a postmodern society regardless of their chosen career” also in the “better” category.

On the other hand, all of the teacher-respondents rated philosophy/vision/objective as “best” as implied in the perfect mean of 4.00 and the corresponding discrepancy between the intent and actuality as 0.00 which meant well-implemented.

To sum up, the findings are significant as to the goal of the Special Program in the Arts which is the preservation of Filipino heritage that necessitates training of students who are inclined in the specialized arts skills. As stressed, the said program is anchored on the provision of the 1987 Constitution of the Philippines which provides that the State shall foster the preservation, enrichment, and dynamic evolution of a Filipino national culture based on the principle of unity in a climate of free artistic and intellectual expression. Moreover, it also emphasizes that arts and letters shall enjoy the patronage of the State. The State shall conserve, promote, and popularize the nation’s historical and cultural heritage and resources, as well as artistic creations.

**Table 3.**

Discrepancies Between Intents and Actualities on the Recruitment Program of the Special Program in the Arts.

Recruitment Program	Intent		Actualities		Discrepancies	
	Students	Teachers	Students	Teachers	Students	Teachers
1. There are clearly defined and well-understood policies and procedures on recruitment and retention of SPA.	4.00 4.00 4.00	4.00 4.00 4.00	3.35 3.39 3.33	4.00 4.00 4.00	0.65(BS) 0.61(BS) 0.67(BS)	0(BS) 0(BS) 0(BS)
2. Recruitment/Admission and policies for prospective students are consistent with the groups, visions, goals, and objectives.	4.00 4.00 4.00	4.00 4.00 4.00	3.14 3.35 3.64	4.00 4.00 4.00	0.86(Bt) 0.65(BS) 0.36(BS)	0(BS) 0(BS) 0(BS)
3. Audition, grades, interview, and interest test are the main criteria in selecting students.	4.00 4.00 4.00	4.00 4.00 4.00	3.49 3.41 3.69	4.00 4.00 4.00	0.51(BS) 0.59(BS) 0.31(BS)	0(BS) 0(BS) 0(BS)
4. The mentors or teachers in their respective discipline employs interest test examination, audition, selection, and interview	4.00 4.00 4.00	4.00 4.00 4.00	3.38 3.32 3.31	4.00 4.00 4.00	0.62(B) 0.68(B) 0.69(B)	0(BS) 0(BS) 0(BS)
5. Policies on the retention are clearly stated and understood by the students and are communicated to them during the recruitment and admission phase.	4.00 4.00 4.00	4.00 4.00 4.00	3.14 3.32 3.67	4.00 4.00 4.00	0.86(Bt) 0.68(BS) 0.33(BS)	0(BS) 0(BS) 0(BS)
6. Policies on retention are consistent based on the goals and objectives of the program	4.00 4.00 4.00	4.00 4.00 4.00	3.05 3.37 3.36	4.00 4.00 3.50	0.95(Bt) 0.63(BS) 0.64(B)	0(BS) 0(BS) 0.50(BS)
7. Elementary schools with performing groups are being periodically informed of the offering of SPA in the school.	4.00 4.00 4.00	4.00 4.00 4.00	2.84 3.35 3.97	4.00 4.00 4.00	1.16(Bt) 0.65(BS) 0.03(BS)	0(BS) 0(BS) 0(BS)
8. The philosophy and objectives of the SPA are properly disseminated and discussed with the prospective students.	4.00 4.00 4.00	4.00 4.00 4.00	3.19 3.03 3.05	4.00 4.00 4.00	0.81(Bt) 0.97(Bt) 0.95(Bt)	0(BS) 0(BS) 0(BS)
9. The school is scouting prospective students in the different elementary schools.	4.00 4.00 4.00	4.00 4.00 4.00	3.24 3.22 3.64	3.00 4.00 4.00	0.76(Bt) 0.78(Bt) 0.36(BS)	1.00(Bt) 0(BS) 0(BS)
10. The school advertises the SPA during the Early Enrollment Program of the Department of Education.	4.00 4.00 4.00	4.00 4.00 4.00	3.43 3.22 3.45	4.00 4.00 4.00	0.57(BS) 0.78(Bt) 0.55(BS)	0(BS) 0(BS) 0(BS)
OVER ALL	4.00	4.00	3.22	3.90	0.78 (BT)	0.10 (BS)



4.00	4.00	3.30	4.00	0.70 (BS)	0.00(BS)
4.00	4.00	3.54	3.95	0.46 (BS)	0.05 (BS)

With respect to the recruitment program of the SPA, the student-respondents differ in views on its implementation. Overall, respondents from CNHS have the highest perception as to the level of implementation with a mean of 3.54 and a discrepancy of 0.46, INHS with a mean of 3.30 and a discrepancy of 0.70, both in the “best” category, and DANHS with 3.22 and a discrepancy of 0.78, at the “better” category.

The equality of discrepancies is found in item no. 4 “the mentors or teachers in their respective discipline employs interest test, examination, audition, selection, and interview” with discrepancies of 0.62 (CNHS), 0.68 (INHS) and 0.69 (DANHS) within the category of “best.” The highest difference in discrepancies per school can found in item no. 7 “elementary schools with performing groups are being periodically informed of the offering of SPA in the school” with discrepancies of 1.16, 0.65, and 0.03. This shows that the periodical information to elementary schools is “best” observed at Cauayan National High School, but not “best” at Doña Aurora National High School.

As to the perception of the teacher-respondents, they have the same level of observation in regard to the implementation of the recruitment program which is rated at the “best” category as shown in the discrepancies: 0.10, 0.00, and 0.05. Teachers from Isabela National High School have the perception of perfect implementation of the recruitment program of the Special Program in the Arts.



The findings suggest that there is a very much tangible program of the respondent - schools as to recruitment of prospective SPA students. The facts suggest that it is only through fitness and merit that students are allowed to enroll in the program of the Department of Education and that no pressure, accommodation, or politization is employed. This is in line with the Department of Education's mandate that the SPA is a program for students with potentials or talents in the Arts, namely Music, Visual Arts, Theater Arts, Media Arts, Creative Writing, and Dance.

**Table 4.**

Discrepancies Between Intents and Actualities on the Curriculum and Instruction of the Special Program in the Arts.

Curriculum and Instruction	Intent		Actualities		Discrepancies	
	Students	Teachers	Students	Teachers	Students	Teachers
1. SPA program follows DepEd memorandum in terms of students.	4.00	4.00	3.82	4.00	0.18(BS)	0(BS)
	4.00	4.00	3.61	4.00	0.39(BS)	0(BS)
	4.00	4.00	4.00	3.50	0(BS)	0.50(BS)
2. SPA program follows the number of hours allotment per discipline	4.00	4.00	3.67	4.00	0.33(BS)	0(BS)
	4.00	4.00	3.65	3.50	0.35(BS)	0.50(BS)
	4.00	4.00	3.97	4.00	0.03(BS)	0(BS)
3. Activities are selected and taught in terms of individual needs, interests, and abilities.	4.00	4.00	3.38	4.00	0.62(BS)	0(BS)
	4.00	4.00	3.51	4.00	0.49(BS)	0(BS)
	4.00	4.00	3.67	4.00	0.33(BS)	0(BS)
4. Curriculum works toward the attainment of the objectives of the institution and the program.	4.00	4.00	3.19	4.00	0.81(Bt)	0(BS)
	4.00	4.00	3.44	4.00	0.56(BS)	0(BS)
	4.00	4.00	3.67	4.00	0.33(BS)	0(BS)
5. Curriculum guide and learning competencies are followed and achieved	4.00	4.00	3.38	4.00	0.62(BS)	0(BS)
	4.00	4.00	3.30	4.00	0.7(BS)	0(BS)
	4.00	4.00	3.72	4.00	0.28(BS)	0(BS)
6. Mission, goals and objectives of SPA are well disseminated and explained to students.	4.00	4.00	3.59	4.00	0.41(BS)	0(BS)
	4.00	4.00	3.46	3.50	0.54(BS)	0.50(BS)
	4.00	4.00	3.72	4.00	0.28(BS)	0(BS)
7. Activities are carefully planned, selected, and schedules to provide sequential developmental skills.	4.00	4.00	3.59	4.00	0.41(BS)	0(BS)
	4.00	4.00	3.35	4.00	0.65(BS)	0(BS)
	4.00	4.00	3.33	4.00	0.67(BS)	0(BS)
8. The training program of the school sets an	4.00	4.00	3.41	4.00	0.59(BS)	0(BS)
	4.00	4.00	3.27	4.00		0(BS)



PHILIPPINE NORMAL UNIVERSITY

The National Center for Teacher Education

	attainable objective within a given frame.	4.00	4.00	3.05	4.00	0.73(BS) 0.95(Bt)	0(BS)
9.	There is flexible and sufficient number of hours allotted for the training to maintain a good quality performance which are attuned to their academic activities.	4.00	4.00	3.32	4.00	0.68(BS)	0(BS)
		4.00	4.00	3.38	3.50	0.62(BS)	0.50(BS)
		4.00	4.00	3.64	4.00	0.36(BS)	0(BS)
10.	The training program is guided by an effective manual, both audio and written, to develop extensively the skills needed for the program.	4.00	4.00	3.35	3.50	0.65(BS)	0.50(BS)
		4.00	4.00	3.54	3.00	0.46(BS)	1(Bt)
		4.00	4.00	3.69	4.00	0.31(BS)	0(BS)
11.	The training program consists of specific training for skills enhancement and theory building, and interpersonal activities aimed at promoting group solidarity as well as personal advancement.	4.00	4.00	3.27	4.00	0.73(BS)	0(BS)
		4.00	4.00	3.14	3.50	0.86(Bt)	0.50(BS)
		4.00	4.00	3.31	4.00	0.69(BS)	0(BS)
12.	There is ample literature background information provided to the members in order to produce the desired quality of skills	4.00	4.00	3.14	4.00	0.86(Bt)	0(BS)
		4.00	4.00	3.51	4.00	0.49(BS)	0(BS)
		4.00	4.00	3.03	4.00	0.97(Bt)	0(BS)
13.	The training program sets provisions for individual differences as well as advance students to do challenging tasks.	4.00	4.00	3.22	4.00	0.78(Bt)	0(BS)
		4.00	4.00	3.43	4.00	0.57(BS)	0(BS)
		4.00	4.00	4.00	4.00	0(BS)	0(BS)
14.	The training program is enriched through film showing, symposium, seminar, workshops, and interpersonal relationship activities.	4.00	4.00	3.19	4.00	0.81(Bt)	0(BS)
		4.00	4.00	3.54	3.00	0.46(BS)	1(Bt)
		4.00	4.00	3.38	4.00	0.62(BS)	0(BS)
15.	The training program encourages slow learners through peer teaching and vocal coaching.	4.00	4.00	3.53	4.00	0.47(BS)	0(BS)
		4.00	4.00	3.38	3.00	0.62(BS)	1(Bt)
		4.00	4.00	3.31	4.00	0.69(BS)	0(BS)



OVER ALL	4.00	4.00	3.39	3.97	0.61 (BS)	0.03 (BS)
	4.00	4.00	3.43	3.67	0.57 (BS)	0.33 (BS)
	4.00	4.00	3.57	3.97	0.43 (BS)	0.03 (BS)

As regards the implementation of the curriculum and instruction of the Special Program in the Arts, the student-respondents perceived it as “best” with an obtained averages of 3.39, 3.43, and 3.57 and corresponding discrepancies of 0.61, 0.57, and 0.43. While all are within the category of “best”, respondents from CNHS registered the highest perception with a mean of 3.57 and a discrepancy of 0.43.

With respect to the levels of perception on the implementation, DANHS and CNHS registered the same levels with a mean of 3.97 and a discrepancy of 0.03 while teacher-respondents from INHS have a mean of 3.67 which is equivalent to a discrepancy of 0.33, all are within the category of “best.”

Looking at the specific items, it can be shown that the student-respondents rated the following items as the highest : item no. 1 “SPA program follows DepEd memorandum in terms of students” and item no 2 “SPA program follows the number of hours allotment per discipline” all are within the category of “best.” On the other side of the continuum, the item that is rated the lowest is item no. 12 “there is ample literature background information provided to the members in order to produce the desired quality of skills” with averages of 3.14, 3.51, and 3.00 and discrepancies of 0.86, 0.49, and 0.97. In this particular item, only students from INHS rated in the category of “best” while the other schools rated in the category of “better.”



With respect to the differences of items teacher-respondents, did not see any difference except item no. 10 “the training program is guided by an effective manual, both audio and written, to develop extensively the skills needed for the program” which the obtained discrepancies are 0.50, 1.00, and 0.00. It is implied that the item is not so much observed by the teachers of Isabela National High School but it is observed to be best by teachers from Cauayan National High School.

It can be inferred from the preceeding findings that the respondents perceived the overall, curriculum as attuned to the course competencies set by the Department of Education. It can be said therefore, that the curriculum and instruction being offered are generally valid because the concepts being taught are the concepts that are mandated in the program.

On the other hand, it can be said that the constraint on the curriculum lies on the activities of training program and on the material used in teaching the subjects.

**Table 5.**

Discrepancies Between Intents and Actualities on the Competence and Teachers of the Special Program in the Arts.

Competence of Teachers	Intent		Actualities		Discrepancies	
	Students	Teachers	Students	Teachers	Students	Teachers
1. The training program is enriched through resource person and team teaching.	4.00	4.00	3.42	4.00	0.58(BS)	0(BS)
	4.00	4.00	3.65	3.50		
	4.00	4.00	3.72	3.50	0.35(BS)	0.5(BS)
					0.28(BS)	0.5(BS)
2. There is a regular institutional in-service training program for the teacher of the program.	4.00	4.00	3.53	3.50	0.47(BS)	0.5(BS)
	4.00	4.00	3.41	3.50		
	4.00	4.00	3.64	3.50	0.59(BS)	0.5(BS)
					0.36(BS)	0.5(BS)
3. The teachers teaching different discipline are competent in the area and they hold a specialization degree.	4.00	4.00	3.58	3.50	0.42(BS)	0.5(BS)
	4.00	4.00	3.43	3.50		
	4.00	4.00	3.72	4.00	0.57(BS)	0.5(BS)
					0.28(BS)	0(BS)
4. The teachers teaching the discipline are regular members of the faculty of the school.	4.00	4.00	3.78	4.00	0.22(BS)	0(BS)
	4.00	4.00	3.51	4.00		
	4.00	4.00	3.97	4.00	0.49(BS)	0(BS)
					0.03(BS)	0(BS)
5. The teachers prepared a variety and appropriate instructional materials.	4.00	4.00	3.47	4.00	0.53(BS)	0(BS)
	4.00	4.00	3.41	4.00		
	4.00	4.00	3.05	4.00	0.59(BS)	0(BS)
					0.95(Bt)	0(BS)
6. The hiring system allows for open competition for selection of the most qualified in the position of the program.	4.00	4.00	3.25	4.00	0.75(Bt)	0(BS)
	4.00	4.00	3.19	4.00		
	4.00	4.00	3.31	4.00	0.81(Bt)	0(BS)
					0.69(BS)	0(BS)
7. The teachers set high but attainable standards as shown in the quality	4.00	4.00	3.67	4.00	0.33(BS)	0(BS)
	4.00	4.00	3.49	4.00		
	4.00	4.00	3.36	4.00	0.51(BS)	0(BS)


PHILIPPINE NORMAL UNIVERSITY

The National Center for Teacher Education

	of students' performance/output.					0.64(BS)	0(BS)
8.	The teacher serves as resource	4.00	4.00	3.69	3.50	0.31(BS)	0.5(BS)
	speakers/lecturers in the field of arts they teach.	4.00	4.00	3.32	4.00	0.68(BS)	0(BS)
		4.00	4.00	3.31	4.00	0.69(BS)	0(BS)
9.	The teachers apply innovations or new strategies and application in their respective discipline.	4.00	4.00	3.67	3.50	0.33(BS)	0.5(BS)
		4.00	4.00	3.30	4.00	0.7(Bt)	0(BS)
		4.00	4.00	3.00	4.00	1(Bt)	0(BS)
10.	The teachers have strong conceptual skill, that is, they can see opportunities where others see roadblocks or problems.	4.00	4.00	3.64	4.00	0.36(BS)	0(BS)
		4.00	4.00	3.65	4.00	0.35(BS)	0(BS)
		4.00	4.00	4.00	4.00	0(BS)	0(BS)
OVER ALL		4.00	4.00	3.57	3.80	0.43 (BS)	0.20 (BS)
		4.00	4.00	3.44	3.85	0.56 (BS)	0.15 (BS)
		4.00	4.00	3.51	3.90	0.49 (BS)	0.10 (BS)

As shown in Table No. 5, there is a common perspective of both the teacher and student-respondents in regard to the competence of teachers handling specialized subjects in the SPA. This is shown by the obtained discrepancies for the student-respondents as follows: 0.43, 0.56, and 0.49 and the discrepancies for the teacher-respondents at 0.20, 0.15, and 0.10 which are all within the category of “best”.

A notable exception is found in item no. 6 “the hiring system allows for open competition for selection of the most qualified in the position of the program” where student-respondents from DANHS and INHS rated it only in the “better” category as evident on the discrepancies of 0.75 and 0.81. This is in contrast with the perception of the teacher-respondents on the same item where all of the teachers regardless of the school rated it in the category of perfect “best” with a zero discrepancy. This may be due to the fact that it is the teachers who are subjected to the hiring system and therefore, the students cannot give a credible observation on the selection of the most qualified in the program.



Differences in the perception on the student-respondents can be found also in item no. 9 “the teachers apply innovations or new strategies and application in their respective discipline” where students from CNHS rated it only in the category of “better” at a discrepancy of 1.00. However, teacher-respondents rated the same item at perfect “best” with a discrepancy of 0.00.

Table 6.

Discrepancies Between Intents and Actualities on the Support Program and Linkages of the Special Program in the Arts.

Support Program and Linkages	Intent		Actualities		Discrepancies	
	Students	Teachers	Students	Teachers	Students	Teachers
1. The administration provides financial assistance to members of the program like scholarship grants, financial grants, student's assistantship, and the like.	4.00	4.00	3.62	4.00	0.38(BS)	0(BS)
	4.00	4.00	3.68	3.50	0.32(BS)	0.5(BS)
	4.00	4.00	3.31	4.00	0.69(BS)	0(BS)
2. The administration supports expenses for cultural performances inside and outside the institution like cultural invitations, choral choir competitions, concert, and the like.	4.00	4.00	3.59	4.00	0.41(BS)	0(BS)
	4.00	4.00	3.51	3.00	0.49(BS)	1(Bt)
	4.00	4.00	4.00	4.00	0(BS)	0(BS)
3. The administration highly recognizes partnership with of other programs of other institutions like seminar on dance, fusion/back-to-back performances, concerts, and the like.	4.00	4.00	3.59	4.00	0.41(BS)	0(BS)
	4.00	4.00	3.43	3.50	0.57(BS)	0.5(BS)
	4.00	4.00	3.64	4.00	0.36(BS)	0(BS)
4. The administration supports the program for the procurement of material resources either	4.00	4.00	3.54	4.00	0.46(BS)	0(BS)
	4.00	4.00	3.22	3.50	0.78(Bt)	0.5(BS)
	4.00	4.00	3.33	4.00	0.67(BS)	0(BS)



PHILIPPINE NORMAL UNIVERSITY

The National Center for Teacher Education

	through purchase or solicitation.						
5.	The administration allocates an adequate budget for the program.	4.00	4.00	3.41	4.00	0.59(BS)	0(BS)
		4.00	4.00	3.32	3.00	0.68(BS)	1(Bt)
		4.00	4.00	3.64	4.00	0.36(BS)	0(BS)
6.	Budget for the program are spent exclusively for the welfare of the students and the performing arts.	4.00	4.00	3.51	4.00	0.49(BS)	0(BS)
		4.00	4.00	3.22	3.50	0.78(Bt)	0.5(BS)
		4.00	4.00	3.31	4.00	0.69(BS)	0(BS)
7.	To compensate for the insufficiency of funds, the administration allows the program to have Income Generating Projects such as cultural shows, promotional materials and exhibits, seminars, guest lecturing and the like.	4.00	4.00	3.52	4.00	0.48(BS)	0(BS)
		4.00	4.00	3.24	3.50	0.76(Bt)	0.5(BS)
		4.00	4.00	3.00	4.00	1.00(Bt)	0(BS)
8.	The administration supports the establishment of both local and foreign partnership and linkages of the program.	4.00	4.00	3.54	4.00	0.46(BS)	0(BS)
		4.00	4.00	3.27	3.50	0.73(BS)	0.5(BS)
		4.00	4.00	3.64	4.00	0.36(BS)	0(BS)
9.	There is a mutual harmonious cooperation and benefit between the program and the community they serve.	4.00	4.00	3.46	3.50	0.54(BS)	0.5(BS)
		4.00	4.00	3.32	3.50	0.68(BS)	0.5(BS)
		4.00	4.00	3.00	4.00	1.00(Bt)	0(BS)
10.	The program is in the mailing list of agencies and foundations both local and international linkages.	4.00	4.00	3.65	3.50	0.35(BS)	0.5(BS)
		4.00	4.00	3.32	3.00	0.68(BS)	1.00(Bt)
		4.00	4.00	3.69	4.00	0.31(BS)	0(BS)
OVER ALL		4.00	4.00	3.54	3.90	0.46 (BS)	0.10 (BS)
		4.00	4.00	3.35	3.35	0.65 (BS)	0.65 (BS)
		4.00	4.00	3.45	4.00	0.55 (BS)	0.00 (BS)

Generally, the support program and linkages of the Special Program in the Arts is at its best as shown by the responses of both the teachers and the students. The student-respondents registered the following discrepancies: 0.46, 0.65, and 0.55 while the teacher-respondents have the following discrepancies at 0.10, 0.65, and 0.00, all of which are within the category of “best.” It can be seen however, that teachers from INHS registered the lowest mean and the highest discrepancy.



It is shown in Table No. 6 that similarities in perception of student-respondents is found in item no. 3 “the administration highly recognizes partnership with other programs of other institutions like seminar on dance, fusion/back-to-back performances, concerts and the like, with discrepancies of 0.41, 0.57, and 0.36. This item is however, least observed by teacher-respondents from INHS at a discrepancy of 0.57, although still within the category of “best.”

Item no. 7 “to compensate for the insufficiency of funds, the administration allows the program to have Income Generating Projects such as cultural shows, promotional materials and exhibits, seminars, guest lecturing, and the like” garnered varying discrepancies among student-respondents as evident on the following: 0.48, 0.76, and 1.00. Students from Cauayan National High School do not perceive the same level when compared with those from Isabela National High School.

It appears therefore, that there is a similar healthy support program and linkages of the respondent schools which are implementing the Special Program for the Arts. However, table (number 6) shows that the said schools extend their respective assistance in letting the students who are enrolled in the SPA perform in other fields and activities outside the school campus but the SPA students are not allowed by the schools to engage into Income Generating Projects by the school. This is understandable since the DepEd has a long standing policy of no collection policy in the school and that any Income Generating Project may be viewed as a way of collecting money from the students and stakeholders. Moreover, IGPs should first be approved by at least the Division Office.

**Table 7.**

Discrepancies Between Intents and Actualities on the Facilities and Equipment of the Special Program in the Arts.

Facilities and Equipment	Intent		Actualities		Discrepancies	
	Students	Teachers	Students	Teachers	Students	Teachers
1. There are eight classrooms for general education classes for year levels.	4.00	4.00	3.16	3.00	0.84(Bt)	1(Bt)
	4.00	4.00	3.50	4.00	0.5(BS)	0(BS)
	4.00	4.00	2.36	3.00	1.64(G)	1(Bt)
2. There are two classrooms for music (1 for vocal, 1 for instrumental) with 1 piano and 1 electronic keyboard in each room.	4.00	4.00	2.95	3.00	1.05(Bt)	1(Bt)
	4.00	4.00	3.17	4.00	0.83(Bt)	0(BS)
	4.00	4.00	3.29	2.00	0.71(BS)	2(G)
3. There are 2 practice rooms with needed instruments for whatever instrumental course offered by the school.	4.00	4.00	3.08	2.50	0.92(Bt)	1.5(G)
	4.00	4.00	3.42	3.00	0.58(BS)	1(Bt)
	4.00	4.00	3.31	2.00	0.69(BS)	2(G)
4. There is 1 workshop area with sinks and storage space.	4.00	4.00	3.27	3.00	0.73(BS)	1(Bt)
	4.00	4.00	3.19	3.00	0.81(Bt)	1(Bt)
	4.00	4.00	3.72	2.00	0.28(BS)	2(G)
5. There is one separate drama room.	4.00	4.00	3.38	3.00	0.62(BS)	1(Bt)
	4.00	4.00	3.42	2.50	0.58(BS)	1.5(G)
	4.00	4.00	3.67	1.50	0.33(BS)	2.5(P)
6. There is one dance studio with music player and wall to wall mirrors.	4.00	4.00	3.30	2.50	0.7(BS)	1.5(G)
	4.00	4.00	3.17	3.00	0.83(Bt)	1.00(Bt)
	4.00	4.00	3.33	1.50	0.67(BS)	2.5(P)
7. There is one computer room with 10 computers, 3 printers, and 1 scanner.	4.00	4.00	3.16	2.50	0.84(Bt)	1.5(G)
	4.00	4.00	3.29	2.50	0.71(BS)	1.5(G)
	4.00	4.00	3.46	1.00	0.54(BS)	



							3(P)
8.	There is 1 special library with lots of books and other materials (audio, video) for the six areas in Arts.	4.00	4.00	3.19	3.50	0.81(Bt)	0.5(BS)
		4.00	4.00	3.11	2.00	0.89(Bt)	2(G)
		4.00	4.00	3.67	2.50	0.33(BS)	1.5(G)
9.	There are CD player, USB player, portable speakers, 2 VHS players/2 television sets, 1 slide projector, 1 moving camera, and 4 still cameras with accessories.	4.00	4.00	3.03	4.00	0.97(Bt)	0(BS)
		4.00	4.00	3.22	2.50	0.78(Bt)	1.5(G)
		4.00	4.00	3.62	2.50	0.38(BS)	1.5(G)
10.	There is an air-conditioned Media Arts room with complete facilities.	4.00	4.00	2.95	2.00	1.05(Bt)	2(G)
		4.00	4.00	2.78	2.00	1.22(Bt)	2(G)
		4.00	4.00	2.95	1.5	1.05(Bt)	2.5(P)
OVER ALL		4.00	4.00	3.15	2.90	0.85 (Bt)	1.10 (G)
		4.00	4.00	3.23	2.85	0.77 (Bt)	1.15 (G)
		4.00	4.00	3.34	1.95	0.66 (BS)	2.05 (G)

There is a high contrast on the perception of the students and teachers as regards the existence of facilities and equipment needed for the implementation of the Special Program in the Arts. It appears that students from DANHS and INHS rated the facilities and equipment as “better” while the students from CNHS rated the same as “best.” However, teacher-respondents have common perception that the facilities and equipment needed for the implementation of the Special Program in the Arts are only in the category of “good” as expressed in the obtained discrepancies of 1.10, 1.15, and 2.05.

As indicated in the collective responses in each of the items mentioned in Table 7, there is still a general inadequacy of the facilities and equipment needed for the implementation of the Special Program for the Arts. As revealed in the interview conducted, most of the problems lie on the musical instruments needed for the Music major because said instruments are generally expensive notwithstanding the special



budget allotted by the Department of Education for the said purpose. This inadequacy is one way due to the few number of enrollees and available teachers in the SPA where school administrators deemed it more prudent to just fuse the students by major regardless of their grade level.

Table 8.

Discrepancies Between Intents and Actualities on the Evaluation and Assessment of the Special Program in the Arts.

Evaluation and Assessment	Intent		Actualities		Discrepancies	
	Students	Teachers	Students	Teachers	Students	Teachers
1. The school principal with the help of the SPA school coordinator is closely supervising the implementation of the program at the school level.	4.00 4.00 4.00	4.00 4.00 4.00	3.500 3.62 3.64	4.00 3.50 4.00	0.5(BS) 0.38(BS) 0.36(BS)	0(BS) 0.5(BS) 0(BS)
2. The assessment and evaluation of students performance is aligned with the K to 12 grading system and conducted quarterly.	4.00 4.00 4.00	4.00 4.00 4.00	3.28 3.49 3.05	4.00 3.50 3.50	0.72(BS) 0.51(BS) 0.95(Bt)	0(BS) 0.5(BS) 0.5(BS)
3. There is an exhibition of activities done in the school level to expose the outputs or products of the SPA Program students.	4.00 4.00 4.00	4.00 4.00 4.00	3.59 3.58 4.00	4.00 3.50 4.00	0.41(BS) 0.42(BS) 0(BS)	0(BS) 0.5(BS) 0(BS)
4. The SPA students' shows winning in the Division, Regional, and the National competition.	4.00 4.00 4.00	4.00 4.00 4.00	3.62 3.30 3.33	4.00 4.00 4.00	0.38(BS) 0.7(BS) 0.67(BS)	0(BS) 0(BS) 0(BS)
5. Recognition of excellent performances is	4.00 4.00 4.00	4.00 4.00 4.00	3.65 3.60 3.67	4.00 3.50 4.00	0.35(BS) 0.4(BS)	0(BS) 0.5(BS)



PHILIPPINE NORMAL UNIVERSITY

The National Center for Teacher Education

provided through the school and division programs.					0.33(BS)	0(BS)
6. There is a device for evaluating the effectiveness of the training program.	4.00 4.00 4.00	4.00 4.00 4.00	3.32 3.43 4.00	4.00 3.50 4.00	0.68(BS) 0.57(BS) 0(BS)	0(BS) 0.5(BS) 0(BS)
7. A pool of experts and consultants is available to periodically evaluate the various needs of the program.	4.00 4.00 4.00	4.00 4.00 4.00	3.43 3.24 3.64	4.00 4.00 3.50	0.57(BS) 0.76(Bt) 0.36(BS)	0(BS) 0(BS) 0.5(BS)
8. The SPA Program covers the potential contribution in the area of appreciating more skillful performance, good health and qualities of students.	4.00 4.00 4.00	4.00 4.00 4.00	3.62 3.54 2.72	4.00 4.00 3.50	0.38(BS) 0.46(BS) 1.28(Bt)	0(BS) 0(BS) 0.5(BS)
9. The SPA Program covers the potential contribution in the area of awakening a sense of nationalism and appreciation of one's cultural heritage through the revival and preservation of indigenous dance and other fields of arts.	4.00 4.00 4.00	4.00 4.00 4.00	3.62 3.49 3.67	4.00 3.50 4.00	0.38(BS) 0.51(BS) 0.33(BS)	0(BS) 0.5(BS) 0(BS)
10. The SPA Program covers the potential contribution in the area of developing awareness of the national environment and the need for its protection and conservation through outdoor and other activities.	4.00 4.00 4.00	4.00 4.00 4.00	3.78 3.72 3.67	4.00 4.00 4.00	0.22(BS) 0.28(BS) 0.33(BS)	0(BS) 0(BS) 0(BS)
OVER ALL	4.00 4.00 4.00	4.00 4.00 4.00	3.54 3.50 3.54	4.00 3.70 3.85	0.46 (BS) 0.50 (BS) 0.46 (BS)	0.00 (BS) 0.30 (BS) 0.15 (BS)



There is a similarity in the general perception of the student-respondents as regards the evaluation and assessment being used in the Special Program in the Arts. This is evident in the obtained discrepancies of 0.46, 0.50, and 0.46 all of which are within the category of “best” using the scale provided for this purpose.

Teacher-respondents, from DANHS rated the same item a perfect 4.00, with no discrepancies which indicates that the evaluation and assessment being utilized in the said school are attuned to what is intended for them to use based on the standard and guidelines of the SPA. This is followed by teacher-respondents from CNHS with a discrepancy of 0.15 and by the teacher-respondents from INHS with a discrepancy of 0.30, both are still within the category of “best.”

A significant difference is found in item no. 8 “the SPA Program covers the potential contribution in the area of appreciating more skillful performance, good health, and qualities of students” for student-respondents where students from CNHS rated it as “better” with a discrepancy of 1.28. while the other two schools, rated it at the category of “best” as shown by the discrepancies of 0.38, and 0.46.

The results imply that generally, there is a valid way of gauging the performance of the students who are enrolled in the Special Program in the Arts. It is also inferred that the schools are employing non-traditional way of assessing the performance of the students though skills and talents cannot be evaluated accurately using the traditional manner of paper-and-pen testing. Lastly, the findings also show that the students are required to perform or showcase their skills in the arts before other audiences, which implies that there is a tangible exhibition of the skills in other venues which is an



objective way of assessing the validity of the knowledge acquired in the theoretical and practical lessons in the class.

2. Status of Implementation of Special Program in the Arts (SPA)

Table 9.

One-Way Analysis of Variance on the Philosophy/Vision/Objective when grouped according to school.

Category	Sources of Variation	Sum of Squares	df	MS	F-value	p-value
Student	Between Groups	3.112	2	1.556	9.163	.000
	Within Groups	18.679	110	0.10		
	Total	21.790	112			
Teacher	Between Groups	0.000	2	0.000		
	Within Groups	0.000	3	0.000		
	Total	0.000	5			

Scheffe Computation

Category	Schools	Means	p-value
Student	DANHS/INHS	3.26/3.55	0.012
	DANHS/CNHS	3.26/3.65	0.000

To determine whether there is a significant difference on the evaluation of the respondents as to the extent of implementation on the philosophy/vision/objective of the



SPA when grouped according to school, the data were subjected to One-Way Analysis of Variance. For student-respondents, the obtained F-value is 9.163 which is equivalent to a p-value of 0.000. Since this is lower than the significance value of 0.05, the null hypothesis is rejected.

Thus, there is a significant difference on the implementation of the philosophy/vision/objective of the SPA when grouped according to school with respect to the perception of the students. Subjecting the data further to Scheffe comparison, it can be gleaned that Doña Aurora National High School (mean = 3.26) students have lower perception on the implementation of the said domain when compared with students from Isabela National High School (3.55) and Cauayan National High School (3.65). It is seen therefore, that INHS and CNHS have the same perception as to the level of implementation of the said domain which is significantly higher than the perception of the students from DANHS.

With respect to the responses of teacher-respondents, no such significant difference exists. This is based on the obtained F-value of 0.000 which implies that all the teachers-respondents, irrespective of their school have the same perception. The said domain obtained a mean of 4.000 in all of the items given indicating that the implementation of the philosophy/vision/objective of the SPA is at its best.

**Table 10.**

One-Way Analysis of Variance on the Recruitment Program when grouped according to school.

Category	Sources of Variation	Sum of Squares	df	MS	F-value	p-value
Student	Between Groups	2.036	2	1.018	3.834	.025
	Within Groups	29.215	110	0.266		
	Total	31.251	112			
Teacher	Between Groups	0.010	2	0.005	0.600	0.604
	Within Groups	0.025	3	0.008		
	Total	0.035	5			

Scheffe Computation

Category	Schools	Means	p-value
Student	DANHS/CNHS	3.22/3.54	0.035

With respect to the perception on the implementation of the recruitment program of the SPA student – respondents rated it with significant difference. The obtained F-value is 3.834 which is equivalent to 0.025. This is lower than the significance value of 0.05; thus, the null hypothesis is consequently rejected.



Comparing further, it can be shown that students - respondents from DANHS have lower perception as to the extent of implementation of the recruitment program of the SPA when compared with students from CNHS. This is evident on the computed means of 3.22 for DANHS and 3.54 for CNHS indicating that student – respondents from DANHS have comparatively lower perception.

As to the perception of teacher - respondents with respect to the implementation of the recruitment program of the SPA, there exist a difference. The F-value computed is 0.600 which is converted as 0.604 p-value. The null hypothesis is accepted.

Overall perception of teacher - respondents irrespective of schools on the level of implementation of recruitment program of SPA as seen in the computed mean as “best”.

Table 11.

One-Way Analysis of Variance on the Curriculum and Instruction when grouped according to school.

Category	Sources of Variation	Sum of Squares	df	MS	F-value	p-value
Student	Between Groups	0.597	2	0.299	1.436	0.242
	Within Groups	22.876	110	0.208		
	Total	23.474	112			
Teacher	Between Groups	0.120	2	0.060	13.500	0.032
	Within Groups	0.013	3	0.004		
	Total	0.133	5			

Scheffe Computation

Category	Schools	Means	p-value
Teacher	DANHS/INSHS	3.97/3.67	0.046
	INHS/CNHS	3.67/3.97	0.046



When grouped according to schools, there is no significant difference on the perception of the student-respondents with regard to the evaluation of curriculum and instruction of the Special Program in the Arts. The computed F-value is 1.436 which is equivalent to a p-value of 0.242. Since the p-value is higher than the significance value of 0.05, the null hypothesis is accepted.

It can therefore be concluded that regardless of the schools that the students are currently enrolled in, student-respondents have the same perception on the implementation of the curriculum and instruction of this specialized program. Table 4, shows that all of these respondents agree that the curriculum and instruction offered in their school are in the category of “Best.”

However, there appears a significant difference on the evaluation of the teacher-respondents on the implementation of curriculum and instruction when grouped according to school. The obtained F-value is 13.5000 which is converted as 0.032 p-value. The null hypothesis is rejected.

While it is shown that all of the teacher-respondents rated the implementation of curriculum and instruction at its “Best”, it can be seen that teachers from DANHS and CNHS have the highest perception with respect to this domain. This is evident on the obtained mean of 3.97 for each of the school-respondents. On the other hand, the perception of teachers from INHS is significantly lower than the other two schools with a mean of 3.67, although within the same category of “Best.”

**Table 11.**

One-Way Analysis of Variance on the Competence of Teachers when grouped according to school.

Category	Sources of Variation	Sum of Squares	df	MS	F-value	p-value
Student	Between Groups	0.330	2	0.165	0.998	0.372
	Within Groups	18.028	109	0.165		
	Total	18.359	111			
Teacher	Between Groups	0.010	2	0.005	0.103	0.905
	Within Groups	0.145	3	0.048		
	Total	0.155	5			

In regard to the implementation of the competence of teachers when grouped according to school the perceptions of student – respondents do not significantly differ. The obtained F-value of 0.998 with a corresponding p-value of 0.372 which is higher than the threshold of 0.05 sustain the conclusion that there is no significant difference exists on the perception.

In Table 11, all of the perceptions of the student-respondents regarding the competence of teachers register means which are within the category of “Best.” This means that student perceive that the competence of teachers who are teaching specialized subjects in the Special Program for the Arts are at their “Best.”



The same conclusion can be found with respect to the perception of the teachers on their corresponding competence when grouped according to schools. The F-value obtained is 0.103 which is equivalent to a p-value of 0.905. Since this p-value is higher than the significance value of 0.05, the null hypothesis is accepted.

This implies that regardless of schools, the same level of competence of teachers can be expected among the teacher-respondents. Table 11, shows that all of the teacher-respondents rated their competence as “Best” as shown on the obtained descriptive means. The teachers claim that they are “best” with regard to their competence or qualification as teachers in the special program.

**Table 12.**

One-Way Analysis of Variance on the Support Program and Linkages when grouped according to school.

Category	Sources of Variation	Sum of Squares	df	MS	F-value	p-value
Student	Between Groups	0.664	2	0.332	1.690	0.189
	Within Groups	21.599	110	0.196		
	Total	22.262	112			
Teacher	Between Groups	0.490	2	0.245	2.774	0.208
	Within Groups	0.265	3	0.088		
	Total	0.755	5			

With respect to the support program and linkages there is no significant difference on its level of implementation as perceived by the student-respondents categorized according to their respective schools. This is expressed in the obtained F-value of 1.690 and a corresponding p-value of 0.189 which is higher than the level of significance of 0.05. The null hypothesis is accepted.

The, same level of implementation can be seen on the support program and linkages with respect to the students enrolled in the school respondents. It appears in Table 6 that all of the said student-respondents rated the support program and linkages as “Best”, which indicates that the students agree that the said domain is implemented at its best.



The teacher – respondents showed the same perception at F-value of 2.774 and a p-value of 0.208 which is higher than the level of significance at 0.05. There is no significant difference on the implementation of the support program and linkages of the three schools offering the SPA program. The teacher-respondents rated this particular domain as “Best”.

Table 13.

One-Way Analysis of Variance on the Facilities and Equipment when grouped according to school.

Category	Sources of Variation	Sum of Squares	df	MS	F-value	p-value
Student	Between Groups	0.745	2	0.373	0.893	0.412
	Within Groups	45.460	109	0.417		
	Total	46.205	111			
Teacher	Between Groups	1.143	2	0.572	3.500	0.164
	Within Groups	0.490	3	0.163		
	Total	1.633	5			

There is no significant difference on the existence of facilities and equipment that are being utilized by the schools-respondents offering SPA when grouped according to student-respondents. This is shown by the computed F-value of 0.893 and a corresponding p-value, which means that the null hypothesis is accepted.

It follows that there is the same level of existence of the facilities and equipment in the schools. The discussions in Table 7 reveal that perception of the student-respondents on the facilities and equipment needed for the implementation of the SPA is rated “Better.”



Moreover, there is also no significant difference on the perception of the teacher-respondents on the existence of facilities and equipment when categorized according to school. This is evident on the F-value of 3.500 which is equivalent to a p-value of 0.164. The null hypothesis is accepted.

Table 7, shows that the teachers perceived the facilities and equipment needed as category “good.”

As found out by Leocario and Pawilen (2012), schools offering Special Program in the Arts are often beset with inadequacy of facilities, equipment, and material. Despite these hindrances however, the adaptability and resources of teachers to maximize what the learning environment provides are very evident. In the said research studies, they recommended that there is a need to (1) review the existing implementing guidelines of the Special Program in the Arts; (2) address the lack of facilities, equipment, and materials through consistent funding; (3) develop a clear and comprehensive course guide; (4) provide continuous trainings and other forms of support systems for teachers; (5) there is a need to develop evaluation tools that will effectively assess and measure student performance; and (6) there is a need to disseminate awareness about the program to generate more enrollees.

This present study adopts the above recommendations particularly on the domain of facilities and equipment.

**Table 14.**

One-Way Analysis of Variance on the Evaluation and Assessment when grouped according to school.

Category	Sources of Variation	Sum of Squares	df	MS	F-value	p-value
Student	Between Groups	0.051	2	0.025	0.144	0.866
	Within Groups	19.392	110	0.176		
	Total	19.443	112			
Teacher	Between Groups	0.090	2	0.045	0.600	0.604
	Within Groups	0.225	3	0.075		
	Total	0.315	5			

As regards to the implementation of the required evaluation and assessment, there appears to be no significant difference as to perception of the student-respondents when grouped according to schools. The F-value of 0.144 and the significance value of 0.866 mean that there is no significant difference.

In Table 8, it is shown that all of the student-respondents, irrespective of the schools where they are currently enrolled in, rated the implementation of the required



evaluation and assessment mode of the SPA as “best” as revealed in the computed means.

Further, there is also no significant difference on the perception of the teacher-respondents as to the implementation of evaluation and assessment irrespective of their schools. This is shown by the computed F-value of 0.600 and a p-value of 0.604 which means that the null hypothesis is accepted.

It can be gleaned in table 8, therefore, that all of the said teachers perceive the implementation of evaluation and assessment of the SPA as “Best”.

Table 15.

One-Way Analysis of Variance on the overall implementation of the SPA when grouped according to school.

Category	Sources of Variation	Sum of Squares	df	MS	F-value	p-value
Student	Between Groups	0.382	2	0.191	1.254	0.289
	Within Groups	16.762	110	0.152		
	Total	17.144	112			
Teacher	Between Groups	0.029	2	0.015	1.410	0.370
	Within Groups	0.031	3	0.010		
	Total	0.061	5			

With respect to the overall implementation of the Special Program in the Arts, the student-respondents have common perception as to the extent of having implemented regardless of their respective schools. This is shown by the computed F-value of 1.254 which is equivalent to a p-value of 0.289. Since the p-value is higher than the significance level of 0.05, the null hypothesis is accepted.



Therefore, it can be inferred that there is the same level of implementation of the Special Program in the Arts in all the respondent - schools as far as their students are concerned. Overall, the implementation level is computed at 3.44, with a discrepancy of 0.56. This shows that the actual implementation of the Special Program in the Arts is “Best.”

The same findings can be seen from the perception of the teacher-respondents when grouped according to the schools where they are presently teaching. At an F-value of 1.410 equivalent to a p-value of 0.370, the null hypothesis is accepted this shows that there is a consensus among the respondent - teachers that the implementation of the Special Program in the Arts in their schools is “Best”, as shown by the computed overall mean of 3.88

This implies in the sound interplay between and among the SPA teachers, SPA students and the community. The diagram below shows the bi – directional interactions of the three factors that are indispensable in the success of the SPA.

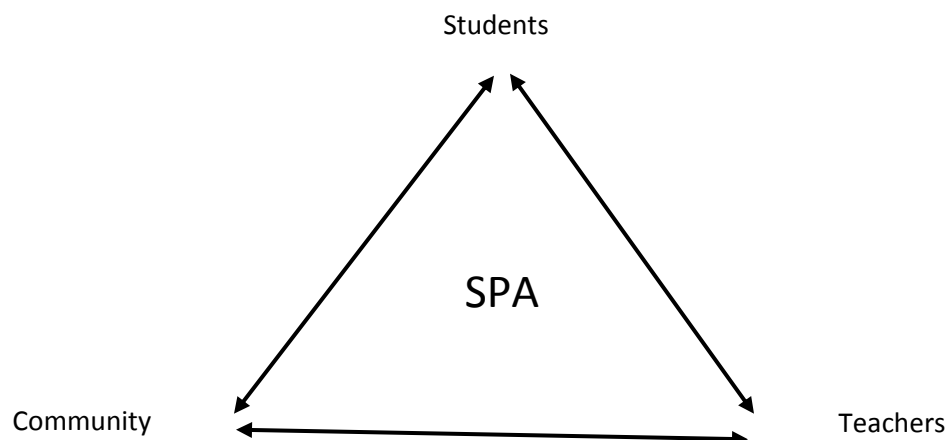




Diagram 2. Bi – directional interaction of Students, Community, and Teachers

3. *Best practice of the three (3) School – respondents in the implementation of Special Program in the Arts (SPA)*

A. *Doña Aurora National High School – Special Program in the Arts (SPA)*

The administration, SPA Teachers and students continuously do the following:

1. Conduct SPA campaigns to incoming Grade 7 students to elementary schools in the municipalities of Aurora and nearby towns and province of Ifugao.
2. Respond to invitations from NGOs and perform in the different programs within/outside the municipality of Aurora.
3. Join in the annual Regional Festival of Talents and other competitions related to culture and arts.
4. Represent the municipality of Aurora in the annual Isabela Bambanti Festival held every last week of January.
5. Invite parents of SPA students and Grade VI pupils to witness the annual Arts Month Celebration.
6. Update and enhance the knowledge and skills of SPA teachers by attending to SPA seminar workshops and other related trainings.
7. Conduct SPA outreach program during the Arts Month Celebration.



8. Conduct Income Generating Project (IGP) by selling paintings of SPA Visual Arts Major students to purchase easel and tables to be used during their painting activities.
9. Conduct trainings/workshops to interested community members in every barangay as community involvement and immersion of students in preparation for barangay town fiesta folk dance competition.

B. Cauayan City National High School – Special Program in the Arts (SPA)

1. The administration of screening test
2. The conduct of one – on – one interview
3. Orientation of the program with their parents
4. Linkages with the Local Government Unit (LGU)
5. Quarterly meeting with the parents or guardians
6. Annual meeting with the school head
7. Granting of scholarship to qualified SPA students
8. Tapping qualified teachers for the SPA
9. Acquisition of Rondalla Instruments
10. Organizing of officers in each specialization
11. Showcasing of talents of the SPA students during school programs, City Division Anniversary, Send – off programs, Mayor’s birthday, IGLO, Etc.
12. Competing in the Regional and National Theater Dance Tilt



C. Isabela National High School – Special Program in the Arts (SPA)

1. Well organized SPA - PTA
2. Active involvement of SPA -PTA in all school activities
3. Established linkage and support mechanism between SPA and LGU
4. SPA advocacies to increase enrolment. A cultural performances in elementary schools within the division. Year round cultural performances in school and division occasion.
5. Conducts Annual Search for Young Artists (ANSYAS)
6. Regular / quarterly consultation and reporting of learners' performances and progress to parents.
7. Intensified trainings in related arts especially during competitions bringing glory and honor to school, city, region and national.
8. Supportive school administration to the SPA's artistic endeavors.
9. Active involvement of the SPA in division and community activities.
10. Sending of SPA mentors in regional and national trainings and retraining.
11. Annual celebration of the National Arts Month thru the arts camp and artists' village exhibiting the notable outputs and performances of learners.
12. Inclusion of SPA WAFP in the annual procurement plan of the school.



Chapter 4

Summary, Conclusion, and Recommendation

This final chapter encapsulates the major findings revealed in the preceding chapter as well as their implications to the actual educational setting. This chapter is divided into three parts which are as follows: (1) summary of findings; (2) conclusions; and (3) recommendations for convenient reading. The summary is presented based on the order of questions.

Summary of Study and Result

A. Profile of the Respondents

1. There is statistically equal number of respondents according to school and even according to the category of evaluators. As to number of students, 39 are from Cauayan National High School (CNHS) with a frequency of 34.5. Doña Aurora National High School (DANHS) and Isabela National High School (INHS) both have a frequency of 37 students and a frequency of 32.7%. As to teacher-respondents, all of the three (3) schools have two teachers each to represent them in this research study.



B. Descriptive Summary on the Extent of Implementation of the Special Program in the Arts

1. As to the domain of philosophy/vision/objective, the student-respondents perceive that the implementation of the philosophy/vision/objective of the said specialized program is “best” as shown in the obtained means as follows : DANHS (3.26); INHS (3.55), and CNHS (3.65) and all of the teacher-respondents rated philosophy/vision/objective as “best” with a perfect mean of 4.00 and the corresponding discrepancy between the intent and actuality as 0.00. which means that the philosophy/vision/objectives are well-implemented.
2. With respect to the implementation of recruitment program of the Special Program in the Arts, student-respondents differ in their views. Overall, respondents from CNHS have the highest perception with a mean of 3.54 and a discrepancy of 0.46, INHS with a mean of 3.30 and a discrepancy of 0.70, both computed means and discrepancies of the two schools fall under category “best”. DANHS has the lowest percent of 3.22 and a discrepancy of 0.78 which fall in the category of “better.” As to the perception of the teacher-respondents, all have the same level of observation under the “best” category as shown in the discrepancies of 0.10, 0.00, and 0.05. The teachers from Isabela National High School have the perception of perfect implementation of the recruitment program of the Special Program in the Arts.
3. For curriculum and instruction, student-respondents perceived it to be “best” with an obtained averages of 3.39, 3.43, and 3.57 and corresponding discrepancies of 0.61,



- 0.57, and 0.43. While all are within the category of “best”, respondents from CNHS registered the highest perception with a mean of 3.57 and a discrepancy of 0.43. With respect to the perception of teacher-respondents, teachers from DANHS and CNHS registered the same levels of perception with a mean of 3.97 and a discrepancy of 0.03 while teachers from INHS have a mean of 3.67 equivalent to a discrepancy of 0.33, which are within the category of “best.”
4. As regards the intents and actualities on the competence of teachers of SPA, there is a common perception of both the teacher and student-respondents that the competence of teachers handling specialized subjects in the SPA as shown by the obtained discrepancies for the student-respondents of 0.43, 0.56, and 0.49 and for the teacher-respondents of 0.20, 0.15, and 0.10 are all within the category of “best”.
 5. For the support program and linkages of the SPA, it is best as shown by the responses of both the teachers and the students. The student-respondents registered the following discrepancies: 0.46, 0.65, and 0.55 while the teacher-respondents have the following discrepancies: 0.10, 0.65, and 0.00, all are within the category of “best.” Teachers from INHS registered the lowest mean and the highest discrepancy.
 6. There is a high contrast on the perception of the students and teachers as regards the existence of facilities and equipment needed for the implementation of the Special Program in the Arts. Students from DANHS and INHS rated the facilities and equipment as “better” while the students from CNHS rated the same as “best.” However, teacher-respondents are in unanimous that the facilities and equipment needed for the implementation of the Special Program in the Arts are only in the



category of “good” as expressed in the obtained discrepancies of 1.10, 1.15, and 2.05 respectively.

7. There is a similarity in the general perception of the student-respondents as regards the evaluation and assessment being used in the Special Program in the Arts. This is shown by the obtained discrepancies of 0.46, 0.50, and 0.46 which are within the category of “best”.. As for the teacher-respondents, teachers from DANHS rated the same at perfect 4.00, with no discrepancies which means that the evaluation and assessment being utilized are in accordance with standard and guidelines of the SPA. This is followed by teacher-respondents from CNHS with a discrepancy of 0.15 ,and by the teacher-respondents from INHS with a discrepancy of 0.30, both school perceptions are still within the category of “best.”

C. Significant Differences on the Extent of Implementation of the Special Program in the Arts

1. There is a significant difference on the evaluation of the student-respondents as to the extent of implementation on the philosophy/vision/objective of the SPA when grouped according to school as seen in the obtained F-value of 9.163 and a p-value of 0.000. Further, it can be gleaned that Doña Aurora National High School (mean = 3.26) students have lower perception on the implementation of the said domain when compared with students from Isabela National High School (3.55) and Cauayan National High School (3.65). With respect to the teachers, no such significant difference exists based on obtained F-value of 0.000 which implies that all the



teachers, irrespective of their school, have the same perception. The said domain obtained a mean of 4.000 in all of the items given indicating that as far as the teachers are concerned, the implementation of the philosophy/vision/objective of the SPA is best.

2. As to the recruitment program of the SPA, there exists a significant difference on the perception of student – respondents as seen on the obtained F-value of 3.834 and a p-value of 0.025. DANHS students have lower perception as to the extent of implementation of the recruitment program when compared with students from CNHS. AS for teachers, there exists no significant difference on their perception with respect to this domain as shown by the computed F-value of 0.600 and a p – value of 0.604.
3. With regard to the evaluation of curriculum and instruction of the Special Program in the Arts there is no significant difference in the perceptions of the student when grouped according to schools. However, there appears a significant difference on the evaluation of the teacher-respondents on this domain when grouped according to school as evident in the F-value of 13.5000 and a p-value of 0.032. Teachers from DANHS and CNHS have the highest perception on this domain.
4. In regard to the implementation of the competence of teachers, there is no significant difference on the perception of students when grouped according to school as seen in the computed $F = 0.998$ and $p = 0.372$. The same findings are obtained from the teacher-respondents with $F = 0.103$ and $p = 0.905$.
5. With respect to the support program and linkages, there is no significant difference on its level of implementation when perceived by the student-respondents as



expressed in the obtained F-value of 1.690 and a p-value of 0.189. The same is perceived by the teacher-respondents as shown by the F-value of 2.774 and a p-value of 0.208.

6. There is no significant difference on the existence of facilities and equipment that are being utilized by the said schools offering SPA as perceived by student-respondents when grouped according to school as shown by the computed F-value of 0.893 and a corresponding value of 0.412 and as perceived by the teacher-respondents when categorized according to school as shown in $F = 3.500$ and $p = 0.164$.
7. With respect to the implementation of the required evaluation and assessment, there appears to be no significant difference on the perception of the student-respondents when grouped according to schools with $F = 0.144$ and $p = 0.866$ and on the perception of the teacher-respondents irrespective of their schools with $F = 0.600$ and $p = 0.604$.

Conclusion

From the findings of this study, the following are concluded:

1. The goal of the Special Program of the Arts which is the preservation, enrichment, and dynamic evolution of Filipino heritage is very much evident on the philosophy/vision/goals of the SPA as very much observed by the respondents.
2. There appears a tangible criteria used in the recruitment of prospective SPA students which are fitness and merit.
3. The overall SPA curriculum is attuned to the course competencies set by the Department of Education and is valid based on the mandate of the program.



However, the constraint on the curriculum lies on the training program's activities and instructional materials that are being.

4. Teachers handling specialized subjects in the SPA can manage the lesson well. It appears however, that the transparency of recruitment of teachers who will handle the said specialized subjects rated only as "much observed". This may be due to the fact that teachers in the SPA were already regular faculty even before the implementation of the SPA and thus they only enriched themselves through trainings and seminars.
5. There is a healthy support program and linkages of the schools implementing the Special Program in the Arts. The schools extend their respective assistance to the students who are enrolled in the SPA by giving them opportunities to perform in other fields and activities outside the school campus. SPA students are not however that allowed by the schools to engage into Income Generating Projects by the school.
6. There is still a general inadequacy of the facilities and equipment needed for the implementation of the Special Program in the Arts. The research study reveals further that most of the problems lie on the musical instruments needed for the Music major since said instruments are generally expensive notwithstanding the special budget allotted by the Department of Education for the said purpose.
7. SPA schools use authentic assessment in gauging performances of SPA students like performing or showcasing their skills in the arts before other audiences which is an objective way of assessing the validity of the knowledge acquired by the said students in the theoretical and practical lessons in class.



8. School – respondents vary in their perceptions in regard to the philosophy/vision/objectives of SPA, implementation of recruitment program, and implementation of curriculum and instruction.
9. Implementation of SPA is generally “best” according to the perception of the respondents.

Recommendations

Taking into considerations the summary of findings and the conclusions of this research study, the following are hereby recommended:

1. Inasmuch as there is still inadequacy on the facilities and equipment needed for the implementation of the SPA, it is recommended that there should be a higher allotment on the purchase of the facilities and equipment of SPA. such as musical instruments, sound
2. Varied opportunities should be given to students to showcase their talents to entice students who are inclined in the arts to enroll in the program.
3. There should be a benchmarking on the best practices of SPA of the school – respondents.
4. Teachers in the SPA should continue to use authentic assessments like performance assessment, processes assessment, using standards like rubrics because talent and skills cannot be assessed using the traditional method of assessment.



REFERENCES

- Aasman, A. (2013). *The Books on the Street: Arts-Based Program Evaluation with At-Risk Youth in Hamilton, Ontario* (unpublished master's thesis). University of Ontario, Canada.
- Benesa, L. (2015). *What is Philippine About Philippine Art*. An online article of the National Commission for the Culture and Arts. Retrieved March 11, 2017 from <http://ncca.gov.ph/subcommissions/subcommission-on-the-arts-sca/visual-arts/what-is-philippine-about-philippine-art/>
- Carey, S. (2017). *Instrumental Music Assessment: Current Practice in Individual Music Assessment* (unpublished master's thesis). Northeastern University, Missouri, USA.
- Corina, V. (2013). *The Effectiveness of a New Music Education Program in Cyprus* (unpublished doctoral dissertation). St. Louis University, Cyprus.
- Department of Education (2001). *Implementing Guidelines for the Pilot Implementation of the Special Program in the Arts*. DECS Memorandum 135, s. 2001.
- Grove, S. (1996). *Assessing Student Achievement in the Visual Arts: Collaborative Inquiry as a Model for Professional Development* (unpublished doctoral dissertation). Ohio State University, USA.
- Hachiya, M. (2001). *Towards a Theory of Arts Education* (unpublished master's thesis). University of Toronto, Canada.
- Hall, G. (2007). *An evaluation of the Effectiveness of School-Based Interpretive Program at Fundy National Park of Canada* (unpublished master's thesis). University of New Brunswick, Canada.
- Hallmark, E. (2010). *Arts as Collaborative Inquiry: Re-defining and Re-centering Quality Arts Practice in School* (Unpublished doctoral dissertation). University of Rochester, New York, USA.



- Hansen, M. (2013). *Anticipating innovation in teacher evaluation systems: Lessons for researchers and policymakers*. Teacher Quality 2.0, Special Report 4, p. 3.
- Jones, M. (1995). *A retrospective student evaluation of a gifted and talented visual arts program* (unpublished doctoral dissertation). University of Missouri, USA.
- Kobialka, G. (2012). *The Effectiveness of the Changing Education through the Arts Professional Development Course for Arts Specialists* (unpublished doctoral dissertation). Shenandoah Conservatory, Winchester, USA.
- Creswell, J. W. (2014). *Research design: Quantitative, qualitative, and mixed methods approaches* (4th ed.). SAGE Publications, Inc: United States of America
- Legaspi – Ramirez, E. (2015). *Crossbred and Émigré: Visual Art in a Flux*. An online article of National Commission for Culture and the Arts. Retrieved March 12, 2017 at <http://ncca.gov.ph/subcommissions/subcommision-on-the-arts-sca/visual-arts/crossbred-and-emigre-visual-art-in-a-flux/>
- Leocario, R., & Pawilen, G. (2012). *Implementation of the Special Program in the Arts Curriculum in a Public Secondary School*. Alipato, pp. 43 – 53.
- Morgan, M. (2013). *A Case Study of a Public Private Partnership in Arts Education* (unpublished doctoral dissertation). University of Oklahoma, USA.
- Narvadez, J. (2014). *Countenance Evaluation of the Special Program in the Arts Curriculum in the Bicol Region* (Unpublished doctoral dissertation). University of Nueva Caceres, Naga City.
- Narvadez, J. (2014). *Special Program in the Arts Curriculum: Creative Skills Development and Impact on Cultural Heritage Preservation* (Unpublished master's thesis). University of Nueva Caceres, Naga City.
- Narvadez, J. (2016). *A Tracer Study on the Tertiary Courses of Arts Curriculum Graduates at CSNHS Naga City, Region V*. Paper presented during the 3rd Malikhaing Guro International Conference on Culture Based Education at UPLB, Laguna on September 7 – 10 2016.
- Narvadez, J. (2017). *Facets of the Special Program in the Arts Curriculum*. Naga City: Prime Digital Print.
- Narvadez, J. (2017). *Curriculum Innovation Framework for Schools offering the Special Arts Program of the Department of Education*. Paper presented during the 4th Malikhaing Guro International Conference on Culture-Based Education at UPLB, Laguna on July 4 – 17, 2017.



- O' Malley, E. (2001). *Visual and performing arts content standards for California Public Schools: Pre-kindergarten through grade 12*. California, USA: California Department of Education.
- Phillips, K. (2014). *Multidisciplinary evaluation*. USA: Salem Press.
- Schwent, A. (2015). *The Role of the School Principal in the Development and Implementation of a Strong Arts Program* (Unpublished doctoral dissertation). St. Louis University, Missouri, USA.
- Serota, K. (2017). *Art and Cultural Capital: The Economics of Art Investment* (unpublished master's thesis). Dartmouth College, New Hampshire, USA.
- Smith, A., & Jones, S. (2013). *Developing an assessment plan for the arts and sciences division of a comprehensive community college*. USA: IGI Global.
- Stahlhuth, G. (1992). *Adventures in the classroom: the expanding world of arts-in-education*. Backstage, 33 (47).
- The 1987 Constitution of the Philippines. *Article XIV: Education, Science and Technology, Arts, Culture, and Sports*.
- Vaughan, M. (2008). *Moving Arts from the Edges: Experiences in an Arts Integrated Middle School* (unpublished doctoral dissertation). New York University, USA.
- Villaroza, B. (2017). *The Special Program for the Arts: Art at its best*. Facets of the Special Program in the Arts Curriculum, p. 152.
- Walton, C. (2015). *Performing Arts Education and the Academic Identity Development of African American Male High School Students* (unpublished doctoral dissertation). University of North Carolina, USA.
- Wellfare, A. (2016). *Partnering for Success: An Examination of Arts Education Partnerships* (unpublished master's thesis). American University, USA.
- Xu, Y. (2013). *Classroom assessment in special education*. USA: Sage Publication.
- Zederayko, F. (2000). *The Impact of Administrator and Teacher Leadership on the Development of an Exemplary Arts Program and its Role in School Reform: A Case Study* (unpublished doctoral dissertation). University of Montana, Canada.
- Zimmerman, J. (2005). *The Effects of Periodic Self-Recording, Self-Listening and Self-Evaluation on the Motivation and Music Self-Concept of High School Instrumentalists* (unpublished master's thesis). University of Minnesota, USA.



APPENDICES

Appendix 1



Philippine Normal University
The National Center for Teacher Education
North Luzon Campus
The Indigenous Peoples Education Hub

Dear Respondents:

I am currently conducting a thesis entitled “**Implementation of Special Program in the Arts (SPA): Basis for Designing a Localized Dance Curriculum**”. This questionnaire asks for your mature evaluation of the overall facets of the Special Program in the Arts (SPA) in Isabela. Having been chosen as one of the respondents, please go over each item and answer the same in the most honest possible way. Rest assured that your answers will be used for academic purposes only and shall be held in strict confidentiality.

Thank you very much.

JONATHAN L. ROQUE

Researcher

Name: _____

Gender: () Male () Female

Age: () 9 years old to 11 years old
() 12 years old to 14 years old
() 15 years old to 17 years old
() 18 years old and above

Evaluator Category (please check one)

_____ SPA Students

(_____) indicate how long in years have you been in the SPA

_____ Area of Specialization or major

(_____) Dance

(_____) Visual Arts

**PHILIPPINE NORMAL UNIVERSITY**

The National Center for Teacher Education

() Media Arts

() Music

() Theater Arts

Direction: Using the following scale below, please indicate by placing a check () on the items indicated as what extent each of the following items are observed in the Special Program for the Arts of Santiago City National High School, Division of Santiago City. As used in this instrument, the acronym SPA shall refer to the Special Program for the Arts.

Scale:

4 – Very Much Observed/Very Great Extent

2 – Slightly Observed/To Some Extent

3 – Much Observed/Great Extent

1 – Rarely Observed/Small Extent

A. Philosophy/Vision/objective – this refers to the vision and objectives of the Special Program in the Arts.

Vision and objectives of Special Program in the Arts	4 VMO	3 MO	2 SO	1 RO
1. Explicitly stated the vision of the Special Program in the Arts				
2. Realistic and clearly defined objectives.				
3. Preservation of Filipino culture and heritage.				
4. Develops student with special inclination to music, visual arts, theater arts, creative writing, media arts, and dance.				
5. Develops students to express their ideas and feeling through their chosen art form.				
6. Develops a sense of nationalism through deepened appreciation of Filipino culture and arts.				
7. Develops aesthetic awareness and perception.				
8. Develops general skills and attitudes, the habits of heart and mind student will need as preparation for life and work in a postmodern society regardless of their chosen career.				

B. Recruitment Program – this refers to the mode and manner by which the school selects the incoming students of the Special Program for the Arts (SPA)

Recruitment Program	4 VMO	3 MO	2 SO	1 RNO
9. There are clearly defined and well-understood policies and procedures on recruitment and retention of SPA.				
10. Recruitment/Admission and policies for prospective students are consistent with the groups, visions, goals, and				



objectives.				
11. Audition, grades, interview, and interest test are the main criteria in selecting students.				
12. The mentors or teachers in their respective discipline employs interest test examination, audition, selection, and interview.				
13. Policies on the retention are clearly stated and understood by the students and are communicated to them during the recruitment and admission phase.				
14. Policies on retention are consistent based on the goals and objectives of the program				
15. Elementary schools with performing groups are being periodically informed of the offering of SPA in the school.				
16. The philosophy and objectives of the SPA are properly disseminated and discussed with the prospective students.				
17. The school is scouting prospective students in the different elementary schools.				
18. The school advertises the SPA during the Early Enrolment Program of the Department of Education.				

- C. Curriculum and Instruction – this refers to the actual offering of the comprehensive secondary education program centered in the arts, covering a range of art forms and discipline like music, visual arts, theater arts, creative writing, media arts, and dance.

Curriculum and Instruction	4 VMO	3 MO	2 SO	1 RNO
1. SPA program follows DepEd memorandum in terms of students.				
2. SPA program follows the number of hours allotment per discipline				
3. Activities are selected and taught in terms of individual needs, interests, and abilities.				
4. Curriculum works toward the attainment of the objectives of the institution and the program.				
5. Curriculum guide and learning competencies are followed and achieved.				
6. Mission, goals and objectives of SPA are well disseminated and explained to students.				
7. Activities are carefully planned, selected, and schedules to provide sequential development of skills.				
8. The training program of the school sets an attainable objective within a given frame.				
9. There is flexible and sufficient number of hours allotted for the training to maintain a good quality performance which are attuned to their academic activities.				
10. The training program is guided by an effective manual, both audio and written, to develop extensively the skills needed for the program.				
11. The training program consists of specific training for skills				



enhancement and theory building, and interpersonal activities aimed at promoting group solidarity as well as personal advancement.				
12. There is ample literature background information provided to the members in order to produce the desired quality of skills.				
13. The training program sets provisions for individual differences as well as advance students to do challenging tasks.				
14. The training program is enriched through film showing, symposium, seminar, workshops, and interpersonal relationship activities.				
15. The training program encourages slow learners through peer teaching and vocal coaching.				

D. Competence of Teachers – this refers to qualifications of the teachers handling SPA Major.

Competence of Teachers	4 VMO	3 MO	2 SO	1 RNO
1. The training program is enriched through resource person and team teaching.				
2. There is a regular institutional in-service training program for the teacher of the program.				
3. The teachers teaching different discipline are competent in the area and they hold a specialization degree.				
4. The teachers teaching the discipline are regular members of the faculty of the school.				
5. The teachers prepared a variety and appropriate instructional materials.				
6. The hiring system allows for open competition for selection of the most qualified in the position of the program.				
7. The teachers set high but attainable standards as shown in the quality of students' performance/output.				
8. The teacher serves as resource speakers/lecturers in the field of arts they teach.				
9. The teachers apply innovations or new strategies and application in their respective discipline.				
10. The teachers have strong conceptual skill, that is, they can see opportunities where others see roadblocks or problems.				

E. Support Program and Linkages – this refers to the assistance extended by the school in the implementation of the SPA Program as well as the assistance given by other stakeholders such as the Local Government Unit and Non-Government Organizations or Interest Groups.

Support Program and Linkages	4 VMO	3 MO	2 SO	1 RNO
1. The administration provides financial assistance to members of the program like scholarship grants, financial grants, student's assistantship, and the				



like.				
2. The administration supports expenses for cultural performances inside and outside the institution like cultural invitations, choral choir competitions, concert, and the like.				
3. The administration highly recognizes partnership with of other programs of other institutions like seminars on dance, fusion/back-to-back performances, concerts, and the like.				
4. The administration supports the program for the procurement of material resources either through purchase or solicitation.				
5. The administration allocates an adequate budget for the program.				
6. Budget for the program are spent exclusively for the welfare of the students and the performing arts.				
7. To compensate for the insufficiency of funds, the administration allows the program to have Income Generating Projects such as cultural shows, promotional materials and exhibits, seminars, guest lecturing and the like.				
8. The administration supports the establishment of both local and foreign partnership and linkages of the program.				
9. There is a mutual and harmonious cooperation and benefit between the program and the community they serve.				
10. The program is in the mailing list of agencies and foundations both local and international linkages.				

F. Facilities and Equipment – this refers to the materials, facilities, and equipment that are necessary for the implementation of the SPA Program.

Facilities and Equipment	4 VMO	3 MO	2 SO	1 RNO
1. There are eight classrooms for general education classes for year levels.				
2. There are two classrooms for music (1 for vocal, 1 for instrumental) with 1 piano and 1 electronic keyboard in each room.				
3. There are 2 practice rooms with needed instruments for whatever instrumental course offered by the school.				
4. There is 1 workshop area with sinks and storage space.				
5. There is one separate drama room.				
6. There is one dance studio with music player and wall to wall mirrors.				
7. There is one computer room with 10 computers, 3				



printers, and 1 scanner.				
8. There is 1 special library with lots of books and other materials (audio, video) for the six areas in Arts.				
9. There are CD player, USB player, portable speakers, 2 VHS players/2 television sets, 1 slide projector, 1 moving camera, and 4 still cameras with accessories.				
10. There is an air-conditioned Media Arts room with complete facilities.				

- G. Evaluation and Assessment – this refers to the continuing administration, supervision, evaluation, and assessment of the Department of Education in the implementation of the SPA Program in the local level

Evaluation and Assessment	4 VMO	3 MO	2 SO	1 RNO
1. The school principal with the help of the SPA school coordinator is closely supervising the implementation of the program at the school level.				
2. The assessment and evaluation of students performance is aligned with the K to 12 grading system and conducted quarterly.				
3. There is an exhibition of activities done in the school level to expose the outputs or products of the SPA Program students.				
4. The SPA students' shows winning in the Division, Regional, and the National competition.				
5. Recognition of excellent performances is provided through the school and division programs.				
6. There is a device for evaluating the effectiveness of the training program.				
7. A pool of experts and consultants is available to periodically evaluate the various needs of the program.				
8. The SPA Program covers the potential contribution in the area of appreciating more skillful performance, good health and qualities of the students.				
9. The SPA Program covers the potential contribution in the area of awakening a sense of nationalism and appreciation of one's cultural heritage through the revival and preservation of indigenous dance and other fields of arts.				
10. The SPA Program covers the potential contribution in the area of developing awareness of the national environment and the need for its protection and conservation through outdoor and other activities.				



Appendix 2

Letter to Principals

December 10, 2018

JOHN R. MINA

Principal IV

Cauayan City National High School

Sir;

In my desire to continuously grow in my profession I enrolled Master of Arts Major in Physical Education in the graduate school of Philippine Normal University – North Luzon this semester. With this, I am currently conducting a research titled: **“Status of Implementation of Special Program in the Arts (SPA).”** This study aims to identify best practices and how to improve the implementation of SPA in Isabela.

Related to this undertaking is the gathering of data needed in the study. Hence, I am requesting your office to allow me administer questionnaires among the teachers and students of SPA in your school. Attached is a copy of my questionnaire for your perusal.

I look forward to your affirmative response on my request. Thank you very much.

Very truly yours,



JONATHAN L. ROQUE

Researcher

Approved:

JOHN R. MINA

Principal IV

Cauayan City National High School

December 10, 2018

SILVINO B. CABANGAN

Principal IV

Isabela National High School

Sir;

In my desire to continuously grow in my profession I enrolled Master of Arts Major in Physical Education in the graduate school of Philippine Normal University – North Luzon this semester. With this, I am currently conducting a research titled: **Status of Implementation of Special Program in the Arts (SPA).** This study aims to identify best practices and how to improve the implementation of SPA in Isabela.

Related to this undertaking is the gathering of data needed in the study. Hence, I am requesting your office to allow me administer questionnaires among the teachers and students of SPA in your school. Attached is a copy of my questionnaire for your perusal.

I look forward to your affirmative response on my request. Thank you very much.

Very truly yours,

JONATHAN L. ROQUE

Researcher



Approved:

SILVINO B. CABANGAN

Principal IV

Isabela National High School

December 10, 2018

LAILA A. TAGUINOD

Education Program Supervisor

OIC – Principal, Dona Aurora National High School

Sir;

In my desire to continuously grow in my profession I enrolled Master of Arts Major in Physical Education in the graduate school of Philippine Normal University – North Luzon this semester. With this, I am currently conducting a research titled: **Status of Implementation of Special Program in the Arts (SPA).** This study aims to identify best practices and how to improve the implementation of SPA in Isabela.

Related to this undertaking is the gathering of data needed in the study. Hence, I am requesting your office to allow me administer questionnaires among the teachers and students of SPA in your school. Attached is a copy of my questionnaire for your perusal.

I look forward to your affirmative response on my request. Thank you very much.

Very truly yours,

JONATHAN L. ROQUE

Researcher



Approved:

LAILA A. TAGUINOD

Education Program Supervisor

OIC – Principal, Dona Aurora National High School

Appendix 3 Plagiarism Test



PHILIPPINE NORMAL UNIVERSITY

The National Center for Teacher Education



Appendix 4 Pictorials



A visit to Doña Aurora National High School with their students and teachers

At the faculty office of DANH – SPA





PHILIPPINE NORMAL UNIVERSITY

The National Center for Teacher Education



A visit to Cauayan National High School with their teachers and Head Teacher





CURRICULUM VITAE

A visit to Isabela National
High School while having their
mural painting



NAME:	JONATHAN LUCAS ROQUE
ADDRESS:	#440 SINGSON STREET DIVISORIA, SANTIAGO CITY
E- mail address:	roquejonathan5250@gmail.com
contact No.	09263913315/0918627628

EDUCATION

ELEMENTARY	Santiago City National High School School year: 1989 - 1995
SECONDARY	Southern Isabela College of Arts and trades School year: 1995 - 1999
TERTIARY	Philippine Normal University - Isabela Campus School year: 1999 - 2003
GRADUATE STUDIES	Philippine Normal University - North Luzon Campus School Year 2018 - 2019 Isabela State University - Main Campus Graduate Diploma in Cultural Education Summer 2015 - 2017

WORK EXPERIENCE

Polytechnic College
 Ilagan, Isabela
 school Year 2004

Northeaster College
 School Year 2004 - 2009

Santiago City National High School
 School Year 2009 – Present

AFFILIATION

Local Government Unit of Santiago City
Santiago City Balamban Dance troupe
 Artistic Director
 2016 - Present

**Philippine Folk Dance Society**

Lifetime Member

Dance Sport Council of the Philippines Inc.

Highly Commended Pass

MAPEH ASSOCIATION

DepEd Santiago City

EXAMINATION**PASSED****NATIONAL QUALIFICATION
EXAMINATION FOR SCHOOL HEADS 2017**Department of
Education and Civil
Service**CERTIFICATES**

DATE	EVENT	AGENCY/PLACE	NO. OF HOURS
January to March 2019	Road Safety - Module Writing	DepEd Region 2, DOT and LTO	96 hours
October 15-21, 2018	Regional Writer SANAYGURO 2018: National Specialized Arts Skills Training for SPA Teachers, bacolod City	NCCA	40 hours
August - October 2018	Participant School Heads Development Program - SHDP	DepEd Region 2	120 hours
12-Jan-18	2017 Refresher Course in Aerobic Gymnastics, Dancesports, Taekwondo, and Pencak Silat	DepEd	8 hours
	Resource Speaker & Participants	Santiago City	
September 10-11, 2017	2017 Division Training/Workshop in Sports Coaching	DepEd	8 hours
	Resource Speaker & Participants in Dance Sports	Santiago City	
December 10 - 14, 2017	National Training of Trainers for Junior High School	DepED Central Office	40 hours
	Participant	Bataan, Philippines	



PHILIPPINE NORMAL UNIVERSITY

The National Center for Teacher Education

September 18-20, 2017	National Convention for Special Program in the Arts (SPA) Implementers participant	DepED Central Office Puerto Princesa, Palawan, Philippines	24 hours
04-Aug-14	Luzon-Visayas-Mmindanao Consultation for SPA Coordinators, Artists, and Arts Organizations on Grade 11 and 12 Arts/Design Track	NCCA, UNESCO	8 hours
May 28-29, 2014	Orientation and Training Workshop on the Special Program in the Arts	DepEd DepEd Isabela	16 hours
May 8 -10, 2017	DANCE XCHANGE: The Philippine International Dance Workshop and Festival 2017 Participant	NCCA	24 hours
January 20 -21, 2017	Refresher Course in Dancesport Resource Speaker/Participant	DepEd Santiago City	16 hours
27-Sep-17	Division Training/Workshop on the 2018 Skill Exhibition on the Arts and Performance/Sining Tanghlan Resource Speaker/Participant	DepEd Santiago City	8 hours
29-Sep-17	5th DIWANG: Sagisag Kultura ng Filipino Kwiz (National Final Quiz Bee) Coach Regional Champion	NCCA Intramuros, Manila	
September 7 - 10, 2016	3rd MALIKHAING GURO International Conference on Culture - Based Education Paper Presenter/Participant	NCCA - UPLB	32 hours
July 8, 15, 22, 2017	Seminar/Workshop in Applying Statistical Research Participant	ISU - Cauayan Campus	24 hours



PHILIPPINE NORMAL UNIVERSITY

The National Center for Teacher Education

July 23 - 26, 2014	1st MALIKHAING GURO: International Conference on Culture Based Education Workshop Facilitator and Paper Presenter	NCCA, UPLB, ARTIST INC. LINANG	32 hours
November 20 -22,2014	Regional Digital Film Making Workshop and Film Festival Participant	DepEd	24 hours
August 6-7, 2016	2016 Division Training/Workshop in Teaching Music and Dance Proponent/ Resource Speaker	DepEd	16 hours
October 15-19, 2015	SANAYGURO 2015: National Specialized Arts Skills Training for SPA Teachers Participant	NCCA	40 hours
October 25- 28, 2014	2014 National training For SPA (Special Program in the Arts) Teachers Participant	NCCA, UPLB, ARTIST INC. LINANG UPLB	32 hours
October 15 - 19, 2015	SANAYGURO 2015: National Specialized Arts Skills Training for Special Progam in the Arts (SPA) Participants	NCCA, UPLB, ARTIST INC. LINANG City of Baguio	40 hours
May 23 - 27, 2016	36th National Folk Dance Workshop Participant	PFDS Dakak, Dapitan City	40 hours
20-Mar-15	2015 Regional Festival of Talents - Sining Tanghalan Facilitator	DepEd Tuguegarao City	8 hours

AWARDS

EVENT

AGENCY



Awardee	Outstanding Teacher of Region 02 School Year 2018 -2019	Deped Region 2
1st Place	Most Outstanding Teacher of Santiago City National High School School Year 2018 -2019	Deped Santiago City
Gold Medal	2019 CAVRAA - Dancesports Competition Standard Category coach	Deped Region 2
Gold Medal	2018 CAVRAA - Dancesports Competition Standard Category coach	Deped Region 2
1ST RUNNER - UP	2018 DIWANG: SAGISAG KULTURA NORTH LUZON REGIONAL KWIZ	NCCA, DepEd
CHAMPION	2018 DIWANG: SAGISAG KULTURA REGIONAL KWIZ Coach	NCCA, DepEd
CHAMPION	2018 Balamban festival Street Dance Competition Artistic Director/Choreographer	LGU Santiago City
CHAMPTION	2017 DIWANG: SAGISAG KULTURA REGIONAL KWIZ Coach	NCCA, DepEd
CHAMPION	2017 Balamban festival Street Dance Competition Artistic Director/Choreographer	LGU Santiago City
CHAMPION	2016 Balamban festival Street Dance Competition Artistic Director/Choreographer	LGU Santiago City
1st Runner - Up	2016 Balamban festival Street Dance Competition Artistic Director/Choreographer	LGU Santiago City
Gold Medal	2017 CAVRAA - Dancesports Competition Standard Category coach	Deped Region 2

**PHILIPPINE NORMAL UNIVERSITY**

The National Center for Teacher Education

Rank 7

2017 Palarong Pambansa Dancesports Competition

Deped

Coach

Outstanding Teacher in Division of Santiago City

School Year 2014 - 2015

Most Outstanding Teacher of Santiago City National High School

School Year 2013 -2014

Outstanding Teacher in MAPEH

Santiago City National High School

School Year 2013 -2014

Outstanding Teacher in MAPEH

Santiago City National High School

School Year 2010 - 2011

CHARACTER REFERENCE

CONTACT NUMBER	NAME	ADDRESS
9985141970	FLORANTE E. VERGARA, CESO VI	Santiago City
	Schools Division Superintendent	
9988636828	ELOISA L. DIZON, PhD	Santiago City
	Principal III	
	SCNHS	
9175550588	ATTY. MARIVIC G. DIEGO	Santiago City
	Executive Asistant IV	
	City Tourism, LGU Santiago City	

Personal Data Sheet for Personal Information attached Herewith

all above mentioned information are true and correct

Appendix 5 Curriculum Vitae