



TRAVERSING THE ACADEMIC PERFORMANCE OF CULTURE AND THE ARTS MEMBERS

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Abstract

A good education in the arts is built on and reflects recognition of the specific and unique manner that people's thinking is shaped by the arts, as well as the way that the arts shape people's lives. This study intends to relate the academic performance of members of the Culture and the Arts organization at Cagayan State University to the problems they faced in their academic pursuits. In this study, a quantitative approach to research design was taken. When asked whether or not participation in any culture and the arts performances helps learners succeed academically, coaches and trainers unequivocally confirmed that it does have a major effect on the learners' academic performance. However, there were those within the academic community who held the view that students' participation in cultural and artistic performances hampered their ability to achieve academic success. They reasoned that this was due to the fact that students who participated in cultural and artistic performances spent less time inside the classroom and on their studies because their schedules often clashed with those of their other obligations, such as rehearsals, competitions, and so on. The situations that individuals face as performers and artists have little bearing on their capacity to do academic work, despite the fact that they actually experience those circumstances.

Keyword: traversing, academic performance, culture, arts,

Introduction

Performing arts refers to forms of art in which artists use their voices, bodies or inanimate objects to convey artistic expression. Most people think that performing arts do not require much intelligence compared with performing art competencies. People do not have just an intellectual capacity, but have many kinds of intelligence, including musical, interpersonal, spatial-visual, and linguistic intelligences (Gardner, 1983). This means that the arts do help shape our spatial, naturalistic, musical, interpersonal, intrapersonal, and bodily-kinesthetic intelligence depending on individual preferences. At the same time, learning the many aspects of performing arts grooms

our brains to master the various fields with ample support from teachers. A study has conducted an 11-year study of 17,000 10th graders and found that students involved in after-school theatre arts, particularly in low-income communities, have higher average educational aspirations as well as improved academic achievement and social and cognitive development (Caterall,2002).

A good arts education is built on and reflects recognition of the specific and unique way that the arts shape people's thinking and their lives. Booth, D. (2016) asserted that the techniques are ways of learning, of exploring, of responding, of revealing and demonstrating, of imagining, and of depicting and making meaning.

“Historically, there has been an uneasy relationship between the arts and education, with the arts facing numerous challenges including: competition with other curriculum areas for time and space, the perception that it is less central to educational development, a lack of focus in pre-service teacher education, a lack of confidence on the part of teachers to teach it, the dominance of traditional school subjects as pathways to university, the increasing presence of high stakes testing in literacy and numeracy, and – of central relevance to this investigation – a dearth of longitudinal 5 quantitative evidence supporting its association with academic (and non-academic) outcomes.” (Bamford, 2006; Ewing, 2010; O’Toole et al., 2009)

Arts involvement encourages creativity and imagination from concept to process to completion (Sternberg, 2006). Arts stereotypically were considered frills and only offered to gifted and talented students. Sometimes parents may not have wanted dramatic and visual arts included because they weren’t instructed in the arts and therefore, don’t consider them important. School districts may actually consider the arts a leisure activity and entertainment (Hamblen 1997).



According to research, secondary education in the United States is putting too much focus on math and science education, brought on by the perception that the US is falling behind in these areas worldwide. Educational administrations are being forced to seek curricular interventions that will yield the greatest improvement in students' academic performance in math and science in the least amount of time (Gullatt, 2007). Consequently, students are not getting as much exposure to learning opportunities through the arts that engender creativity, vocabulary, reasoning skills, peer interaction, and life skills; skills that can help them succeed. The correlation between exposure to the arts and student achievement within academic disciplines such as mathematics and science has been a subject of much debate (Gullatt, 2007); none the less, prominent theorists and practitioners such as Catterall (1998) and Gardner (1999) argue that arts are integral to the education of the whole child. Still, when budget cuts occur in many school districts, the art programs are often the first to go (Kristy Burchard, 2014).

Ironically, the arts--disciplines that theorists, as well as teachers in the trenches, claim to improve higher-order thinking skills--are the very programs that typically are eliminated from the school district's budget when money is limited (Berube, 1999). The school leaders are hesitant to fund programs featuring the arts that is responsible for helping to create stronger thinking in students.

Many people find this extremely difficult to understand most specially to parents of the students who are participating in performing arts activities in school that consumes their allotted time for academic matters, and some educators chose to close their fist in giving time, recognition and opportunities to students to prosper in the field of arts when there has been so much research

conducted confirming the benefits of arts education, whether it be theatre, music, dance, or visual art.

The wide range of performing arts students who are currently enrolled in Cagayan State University, Andrews and Carig Campuses made a strong impact to conduct a study that aims to find out the relationship between performing arts participation and academics.

Statement of the Problems

This study generally aims to relate the academic performance and challenges encountered by the members of the Culture and the Arts in Cagayan State University.

Specifically, the researcher aims to answer the following questions:

1. What is the profile of the respondents in terms of:
 - 1.1.Age
 - 1.2.Sex
 - 1.3.Religion
 - 1.4.Performing Arts Specialization
 - 1.5.Highest level of competition attended
2. What is the academic performance of the respondents as measured by their General Weighted Average (GWA) SY 2019-2020?

METHODOLOGY

Research Design

The purpose of this research was to find out the relationship between performing arts and academic performance of college students in Cagayan State University. This implied that

quantitative research design was used in this study. Quantitative researches use techniques that are used to gather information dealing with the statistical information to see if dependent variables relating to factors personal profile were significant factors influencing academic performance of students. Statistics, tables and graphs are often use to present the results of these method. Quantitative research is therefore measurable and quantifiable.

Locale of the Study

The study was conducted at Cagayan State University in Carig and Andrews Campuses only. Though the administration of the questionnaires happened online using google forms, the coordination for this study was mostly conducted in the said campuses.

Respondents and Sampling Procedure

At the onset, the researcher sourced out data from the socio- cultural coordinators of Carig and Andrews Campuses as to the names and contact details of the performers. Non-probability sampling was used in this study, convenience sampling in particular. This method was chosen since access to the online survey forms is uncontrollable by the researcher. Hence, only those with devices and access the internet can answer the forms. In total, there were 159 who responded to the survey forms. However, there are 206 members of the culture and arts groups in both campuses.

Campus	Population	Responded Population	Response Rate
Andrews	72	67	93.06%
Carig	134	92	68.66%
Overall	206	159	77.18%

Research Instrument

The researcher used a survey questionnaire for gathering data needed for the study. It is essentially composed of two parts. Part 1 aimed to determine their profile while Part 2 contained the statements on the challenges they encountered in participating to sociocultural activities (see Appendix 1).

The questionnaire was adapted from Baquiran's (2018) study on the status of athletes in Cagayan State University. The statements were revised in context of the present study and additional statements were added.

Data Gathering Procedure

The researcher sought endorsement from the University President to the Campus executive officers to administer the research instrument. When granted, the researcher coordinated with the sociocultural coordinators to acquire information in reaching out with the performers.

Since the researcher cannot personally administer the questionnaire because of the pandemic, the instrument was administered using Google Forms. In the questionnaire, the respondents were asked to participate in the survey with an informed consent. Participants were informed regarding the objective of the study and the confidentiality of the result which will be utilized solely in the purpose of this research. However, the researcher recognizes that the respondents have the freedom to decline their participation in the study if they don't feel like answering the instrument due to personal or unknown reasons.

Statistical Treatment of the Data

As a protocol to data analysis, prior to the conduct of the formal analysis, normality and linearity of data were checked to use whether parametric and non-parametric tests. Mean and



percentage were used to describe the profile of the respondents. The difference between the level of performance and importance of the received support indicators were tested using paired T-test and Analysis of Variance (ANOVA) for the profile variables.

DISCUSSION OF FINDINGS, INTERPRETATION, AND ANALYSIS OF DATA

Profile of the Respondents

Table 1.1 presents the demographic profile of the respondent based on their age. Based on the data gathered, the ages of the performers and artists range from 18-28 years old. Meanwhile, the mean age is 19.69. It must be noted that sociocultural coordinators recruit members as early as freshman year. Hence, younger members are expected. The mean age also tends to go closer to the minimum age and this suggests that most of the respondents are in sophomore years. Prior to the pandemic, the coordinators have recruited members who are mostly first year, now they are in their second year.

Table 1.1 Profile of the Respondents in terms of Age

	Minimum	Maximum	Mean
Age	18	28	19.69

Moreover, Table 1.2 presents the profile of the respondents in terms of sex. As seen in the table, majority of the respondents are male (85 or 53.46%) and 46.54% are female. Although the number of male members is greater than their counterpart, a difference of 11 may not suggest that there is wide disparity between male and female participation in the culture and the arts activities. Therefore, this data can speak of gender-neutral nature of culture and arts activities.

Table 1.2 Profile of Respondents in terms of Sex

	Frequency	Percent
Male	85	53.46
Female	74	46.54
Total	159	100.00

The profile of respondents in terms of Religion is presented in table 1.3. The table reveals that most of the respondents are Roman Catholic seconded by Born Again Christians. This is consistent with the existing record that most of the population in the university are Roman Catholic. The little to non-participation of other religions to culture and arts performances can be attributed largely to their religious beliefs. It is observed that in some religion such as Iglesia ni Cristo and Jehovah's Witnesses, participation in activities that may connote adoration and veneration towards an entity other than their God is strictly prohibited. Regardless, as can be seen in the data there is a small number of performers coming from the said religious organizations, three from Iglesia ni Cristo and one from Jehovah's Witnesses.

Table 1.3 Profile of Respondents in terms of Religion

	Frequency	Percent
Roman Catholic	121	76.10
Born Again Christians	16	10.06
Iglesia ni Cristo	3	1.89
Jehovah's Witnesses	1	0.63
Others	18	11.32
Total	159	100.00

Meanwhile, it can be gleaned in table 1.4 that most of the respondents are dancers accounting to 71.69% of the respondents. This profile is undeniably expected since culture and arts festivals are dominated by dance events, thus, require large number of participants in every performance. Some of the events under dance are folk dance, hip-hop, and contemporary dance. Second to dance as specialization is music. When compared to the number of respondents from former, the result shows that the distance is very wide having the musicians outnumbered by 71. Moreover, the number of respondents in the category Theater and Visual is extremely lower compared to the other categories. This can be explained by the fact that these events are rarely

participated by students largely because these events require specific technical skills. As such, sociocultural coordinators experience difficulties in looking for entries.

Table 1.4 Profile of Respondents in terms of Performing Arts Specialization

	Frequency	Percent
Dance	114	71.69
Music	43	27.04
Theater	1	0.63
Visual Arts	1	0.63
Total	159	100.00

On the other hand, table 1.5 shows that majority of the respondents have reached the campus level competitions only. There were only 29 respondents who have joined competitions higher than the university level. These findings can be explained by the cancellation of Regional and National Festivals for Culture and the Arts for the past three years.

Table 1.5 Profile of Respondents in terms of Highest Level of Competition Attended

	Frequency	Percent
Campus Level	109	68.55
University	21	13.21
Regional	18	11.32
National	11	6.92
Total	159	100.00

Academic Performance of the Respondents

When asked if participation in any culture and the arts performances help learners perform academically, coaches and trainers positively affirmed that it has a significant effect on their academic performance. However, some people in the academe believed that participation in any culture and the arts performances limit the students to excel in their academics because of the fact that they spend less of their time inside the classroom and studying for the reason that they have a conflict schedule with their practices, rehearsals, competition, etc. Some are even certain that there

is a small probability that a performer can perform excellently both in academics and socio-cultural activities (Ignacio, et al., 2017).

Interestingly, the data presented in Table 2 negate the aforementioned statements. As revealed in the table, the academic performance of the respondents has an average of 89.04 and standard deviation of 3.19, verbally interpreted as Very Good. Out of 159 respondents, there were 8 or 5.03 % with a general weighted average of very outstanding, 38 or 23.90% outstanding, 74 or 46.54% Very Good, 28% or 17.61% Good, 8 or 5.03% Very satisfactory and 3 or 1.89% satisfactory. As can be inferred, performers are doing well in their academics. These findings are congruent to the study of Ignacio, et.al (2017) which they concluded that efficiency in learning increases as students participate in any culture and the arts activities. They also added that through the participation, performers increased development and higher academic achievement and are more likely to attain higher school grades. This can be explained by the fact that performers are aware that in order for them to participate in the activities and competitions they must perform in their academics at a certain level. Therefore, they are most likely to keep their grades high or at least maintain an average grade (Stegal, 2012).

Table 2. Academic Performance of the Respondents measured by GWA

	Frequency	Percent
Very Outstanding (94-96)	8	5.03
Outstanding (91-93)	38	23.90
Very Good (88-90)	74	46.54
Good (85-87)	28	17.61
Very Satisfactory (82-84)	8	5.03
Satisfactory (79-81)	3	1.89
Total	159	100.00

Mean GWA = **89.04 ± 3.19**

Conclusions

Based on the findings of the study, this conclusion can be drawn:

In spite of taking an interest in a culture and arts program, most of the student performers and artists prevail in their scholastic performance. The suspicions against their scholarly abilities and characteristics are proven to be wrong. Their capability in doing academic works is however not related to the circumstances they experience as a performer and artist. This showed that student academic success is not hampered by health and diet, finances, facilities, costumes, coaching and training issues. Universities is on full support to the needs of the student performers and artists. This kind of supports give motivational boosters to the student to be more focused on their academics. Meanwhile, most of the performers are Roman Catholic and male dominated.

Recommendations

Some suggestions for future research and the practical implications of the present findings are outlined below:

1. There is a gap on some indicators of the challenges encountered by the performers in their academic affairs. To address the gap, it is recommended that the university through its teachers improve their practices that are adaptable to the performers' situations. Teachers are recommended to be flexible with quizzes, assignments, schedules, and other course requirements.
2. Furthermore, to help the students balance their academics and extracurricular activities, the sociocultural coordinators can organize a seminar focused on teaching the performers how to still excel in their academics despite their involvement in sociocultural activities.

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