

Evaluation of Arts-Based Performance Tasks in Hybrid Classes

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ABSTRACT

Performance tasks are the major requirements that senior high school students demonstrate, especially from the core art subject, Contemporary Philippine Arts from the Regions (CPAR) in De La Salle Santiago Zobel School (DLSZ). CPAR provides annual strand-based art-integrated exhibitions and performances in various strands in DLSZ. Amidst the ongoing pandemic and the new hybrid concurrent class setup in the setting, three (3) varied art-integrated performance tasks were mounted. The aim of this small-scale ethnographic action research study is to analyze the development of the art-integrated performance tasks through document analysis in the Arts & Design Track, HUMSS, and ABM strands; identify its educational objectives by conducting a structured interview of the teachers involved ($n=9$); explore the perceptions of the integration from selected students ($n=7$); and evaluate the success ratings based on the educational objectives of the integration by conducting a survey from the students ($n=149$) using 5-point Likert scale. Results revealed that the art integration of the subjects is generally perceived as connected and the art-integrated performance tasks from each strand are deemed beneficial, challenging, excellent, and very successful. Further studies are needed to discuss the issues in a larger context and on the socioemotional impact of the students and teachers involved.

Keywords — Education, assessment, art-integrated performance tasks, ethnographic action research, Cavite, Philippines

INTRODUCTION

Amidst the ongoing pandemic and the shift towards hybrid and online learning, the role of art education in fostering creativity, critical thinking, and cultural understanding has become more crucial than ever before, both globally and locally. According to the Southeast Asian Ministers of Education Organization (SEAMEO), the pandemic has disrupted education systems across the region, with many schools closed or operating under limited capacity (SEAMEO, 2021). Merrick (2020) argued that the pandemic forced educators to reevaluate traditional teaching practices and explore innovative ways to engage students in learning, particularly in the arts.

Despite these challenges, many educators have risen to find new and creative ways to teach art during the pandemic. For example, some educators have utilized social media platforms to provide virtual exhibitions and performances, allowing students to showcase their work to a bigger audience (CIIT Senior High School, 2022; Alsuwaida, 2022; Philippine High School for the Arts, 2021). Others have integrated digital technologies into their teaching, such as using virtual and augmented reality tools to create immersive art experiences (Widjono, 2020). Multiple virtual museums and exhibitions opened during the pandemic. For instance, other virtual museum tours started during the pandemic were Sulyap Museo, Ayala Museum, and the Artsteps museum of the Ateneo Art Gallery in the Philippines (National Museum, 2021; Ayala Museum, 2021; Ateneo Art Gallery, 2021). The need to shift to online galleries and virtual exhibits has made a valuable option for schools in the Philippines which in this study attempted to see how De La Salle Santiago Zobel School (DLSZ) exhibited and evaluated art education during the pandemic.

DLSZ opened the Senior High School SY 2022-2023 through its first-time implementation of Hybrid Learning Through a Concurrent Classroom setup (HyC²) as its new learning mode. HyC² enables students to attend online or onsite classes on alternate schedules every other cycle, classified into two clusters (Zoob Media Official, 2022). For Term 1, the Senior High School Art subject is Contemporary Philippine Arts from the Regions (CPAR). CPAR has produced strand-based annual performance tasks, art exhibitions, and performances across all strands since 2019, including *Paraluman* Monologue Recital, *Yugto* Business

Expo, *Kinaiya* Literary Folio, and *Lilok* Science-based Sculptures (Paraluman YouTube Channel, 2020; Aniban, 2020; Cruz, 2020). Despite the numerous and varied student art integrated outputs, there has been no study concerning the subject, its teachers and students, the exhibitions, and the performances.

These virtual exhibitions have enabled students to continue showcasing their artwork and performances but have posed new challenges for educators when evaluating students (Turchi et al., 2020). As a result, the evaluation of performance tasks creates a picture of an effective teacher as a designer (Martin et al., 2019) and assessor for the success of the performance of students also serves as an avenue for reflection to see the real-world practice from different disciplines (Estrada et al., 2022; Vu, 2014).

Educators have developed new strategies for evaluating student exhibits and performances in virtual environments. The DepEd Order No. 88, s. 2010 (2010) emphasizes the need for art teachers to provide opportunities for students to showcase their work and to evaluate them based on established criteria. One approach is to use rubrics specifically adapted for virtual settings (Zhang et al., 2019). Another is to use virtual platforms that allow for real-time feedback and interaction between students and educators, which can help to facilitate a more collaborative and supportive learning environment (Li et al., 2021). Research has shown that online exhibits and performances can be as effective as in-person events (Jones & Alba, 2019). Additionally, some researchers have argued that the shift towards virtual could have long-term benefits for the art world, such as increased accessibility and reach (Choi & Kim, 2021; Kang & Yang, 2020).

Furthermore, research has shown that the integration of the arts into education can have a positive impact on student well-being (Gładkowska, 2021; Smydra et al., 2022) and academic performance, particularly during times of crisis (Eisner, 2018; Mach et al., 2021; Superable, 2020). This impact underscores the importance of continued investment in arts education during the pandemic and beyond, particularly in the ASEAN region, where UNESCO recognizes arts education as a component of promoting cultural exchange and fostering creativity among students (UNESCO, 2016).

Now, if the available art integrative documents designed by CPAR teachers of Term 1, AY 2022-2023, present objectives to rate the performance tasks of the students and by the students enrolled in the subject are sourced out and facilitated, can it produce a snapshot of the development, perceptions, and evaluation of the art-integrated performance tasks? (Goldberg, 2021). If so, then the benefits of the art integration and the strategies surrounding its implementation can be

used for replication, benchmarking activities, development of student-integrated activity programs for other schools and institutions in the country, enhancement of educational practices, and further assistance in the attainment of goals and realizations of the K to 12 Basic Education Program (Edelen, 2020; Department of Education, 2016).

FRAMEWORK

This study focuses on the interconnected belief in the perception and experience of interdisciplinarity. The study examines interdisciplinary disciplines by analyzing students and understanding the relationship between academic disciplines and arts (CohenMiller & Pate, 2019; Pavlou, 2019). The theories of curriculum integration and multiple intelligence, which enhance the holistic educational experience of students, are rooted in constructivism and progressivism. Learners construct their knowledge of the world by reflecting on their experiences (Tomljenovic & Vorkapic, 2020; Lombardi et al., 2021). The perceptions and experiences of students play a crucial role in evaluating the quality of teaching personality and quality education (König & Pflanzl, 2016). One should review the documents prepared by the teachers who managed the integration of the performance tasks to CPAR to get a picture of the art-integrated performance tasks and see how the interdisciplinary approach manifests.

OBJECTIVES OF THE STUDY

Furthermore, this study aims to provide an overview of art integration in the selected setting. It specifically addresses the following inquiries: (a) How did teachers design art-integrated performance tasks for ABM, HUMSS, and A&D, (b) What are the corresponding educational objectives for these tasks? (c) How do students perceive the benefits and drawbacks of their integrated-performance tasks? and (d) How do students rate the art-integrated performance tasks based on the success criteria set by their teachers?

METHODOLOGY

Research Design

In the attempt to evaluate the art-integrated performance tasks, this mixed-method study draws the development, benefits, drawbacks, experiences, and

evaluation of the integrated performance tasks of the CPAR subject. Specifically, the researcher aimed to explore perceptions from students and documents from integrated teachers in a modified ethnographic action research approach where the researcher played a teacher-researcher (Pastuhov & Sivenius, 2020; Tacchi, 2015).

Research Locale & Participants

The respondents were from the Senior High School, De La Salle Santiago Zobel School, Vermosa Campus, Imus City, Cavite, First Term of AY 2022-2023. Nine (9) integrated teachers from the ABM, HUMSS, and A&D strands, one (1) student from each class and strand ($n=7$), and 149 CPAR students participated in the study.

Data Gathering Procedure

The researcher collected the data using the following methods. First, the researcher collected academic documents from integrated teachers ($\mu=9$) to conduct document analysis on the process of the art integrated assessment in CPAR (Sankofa, 2022). Second, structured interviews were conducted with the same teachers to obtain the educational objectives of the activity program as criteria. Third, selected students ($n=7$), one from each section, were recommended by the teachers for a focus group discussion (FGD) via Google Meet to gather their perceptions of the activity program. Lastly, the researcher asked CPAR students ($n=149$) to rate the integrated performance tasks based on the criteria using a 5-point Likert scale through an online survey administered via Google Forms. The CPAR-enrolled student participants were selected through convenience sampling (Stratton, 2021). This research is collaborative and aimed at generating reliable and trustworthy results. The researcher worked closely with the students and teachers as critical friends who asked confronting questions, provided data to examine through another lens, and offered a critique of personal work (Bassot, 2023; Balthasar, 2011). In addition, other stakeholders who can validate the claims and research include curriculum specialists, school administrators, and education policymakers (Arts Education Partnership, 2018).

Data Analysis

This study measured the validity of the integrated performance tasks using a five-point Likert scale (Table 1) and calculated the average per educational objective (Hariapsari & Sudibyo, 2018).

Table 1. Rubric in rating the Art-Integrated Performance Tasks

Scores	Descriptors
5	Excellent
4	Very Good
3	Good
2	Fair
1	Poor

These descriptors are from the activity program evaluation of Santa Clara Medical Valley Medical Center (2018).

Table 2 interpreted the average score based on the achievement of educational objectives as very successful to unsuccessful. The percentage agreement formula determines the reliability of art-integrated performance tasks as activity programs, with the percentage agreement at more than 75% (Hariapsari & Sudibyo, 2018).

Table 2. Score Interpretation of Validation

Average Score	Criteria	Interpretation
4.50 - 5.00	Excellent	Very Successful
3.50 - 4.49	Very Good	Successful
2.50 - 3.49	Good	Developing
1.50 - 2.49	Fair	Beginning
1 - 1.49	Poor	Unsuccessful

Ethical Consideration

This study took high consideration of all ethical procedures discussed in the article, Ethical Issues of Informed Consent: Students as Participants in Faculty Research (Tulyakul & Meepring, 2020), which include: dual role conflict, confidentiality, misconstruction, and awareness of the informed consent documents. Approval from the schools, parents, and the students involved before any of the procedures mentioned above was taken and received full endorsement.

RESULTS AND DISCUSSION

Art-Integrated Performance Tasks

This discussion presents each Senior High School strand to understand the design process involved in art-integrated performance tasks.

A&D Track

Four (4) teachers and three (3) subjects integrated to use a unified performance task narrative and playlist in CPAR, Reading & Writing (R&W), and Integrating the Elements and Principles of Organization in the Arts (IEPA) classes. The performance task narrative used the GRASPS strategy, which presented big ideas from integrated subjects to motivate students to express ideas and feel engaged in real-life situations (Nurtjahyo et al., 2019, 158-172). The performance task playlist provided a detailed tabular format with Learn, Practice, and Show steps under the Activity column and other columns for Directions, Resource Choices, Content, Link, Output, Date Due, and Status (Figure 1).

ACTIVITY	DIRECTIONS/RESOURCE CHOICES/CONTENT/LINK	OUTPUT	DATE DUE	STATUS
<p>Step 3. *PRACTICE</p> <p><i>Learning Targets:</i> To write a monologue given guidelines and situation. To perform the written monologue as a group.</p>	<p>“WHO STOLE MY PANDESAL?” With your PT group, make an individual monologue based on the initial lines from this template. Rehearse and perform this in class as a group.</p>	<p>PT1. Collaborative Monologue</p>	<p>September 8, 2022</p>	<p>Done -</p>
<p>Step 4. PRACTICE (AU)</p> <p><i>Learning targets:</i> To write a monologue based on current events set in a Philippine mythological character.</p>	<p>Ang Paghahatol ni Tao (The Judgment of Tao) Write a monologue with a theme based on cultural heritage advocacy and Philippine mythology (IEPA). Complete the guide template in conceptualizing and writing your monologue.</p>	<p>AU. Chapter 1 Concept Paper: Paraluman II Monologue</p>		<p>Done -</p>

Figure 1. Excerpt of Performance Task Playlist from a Google Doc

Figure 1 presents what students should do, guided by the learning targets or as goals for each step indicated under the Activity column. This format allowed students to work at their own pace without being solely dictated by the teacher. Students were grouped as a class to complete a rough script character relational monologues from Learn to Practice stage and later be presented at the Show stage of the performance task playlist as a reflection of practice in self-directed learning. Self-directed learning is a growing trend in education and is effective in student autonomy and academic achievement (Robinson & Persky, 2020).

HUMSS Strand

The collaboration of two (2) teachers in Philippine Politics and Government (PG12) and CPAR published the third volume of the Kinaiya literary folio. Teachers conducted an internal discussion on how the art-integrated performance task was designed and implemented. At the end of the lesson, the class learned a challenge similar to the S or Situation in the GRASPS strategy. The teacher then divided the strand into small groups as working departments, like a book publication. Additionally, they were assigned to places in the Philippines to create visual and literary art as inspiration for the folio.

A scenario or case presented to the class is similar to challenged-based learning (CBL), where the big idea presented at the start is a good stepping stone (Gallagher & Savage, 2020). CBL, with nine stages, when followed, could have given the students more opportunities to immerse themselves in their assigned Philippine settings (Nichols et al., 2016).

ABM Strand

The Yugto Year 2 was subtitled *Itanghal ang Likhang Lasalyano* (Exhibit the Lasallian Arts). Five (5) teachers from 4 subjects led the integration: 1 CPAR, 2 for Organization and Management (AOM), 1 for Reading & Writing Skills (RWS), and 1 for Entrepreneurship (ENTREP). The art integration was done by writing general guidelines with three (3) phases: planning, production/expo, and post-production. During the Planning Phase, integrated teachers grouped the class by departments like a business company through the general guidelines. The general guidelines contain the list of outputs with columns for description, subject, and type (Figure 2). Phase 2 presented components of the production about the flow, the standard duration of each presentation, poster, and press release. While Phase 3 talked about the program, student peer evaluations, and other requirements. The general guidelines are composed of parts, similar to the

film roadmap: from planning, production, post-production, and distribution (Trump, 2018).

B. General Outputs

A class as a *promotional business company* is expected to prepare the following outputs:

OUTPUT	BRIEF DESCRIPTION	SUBJECT	TYPE OF OUTPUT
Program	Program includes INGRESS and EGRESS. The order of the promotional expo will be based on draw lots.	CPAR	
1. Actual Product for display and for sale.	An innovative product that will promote a specific province or region while addressing a social issue.	ENTREP	Big Group PT Grade *the grade for this is incorporated in the plan and pitch group grade in Entrep and in the product commercial of CPAR.
2. Business Plan	The paper output will be shown and defended to a panel.	ENTREP ORGMAN	Big Group PT Grade Small Group PT Grade
3. Business Pitch or Defense	The oral defense of their business plan.	ENTREP	Small Group PT Grade
4. Peer Evaluation	Evaluation of their small pt groupmates.	ENTREP	Individual PT Grade

Figure 2. An Excerpt from the Yugto II General Guidelines from a Google Doc

The integrated teachers formed six (6) different innovative region-based businesses based on the two-cluster setup (3 sections, 6 clusters). Each cluster group formed its sub-departments and 3 selected a CEO to lead them. Business program groups presented a week apart to cover the whole business expo.

CPAR mounted all three (3) activity programs during the performance task week of Term 1 (Figure 3). Performance Task Week is another practice in DLSZ dedicated to requirements, exhibitions, and presentations, to name a few.

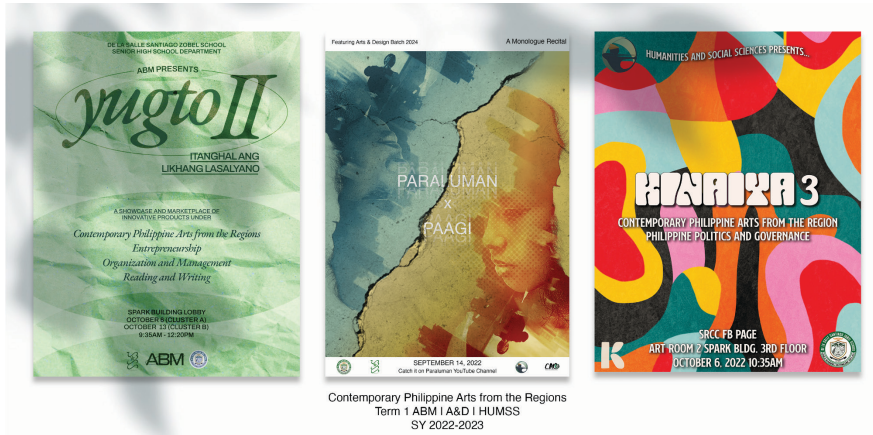


Figure 3. The Official Event Posters of the Art-Integrated Performance Tasks

In the integration process, the teachers utilized various techniques such as combining subjects in one (1) performance task in GRASPS strategy; using performance tasks playlists; presenting scenario-based performance tasks; presenting activity program general guidelines. Despite the different styles, a unifying document is an integral and efficient strategy for designing art-integrated performance tasks (Davis et al., 2019; Goldberg, 2021). Inocian (2015) and the National Council of Educational Research and Training (2019) established and proposed a singular art integration framework regarded as beneficial in standardization and distribution.

Perceptions of the Art-Integrated Performance Tasks

To gain a deeper understanding of the perceptions of students from the three (3) SHS strands, I conducted FGD with the participating students (n=7) on four topics, namely: a) the connection between art and integrated subjects, b) the strengths of these connections, c) the drawbacks, and d) their overall experience based on their art-integrated performance tasks. In addition to the collected data, this study enriched the analysis by incorporating data from other sources, particularly Opal and Charles, who acted as critical friends to provide additional support during the interpretation.

Generally, students in ABM and A&D understood the connection between their subjects. There was somehow a dichotomy between CPAR and PG12 in

HUMSS, but because they succeeded in mounting a book-launched program may prove that the connection between these subjects was real - when explored, performed, and put into a book. This evidence can be related to arts-based research (ABR), particularly on the theory of embodiment and visual imagery, making the map of art integration into different disciplines materialize in art (Martikainen et al., 2022; Leavy, 2018). Furthermore, embodiment and visual imagery can be used in understanding and organizing accumulating discoveries in social, political, and cultural psychology through literary art (Leung, 2011; Smilan, 2016). Arts-based research approach can generate deep insight by going beyond rational-cognitive ways of knowing a community and providing new ways of understanding people's lived experiences and views (Van der Vaart et al., 2018). Similar to how students were assigned to Philippine regions to conduct research and embody through the Kinaiya can also be transcribed to any medium, like performing arts in a political context (Abad, 2017).

On the benefits of the art-integrated performance tasks, students mentioned that this allowed seeing how their chosen field or strand branches out to various disciplines and practices. Research agrees that the approach to integrated disciplines in learning and teaching might better prepare students for work, life, and citizenship, which involve stakeholders including but not limited to parents (Bear & Skorton, 2019, 60-62; Digamon, 2021). Students also perceived that art integration was time efficient and hassle-free since the integrated subjects share one product that other studies may not have found yet. Studies support that art integration is efficient and cost-effective (Brouillette et al., 2015; Davis et al., 2019). Furthermore, I identified drawbacks at the teacher and student levels that impacted the integration process.

At the level of teachers, students perceived poor coordination and relaying feedback. Integrated teachers need to improve coordination in relaying the master plan of the activity program. Bautista et al. (2021), Pitt, and Carless (2022) found the same in the teacher challenges in implementing art integration during the pandemic and the need to provide timely and meaningful feedback to students to support their learning in art-integrated lessons. Research suggests that art integration requires ample time for planning and implementation (Bramble, 2019; Cartagena & Pike, 2020) and great effort to provide timely, effective feedback (Henderson et al., 2019).

At the level of students, the drawbacks were procrastination and groupings. A study by Pelikan et al. (2021) and May (2013) found, in multi-country reference, a similar result that procrastination and group work issues were common challenges in art integration in the curriculum. The authors suggested

that teachers provide clear guidelines and expectations for group work, allocate sufficient time for students to work collaboratively, and engage in integration activities in simple stages. Students mentioned the poor level of collaboration and participation in group work which in this study may have been caused by the ongoing pandemic. Orben et al. (2020) in their study found that due to social deprivation and isolation during the COVID-19 pandemic lockdowns has made an effect on adolescent social engagements. This effect further stresses mental health and increases anxiety even in school dynamics (De Figueiredo et al., 2021; Micabalo et al., 2021). The HyC2 clustering setup was a drawback, which may be related to these challenges, while the ABM clustering approach may serve as an efficient practice that other strands may adopt.

Lastly, the unforeseen circumstances were health issues caused by the ongoing pandemic and technology failures which may affect the goal, personality, and the whole project. Oducado (2020) and Simamora (2020) noted that technical errors, such as poor internet connection and lack of access to devices: posed significant barriers to art integration in virtual classrooms. Additionally, students reported experiencing health issues such as eye strain and headaches due to prolonged screen time, which could impact their ability to engage in art activities (Barrot et al., 2021). A similar study strongly found the same result on this drawback in unforeseen circumstances (Iqbal et al., 2022). Johansson (2017) discussed in her article that: fortunately, no matter the scale or nature of the unpredictable events, almost any unforeseen challenge can be managed by doing a damage report, controlling emotional response, focusing on the long-term goals, communicating the challenge, and collaborating or settling on a solution. Taylor et al. (2020) posted a challenge to teach resilience strategies in response to unforeseen events, including the pandemic.

Despite these drawbacks and challenges, the activity programs were deemed rewarding, eye-opening, expanded artistic boundaries, learning experience, personally life-changing, and enjoyable experience, which opened ideas for future works like research and capstone projects. Several studies (Esaño et al., 2021; Scripp & Paradis, 2014; Snyder & Grey-Hawkins, 2014) have indicated that the program's educational objectives had students' experience and creativity, which also translates to their professional and personal development.

Success Ratings of the Art-Integrated Performance Tasks

To further support the overall qualitative experience of the art-integrated performance tasks, the quantitative results below present the success ratings of the program activities with an acquired 75% reliability rate.

Table 3. Evaluation Results of the Art-Integrated Performance Tasks

Educational Objectives		Section 1	Section 2	Section 3
<i>Paraluman x Paagi</i>				
1.	Create an original monologue based on Philippine folklore	4.7	4.71	
2.	Create an original artwork/performance inspired by Philippine folklore	4.85	4.75	
3.	Perform created original monologue	4.65	4.63	
4.	Mount an online monologue recital and art exhibit	4.7	4.71	
<i>Yugto II</i>				
1.	Showcase products using applied arts through marketing materials in a school-wide event	4.79	4.79	4.87
2.	Apply the functions of management through a business plan proposal with excellence in language cohesion, coherence, and mechanics.	4.79	4.79	4.87
3.	Apply their business skills	4.79	4.83	4.83
4.	Apply planning, leading, organizing, and controlling skills	4.79	4.83	4.83
<i>Kinaiya III</i>				
1.	It aims to showcase the creative articles of the HUMSS students based on understanding and analysis of what good governance and responsible citizenship look like in the different regions of the Philippines.	4.87	4.88	
2.	Publish a literary folio (online)	4.78	4.81	
3.	Mount a book launch program.	4.87	4.75	

Table 3 shows that the Paraluman x Paagi, Yugto II, and Kinaiya III are deemed excellent and successful art-integrated performance tasks in the hybrid setting. The findings indicate that all three performance tasks achieved and potentially exceeded the standards, which shows that art integration can help the education system in the country (Department of Education, 2019; Tupas & Matsuura, 2020) and when it is well-received by the students and their peers (Moser, 2015).

CONCLUSION

In conclusion, the present study provides compelling evidence. Art integration can benefit in terms of promoting student engagement and deeper learning across subject areas. However, successful art integration requires proper planning and coordination, effective feedback mechanisms, and consideration of potential barriers such as technical issues and health concerns. It is vital for teachers to receive training and support in implementing art integration and for schools to allocate sufficient resources for planning and implementation. The potential to further host and improve on technology and digital platforms in facilitating art integration during the pandemic, as well as the importance of cultural understanding in the integration process. Recognize and value diverse cultural perspectives in art integration to promote inclusivity and engagement among students. Further studies are needed to discuss the issue of the research presented in this paper in a larger context and on the satisfaction level of the students involved; evaluate the socio-emotional factor of the COVID-19 pandemic on collaborative performance tasks or outputs and the designing; and teaching of resilience strategies for unforeseen events in art-integrated performance tasks.

TRANSLATIONAL RESEARCH

This small-scale ethnographic action research study provides practical recommendations. Develop guides and manuals for teachers and school administrators to implement effective and efficient art integration strategies. These materials should highlight the benefits of art integration in promoting student engagement, creativity, and critical thinking skills, to provide specific examples of successful art-integrated lessons and projects across various subject areas. Additionally, raise awareness among parents, students, and the community about the value of art integration in education by designing brochures and leaflets to inform about the positive impact of art integration on student learning outcomes and encourage them to support and advocate for art integration initiatives in schools. By providing these materials, this study hopes that more schools and educators will be motivated to implement art integration strategies in their curriculum and instruction, leading to more students experiencing the benefits of a well-rounded, culturally relevant education.

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