

The Coaching styles of the Dance Coaches in the State Universities and Colleges in Region 8

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Abstract

This study examines the coaching styles employed by dance coaches in State Universities and Colleges (SUCs) within region 8. The research evaluates coaching style levels in terms of autocratic behavior, democratic behavior, positive psychology coaching, social support behavior, and performance coaching. Utilizing a descriptive-correlational design, surveys are conducted with dance coaches to quantify and gain deeper insights into their coaching practices. The study addresses a gap in the literature, providing a nuanced understanding of coaching styles in the context of higher education dance programs. The findings offer practical implications for coaching development, curriculum design, and the improvement of dance coaching practices. The results contribute not only to academic knowledge but also provide valuable insights for dance coaches, administrators, and policymakers aiming to enhance dance education quality in State Universities and Colleges in Region 8. This research serves as a foundation for future studies on effective coaching strategies in dance education.

Keywords: quantitative, coaching, dance, coaching style, practices, leadership theory

1. Introduction

In the vibrant realm of dance education, the role of coaches in State Universities and Colleges (SUCs) within region 8 is a pivotal factor influencing the development, skill enhancement, and overall growth of aspiring dancers (Orlick, 2000 as cited in Klockare, et al., 2011). This study delves into the nuanced world of coaching styles employed by dance coaches in the aforementioned educational institutions, aiming to unravel the distinctive approaches, methodologies, and philosophies that shape the dance training landscape. By examining the diverse coaching styles prevalent in this region, we seek to gain valuable insights into the dynamics of dance education and contribute to a deeper understanding of the multifaceted nature of coaching in the performing arts. As dance continues to thrive as both an art form and a competitive discipline (Potrac et al., 2012), a comprehensive exploration of coaching styles becomes imperative to nurture the talents that grace the stages of State Universities and Colleges in Region 8.

This study addresses several gaps in the existing research on dance education within State Universities and Colleges (SUCs) in region 8. Primarily, there is a dearth of specific investigations into the coaching styles employed by dance coaches in this regional context. While broader studies may exist on coaching in sports or education, the intricacies of dance coaching in Region 8 remain largely unexplored. Additionally, there is a lack of in-depth analysis regarding the underlying philosophies that shape these coaching styles, with limited attention given to the unique pedagogical approaches and teaching methodologies adopted by dance coaches.

2. Methodology

2.1 Research Design

The study specifically utilized descriptive-correlational design to illustrate the dance coaching styles of dance coaches of the State Universities and Colleges (SUCs) in Eastern Visayas. Descriptive correlational is of a quantitative nature (Manolov et al., 2022). The nature of the study is supported by the type of data to be acquired, which is numerical and employing a survey instrument. As Creswell (2013) describes, numerical measures are generally quantitative. This also extends to categories, mainly when the data sets are counted and grouped according to typologies, such as coaching styles. According to Creswell (2013), as cited in Matsui et al., (2020), descriptive research describes the status of an identified variable. In this study, the variable are the level of coaching styles are described.

2.2 Research Locale

This study was conducted in selected State Universities and Colleges (SUCs) in Region VIII (Eastern Visayas), Philippines, which actively participate in the Philippine Association of State Universities and Colleges (PASUC) cultural and dance festivals. Region VIII comprises SUCs located in the provinces of Leyte, Southern Leyte, Samar, Eastern Samar, and Northern Samar. These institutions offer dance programs and co-curricular dance training primarily handled by Physical Education teachers and faculty members with formal or experiential backgrounds in dance. The locale was chosen due to the active involvement of SUCs in regional and national dance competitions, making them appropriate settings for examining the coaching styles of dance coaches within higher education institutions in Eastern Visayas.

2.3 Research Participants

The respondents of this study will be purposively selected with various experiences as dance coaches of the 10 (SUCs) State Universities and Colleges in Region 8 or Eastern Visayas who actively participate in the PASUC Festivals. Dance coaches of each university are typically Physical Education teachers and non-PE teachers or out-of-field who are dancers themselves or who have undergone dance training of the genre they are coaching. The respondents of the study must be a dance coach of any dance genre with at least one year of experience; and a bona fide employee of the State Universities and Colleges in Region 8 who actively participates in the PASUC Festival.

Table 1. *Distribution of Respondents*

State Universities and Colleges	No. of Respondents
A	7
B	10
C	4
D	3
E	4
F	5
G	5
H	4
I	4
J	4
Total of Respondents	50

2.4 Research Instrument

The study used a structured survey questionnaire adapted from Chelladurai's Leadership Scale for Sports (LSS) to determine the coaching styles of dance coaches in State Universities and Colleges (SUCs) in

Region VIII. The instrument had two parts: (1) respondents' profile and (2) coaching styles. The coaching styles section measured five dimensions: autocratic behavior, democratic behavior, positive psychology coaching, social support behavior, and performance coaching. Responses were rated using a five-point Likert scale ranging from 1 (not practiced) to 5 (always practiced). The instrument was validated by experts and pilot-tested to ensure reliability before its final use.

2.5 Data Gathering Procedure

The data gathering began with securing approval from the concerned authorities of the selected State Universities and Colleges (SUCs) in Region VIII. After approval, the researcher identified eligible dance coaches based on the inclusion criteria. Informed consent was obtained prior to participation. The adapted survey questionnaire was then administered personally and through online platforms to ensure accessibility. Respondents were given sufficient time to complete the instrument, after which the accomplished questionnaires were collected, checked for completeness, and prepared for data coding and analysis.

2.6 Data Analysis

The data collected from the survey questionnaires were coded, tabulated, and analyzed using appropriate statistical tools. Descriptive statistics, including frequency counts, percentages, means, and standard deviations, were used to determine the level of coaching styles of dance coaches in terms of autocratic behavior, democratic behavior, positive psychology coaching, social support behavior, and performance coaching. The mean scores were interpreted using the established Likert scale descriptors. To examine the relationships among the coaching style variables, correlational analysis was employed. The results were presented in tables and interpreted to address the objectives of the study.

2.7 Ethical Considerations

The research process prioritized ethical considerations, emphasizing the importance of securing informed consent from participants and safeguarding their confidentiality. The study's findings were meticulously presented, accompanied by pertinent statistical analyses. Furthermore, the implications for dance coaching practices in State Universities and Colleges (SUCs) in Eastern Visayas were thoroughly explored and discussed. This comprehensive approach aimed to make a meaningful contribution to the existing knowledge base within this particular domain.

2.8 Trustworthiness

The trustworthiness of the study was ensured through several measures. Content validity was established by having experts in Physical Education, dance education, and research review the adapted survey instrument for clarity, relevance, and appropriateness to the study context. A pilot test was conducted to determine the reliability of the instrument, and necessary revisions were made prior to data collection. Standardized data gathering procedures were followed to ensure consistency in administration. Data were accurately coded and analyzed using appropriate statistical techniques to minimize bias and enhance the credibility, dependability, and overall trustworthiness of the findings.

2.9 Reflexivity

The researcher acknowledged her background in Physical Education and dance, which may influence data interpretation. To minimize bias, a standardized survey instrument and objective statistical procedures were used. Findings were based solely on the analyzed data, ensuring objectivity throughout the research process.

3. Results and Discussion

The data analysis focuses on the coaching styles employed by dance coaches in State Universities and Colleges located in Region 8. The findings, categorized by levels of coaching style, are outlined below for a comprehensive understanding.

Coaching Style

How the dance coaches teach their students with respect to the different dances varies according to their styles. There are five styles or techniques in coaching: autocratic, democratic psychology, social support, and performance coaching styles.

TABLE 2. Level of Coaching Style

Coaching Style	Mean	Std. Deviation	Remarks
Performance Coaching	4.72	0.43	Always practiced
Psychology Coaching Style	4.60	0.55	Always practiced
Social Support Style	4.05	0.64	Often practiced
Democratic Style	4.03	0.74	Often practiced
Autocratic Style	3.14	0.76	Occasionally practiced

Taken individually, the performance coaching styles returned as always practiced and with the most significant number of coaches subscribing to them. Thus, it can be said that the most dominant coaching style among dance coaches is performance coaching representing 38% of the total respondents and subsequently as always practiced.

Performance coaching is generally utilized by coaches particularly because dance itself entails movement. As such it demands great necessity for it to be demonstrated. It is underscored that it's easier for students to learn once they are presented with an illustration or a demonstration and how it is supposed to be done. This conceptualization is related to the theory of Rudolph Von Laban in the study of Khorami (2020) in which it articulates: "move to learn, learn to move".

The Psychology Coaching Style closely follows Performance Coaching, with a mean score of 4.60. This indicates that it is also consistently implemented within the setting under investigation. The slightly higher standard deviation (0.55) compared to Performance Coaching may suggest a marginally higher variability in perceptions of this coaching style among respondents.

Social Support Style is reported to be often practiced, as reflected in its mean score of 4.05. The higher standard deviation (0.64) compared to the preceding coaching styles suggests a greater diversity of opinions or practices regarding the frequency of implementing this coaching style.

The Democratic Style of coaching is also often practiced, with a mean score of 4.03. However, the higher standard deviation (0.74) suggests a more varied response among participants, indicating that while it is frequently employed, there may be some degree of inconsistency in its application.

Autocratic Style is reported to be occasionally practiced, as indicated by its mean score of 3.14. The lowest mean among the coaching styles suggests a less frequent use of this approach. The relatively higher standard deviation (0.76) implies a greater range of responses, indicating some variability in the adoption of this coaching style.

In the Context of autocratic coaching, this form originates or are generally applied in teaching ballet. The study by Shilcutt, (2021) stated that an obedient, authoritarian style of technique training dominates the traditional model of ballet pedagogy. It is noted that in the Philippines ballet is not actually a dominant form of art or dance that are introduced in state universities and colleges. Rather, what is common and widely practiced in various competitions within State Universities and Colleges are those that are related to folk dance.

This phenomenon ascertains the fact as to why after credit coaching is not generally practiced by coaches. As a direct implication of this observations, the mechanics and dynamics in performance coaching

must be streamlined in the teaching and learning process for the incoming coaches or for the coaches of the future. Moving forward autocratic coaching may also be introduced to a certain extent particularly, since there are specialized schools that are also offering ballet. It is important that among SUCs who are training future coaches, their students should be able to adjust to the specific demands of their dancers, whether it is teaching ballet or whether it is teaching folk dance.

Furthermore, the results indicate a clear hierarchy in the adoption of coaching styles, with Performance Coaching and Psychology Coaching Style being consistently and prominently implemented. The findings suggest a strong emphasis on approaches that focus on individual performance and psychological aspects.

The often-practiced Social Support Style and Democratic Style demonstrate a balanced approach that incorporates interpersonal relationships and participatory decision-making. However, the higher standard deviations in these styles indicate a need for further exploration into the factors influencing the variability in their application.

The Autocratic Style, with its lower mean and occasional practice, suggests a less favored approach within the studied context. The higher standard deviation implies a greater degree of variability in the occasional use of this coaching style, warranting a closer examination of the circumstances under which it is employed.

4. Conclusion

Coaching Style connotes how the dance coaches teach their students, for the different dances vary according to their styles. The data shows that dance coaches implement 12 dominant coaching styles but are not purely autocratic. A psychology coaching technique and a combination of psychology and performance coaching follow this. Individually, the performance coaching styles return the most significant number of coaches subscribing to them.

Thus, This study is grounded in Hersey P. and Blanchard, K.H.'s Situational Leadership Theory from 1969 (as cited in Lorinkova 2012), emphasizing adaptability according to the followers' needs and situational demands. Consequently, coaches apply specific coaching styles based on the dancers' requirements or the particular circumstances at hand.

In conclusion, the study provides valuable insights into the prevalent coaching styles within the specified context, shedding light on the strengths and areas for improvement in coaching practices. Further research may be required to understand the factors influencing the observed variations and to explore the impact of these coaching styles on individual and organizational outcomes.

5. Recommendation

The study on dance coaching styles reveals a diverse landscape with 12 dominant coaching styles, showcasing a departure from purely autocratic approaches. Notably, a combination of psychology coaching techniques and performance coaching emerges as a prevalent trend, with individual performance coaching styles garnering the highest subscription among dance coaches.

Moving forward, recommendations include a deeper exploration of the elements within performance coaching that resonate most with coaches, an integration of psychological and performance coaching methodologies, and the development of comprehensive training programs for dance coaches. Encouraging a collaborative coaching environment and conducting longitudinal studies to track the evolution of coaching styles over time are also suggested.

Additionally, gathering feedback from dance students and measuring performance outcomes can provide valuable insights for coaches to select effective approaches tailored to the needs of their students. These recommendations aim to enhance the understanding and application of coaching styles within the dynamic realm of dance education.

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