



## OPEN ACCESS

### ARTICLE INFO

**Received:**

February 26, 2021

**Revised:**

April 29, 2021

**Published Online**

June 30, 2021

### KEYWORDS

Competency level  
Performing arts  
MAPEH Teachers  
Curriculum  
ICT

# Instabright International Journal of Multidisciplinary Research

## RESEARCH ARTICLE

## Competency Level of MAPEH Teachers in Teaching Performing Arts Based on K to 12 Curriculum in Secondary Public Schools

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### ABSTRACT

The quality of education depends on the teacher as well as to the curriculum. As the prime movers to attain the addressed goals in the curriculum, teachers must have the desire to grow and improve through professional development and constant learning towards students' academic achievement. The descriptive method of research was utilized in this study to assess the competency level of the MAPEH teachers in teaching performing arts based on the K to 12 Curriculum. Results of the study revealed that majority of the respondents were females, married and 40 years old and below. They earned units/finished their master's degree, held a teacher position, and had 10 years and below teaching experience. With regard to artistic inclinations particularly in terms of dancing, majority of them have potential in folk dance and modern dance. In terms of music, some teachers could play musical instruments skillfully such as guitar and piano/organ. They were highly competent in using assessment data, monitoring students' data and achievement, using ICT resources for the teaching-learning process, giving feedbacks, making good use of allotted time and employing design. Individual or group experiential learning, cooperative learning, project method and collaborative activities were most commonly used strategies in teaching performing arts. Meanwhile, lack of facilities and equipment and limited seminars, workshops, and trainings attended were the common problems encountered.

### INTRODUCTION

Music, Arts, Physical Education and Health (MAPEH) is an interactive, collaborative and essential subject that develops the different aspects of an individual. Music engages the students to have a deep understanding in musical concepts. Arts develop the artistic inclination of every student as well as to their creativity expression and honing their skills. Physical education provides a well-rounded activity through learning by doing. While health, answers the needs of the students to have a beneficial and meaningful active lifestyle. In which many public secondary schools embedded performing arts program under the MAPEH subject.

According to Espino (2017), a competent teacher has the corresponding ability, knowledge and skill in teaching the subject, in making sure that the students can learn, will learn and has learned about the subject. Added to her, school programs and activities that are literary and sports-related highly involve MAPEH teachers. The more programs of this kind happen all throughout the school year, the more challenging and, at the same time, fulfilling it is for MAPEH teachers who would help prepare the program and the students to prepare their pieces and how to deliver them. MAPEH teachers would coach them on the particular sport they are into. MAPEH teachers are a dynamic group, too. They set the pace and provide balance to school life, from kindergarten to college.

The performing arts are a vital and necessary part of culture and society and exist in many formal and informal settings. The performing arts are important part of life, communication, and self-expression.

These arts forms are categorized as such because of how each embodies the idea of practice to performance: the process of experiencing, studying, watching or performing a piece of music, script of choreography. Added to this, the further absence of teaching artists and arts specialists in schools often places the responsibility on classroom teachers to find creative ways to integrate the arts, to foster artistic experiences in the classroom that will positively impact learning (Rajan, 2011).

The objective of this study was to evaluate teacher's competency in teaching performing arts. Specifically, this study sought to achieve the following objectives: (1) to determine the socio-demographic characteristics of the respondents, (2) to examine the artistic inclinations of MAPEH teachers relevant to teaching performing arts, (3) to assess the level of competency of MAPEH teachers in teaching performing arts in the K to 12 Curriculum, (4) to investigate the predominant strategies used by the teachers in teaching performing arts in their MAPEH class (5) to determine the problems encountered by the teachers in teaching performing arts and (6) to analyze the significant difference between teaching competencies and the different factors:

Moreover, trainings and seminars are too rarely related to performing arts such as music, dance, and theater. In line with this, the dilemma of the teachers in teaching performing arts in MAPEH class was due the lack of mastery and skills in performing different movements and tasks which gives difficulty to fulfill their great responsibility in molding the students to become better. The ability to reflect and evaluate the skills and competency is a necessary attribute to the development of the profession. MAPEH teachers should acquire different skills and talents and should be competent in teaching the subject. They should have personal and professional development through attending seminars, works

ops and trainings for more effective teaching-learning process. Teachers should be skilled in the different learning activities and experiences for the students related to performing arts. As a teacher, they should commit themselves to all aspects to be able to attain the addressed learning goals so that students learn effectively specifically in the different performance task given in performing arts. The area of competence is depending on the scope of practice and use of skills.

Teachers are the prime movers to attain the addressed goals of the K to 12 curricula. Individuals must have the desire to improve; the basic attitude toward physical condition is an essential factor in the attempt to improve one's fitness status. Every effort must be made to secure the student's full cooperation, as the effectiveness of his exercise prescription will only be in proportion to the degree of his voluntary participation and to be able to have valuable outcomes, having a set of skills, values and practices is a must in the teaching-learning process. Additionally, the desire to grow in the competency area in MAPEH is depending on the learnings and skills of a teacher.

To be effective in ensuring that their students learn, teachers require a variety of skills and knowledge. Teachers should serve as role models for students and facilitators of learning. As a result, they are a crucial tool for all people to acquire knowledge. Because learning is a complicated mind activity that cannot be hastened, teachers must practice a great lot in order to become specialists in a certain topic. Designing training programs for teachers that will provide pedagogic tools and uplifting its competency will be a great help in producing a more effective and efficient instruction for a quality education. of an individual professional development depends on constant learning. Similarly, having firm knowledge and skills in the subject will help to build valuable outcomes which largely depend on the output of the students that is based on learnings through their teachers.

With these in mind, the study adheres to the fact that educating students of secondary school age for wellness and performing arts is a most important part for the development of the students in the teaching-learning process but a difficult task. Effective instruction should be implemented by an effective teacher through efficient teaching strategies and ways of teaching performing arts in MAPEH Class. With the multitude challenges in teaching performing arts, the result of the study would help determine how competent MAPEH teachers are in teaching performing arts in MAPEH class consisting of music, dance, and theater that is based on K to 12 Curriculum in secondary public schools.

## **METHODOLOGY**

Descriptive survey method of research was utilized with research questionnaire made by the researcher and personal data form of the respondents to be answered by the selected MAPEH teachers teaching performing arts in selected public secondary schools. The researcher used stratified sampling in order to find the population of MAPEH teachers who will answer the questionnaire. A purposive sampling selection of the school was used in order to know the respondents of the study. In determining the sample size, the researcher used random sampling basis.

The research instrument was consisted of five parts: (1) demographic profile, (2) artistic inclinations of MAPEH teachers, (3) level of competencies, (4) predominant strategies in teaching performing arts, and (5) problems encountered in teaching performing arts. After retrieving the data, statistical procedure followed. The collected data were tabulated, tallied and interpreted then from this information the data were computed using percentage, ranking, weighted mean, t-test, and one-way Analysis of Variance (ANOVA).

## **RESULT AND DISCUSSION**

This part tackles the findings of the study based on the problems presented in the purpose of the research.

## Part I. Socio-demographic Characteristics of the Respondents

Table 1. Table caption is missing.

Respondents Profile	Frequency	Percentage
<b>Age</b>		
21 – 30 years old	50	42.00
31 – 40 years old	44	37.00
41 – 50 years old	20	17.00
51 – 60 years old	5	4.00
Total	119	100.00
<b>Gender</b>		
Male	51	43.00
Female	68	57.00
Total	119	100.00
<b>Civil Status</b>		
Married	67	56.00
Single	51	43.00
Widow/Widower	1	1.00
Total	119	100.00

One of the variables in a given situation which is variably important and affected by any social or economic phenomenon and trends is the gender of the respondents. Hence, the gender was included and investigated for in this study. The data related to gender of the MAPEH teacher-respondents is presented in Table 1.

The data reveals that more than half of the MAPEH teachers (57%) who participated in this study were female while the remaining 43% were male. It seems that women are more likely to participate than men in a survey response and non-response studies

The data also reveals that more than two-fifths of the respondents (42%) belong to the age group 21–30 years old while more than one-third of them were 31–40 years old. On the other hand, more than 20% of the respondents were 41 years old and above. The age of the respondents is one of the most important characteristics in understanding their views about a particular problem. Likewise, the age indicates the level of maturity of individuals; in that sense age becomes more important to examine the response. Since the average respondents were in their early adulthood age group, the data showed that more than half (56%) of the MAPEH teachers who partake in the study were married. This is the age at which, normally, a person gets married and shoulders the responsibility of a family. They have money to spare, is able to travel and enjoy leisure and relaxation. In general, majority of the respondents were female, married, and 40 years old and below.

Education is another important characteristics of the respondents to be investigated since the response of an individual is likely to be determined by his educational status and therefore it becomes imperative to know the educational background of the respondents. Hence, the variable educational attainment was investigated by the researcher. The data pertaining to the education of the respondents is presented in Table 2.

The data discloses that almost one-fourth (23%) of the respondents already earned their master's degree while more than one-third (34%) of them have masteral units. On the other hand, more than two-fifths (43%) were bachelor's degree holder. It can be deduced from the table above that most of the respondents were progressive in education since they finished their master's degree, and some were pursuing their master's degree program which is so important today to create a knowledge-based society and increased their level of competency in their field of study.

With regard to the teaching position, majority of the respondents held a teacher position (98%) while only 3 or 2% of them were given a Master Teacher position. The findings of the study are in consonance with the age and educational attainment of the respondents. The data also disclosed that more than half (63.00%) of the respondents have a teaching experience of 10 years and below while almost one-third (31%) of them have 11–20 years in the teaching service. Only few (5%) of the respondents had more than 21 years and above in the teaching profession. This only implies that MAPEH teachers that were in their early adulthood. This finding is in connection to the age of the respondents.

As a whole, the findings of the study showed that the MAPEH teachers earned units/finished their master's degree, held a teacher position, and had 10 years and below teaching experience. In relation to this, Rice (2003) commented that teacher's quality is the most important school-related factor influencing student's achievement. There are evidence suggesting that teachers who have earned advanced degrees have a positive impact on learner's achievement. As Nelson and Price (2011) stated, teaching

physical education is a challenge. The teacher as the subject leader needs to be able to support other members of staff, providing opportunities where necessary for them to grow in confidence in the delivery of the subject which will result in positive experiences not only for the teachers but also for the pupils they teach.

Table 2. Socio-demographic Characteristics of the Respondents in Terms of Professional Factor.

Respondents Profile	Frequency	Percentage
Educational Attainment		
Bachelor's Degree	51	43.00
With Masteral Units	41	34.00
Master's Degree	27	23.00
Total	119	100.00
Length of Teaching Experience		
1 – 5 years	55	46.00
6 – 10 years	20	17.00
11 – 15 years	22	18.00
16 – 20 years	15	13.00
21 – 25 years	5	4.00
26 – 30 years	2	2.00
Total	119	100.00
Teaching Position		
Teacher I	71	60.00
Teacher II	19	16.00
Teacher III	26	22.00
Master Teacher I	3	2.00
Total	119	100.00

Table 3. Number of Seminars Attended by the MAPEH Teacher Respondents/

Level of the Seminar	Frequency				Total
	1 – 5	6 – 10	11 – 15	16 – 20	
District	45 (38.00%)	8 (7.00%)	2 (2.00%)	3 (3.00%)	58 (49.00%)
Divisional	49 (41.00%)	9 (8.00%)	4 (3.00%)		62 (52.00%)
Regional	27 (23.00%)	7 (6.00%)			34 (29.00%)
National	26 (22.00%)	6 (5.00%)			32 (27.00%)
International	20 (17.00%)				20 (17.00%)
* No Training = 11(9.00%)					

Table 3 illustrates the frequency and percentage distribution of the number of seminars attended by the MAPEH teacher-respondents. The data reveals that majority of the respondents (91%) claimed that they attended seminar ranging from district, divisional, regional, national and international. However, eleven (11) or 9% of them admitted that they have no training attended relative to their major. It seems that these respondents were the novice teachers. As can be seen from Table 3, more than half (52%) of the respondents shared that they attended divisional seminar while almost half of them (49%) participated in district seminar ranging from 1–20 times. Specifically, forty-nine (49) of the respondents attended 1–5 times in the divisional level, nine (9) of them about 6–10 times and four (4) 11–15 times. Forty-five (45) out of fifty-eight (58) of the respondents shared that they joined district level seminar about 1–5 times, eight (8) of them attended 6–10 times, while two (2) and three (3) of the respondents participated 11–15 times and 16–20 times, respectively. In term of the attendance to seminar in the regional level, twenty-seven (27) of the respondents attended regional seminar for 1–5 times and seven (7) of them joined the seminar about 6–10 times. Twenty-six (26) or 22% of them were lucky enough to attend national seminar for 1–5 times while six (6) of them

were luckier to attend in this level with 6–10 times. On the other hand, twenty (20) or 17% of the respondents were proud enough to share that they attended international seminars.

Strickland (2008) stressed that teacher development is an important consideration in the arts integration process. The purpose of teacher development in the arts is to increase teachers understanding of the artistic process and provide additional tools for the classroom. It is vital that teachers have a rich understanding of the artistic process to effectively pass that information on to their students. Similarly, Salandanan (2012) stressed that teachers on whose shoulders are entrusted the responsibility of guiding and nurturing the young minds must continue to strengthen their inherent qualities and technical skills to develop the much-needed coping expertise in the education arena which is dominated by modernization and internalization. It is in recognition of the need to motivate and encourage teachers in the field to carry on and persevere in continuously preparing themselves to meet the present concerns and challenges.

## Part II. Artistic Inclinations of MAPEH Teachers Relevant to teaching Performing Arts

Table 4. Artistic Inclinations of MAPEH Teachers Relevant to Teaching Performing Arts.

Artistic Inclination of Respondents	Frequency	Percentage
<b>I. Dance</b>		
Folk Dance	96	81.00
Modern Dance	53	45.00
Ballroom	35	29.00
Cheer Dance	34	29.00
Contemporary	31	26.00
Hip-hop	30	25.00
Tribal Dance	27	23.00
Ballet	7	6.00
Others (Jazz, Interpretative, Gymnastics)	2	2.00
<b>II. Music</b>		
Choir/Singing	51	43.00
Playing Musical Instrument	54	45.00
Guitar	35	29.00
Piano/Organ	25	21.00
Drums	15	13.00
Flute	13	11.00
Ukelele	12	10.00
Indigenous Musical Instrument	12	10.00
Bass guitar	8	7.00
Others (Lyre, banduria)	2	2.00
<b>III. Theater</b>		
Theater Acting	38	32.00
Theater Directing	37	31.00
Theater Staging	31	26.00

The artistic inclinations of MAPEH teachers relevant to teaching performing arts can be gleaned from Table 4. These artistic inclinations include dance, music and theater. With regard to dance, the data showed that majority (81%) of the respondents were potential in folk dance. Near half (45%) of the respondents were skilled in the modern dance while 25% and above of the respondents were inclined in hip-hop, contemporary dance, cheer dance and ballroom. However, 23% of the respondents have an exceptional skill in tribal dance while 6% of them were into ballet. Only 2% of the respondents were engaged in jazz, interpretative dance and rhythmic gymnastics.

Krishna and Rao (2006) mentioned that through the dance one may creatively express how he feels about people, forces of nature, and other phases of our culture. It gives enjoyment, a means of emotional release, and it enables one to express desires in action. It results in beneficial physiological effects by stimulating the various organic systems of the body. It helps to develop balance, control, and poise and provides the opportunity to respond to music through movement.

In term of music, more than two-fifths (45%) of the respondents were playing musical instruments. Among these musical instruments, the data revealed that more than one-fourth (29%) of the respondents can play guitar and 21% of them can play the piano/organ. Few of the MAPEH teachers can play the drums, flute, ukulele, indigenous musical instrument, bass guitar and other instrument such as lyre and the banduria.

In connection, music develops the individual intelligence and improves personal aspects in learning. It also a way for an individual to communicate and expressing one's emotions and ideas, socialize and conveying stories through sound (Kelly, 2016).

The data disclosed that almost one-third of the respondents have inclination in theater acting and directing while more than one-fourth of them were into theater staging. In connection with this, theatre was called the lively art not only because it is exciting, suspenseful, and amusing in a way that makes it different from every other form of dramatic presentation. It is this live quality of theatre that makes it so durable and so indispensable (Wilson & Goldfanb, 2019).

In general, skills can be taught and learned through ample time of continuous practice. Dance, music and theater are lessons in MAPEH that needs proper training to be able to meet the performance and content standards in the K to 12 curriculum. Many activities and performing arts activities in the K to 12 curriculum in physical education such as music, dance, and theater that helps for the development of the students' totality and attaining the learning goals to enhance the numeracy and literacy skills of every students.

This implies that every MAPEH teacher as well as department head should conduct monthly learning action cell and have a distinguish plan like culminating activity for the competency level of each grade level in teaching performing arts that is based on K to 12 Curriculum which is music, dance and theater.

### Part III. Level of Competency of MAPEH Teachers in Teaching Performing Arts

Table 5. Mean of the Level of Competency of MAPEH Teachers in Teaching Performing Arts.

Level of Competency of MAPEH Teachers	Weighted Mean	Qualitative Description
Using assessment data to enhance the teaching and learning programs and process (rubrics, criteria, culminating activities, etc.)	4.34	Highly Competent
Regularly monitoring student's data and achievement through performing arts activities	4.29	Highly Competent
Using ICT resources for the teaching-learning process in performing arts	4.29	Highly Competent
Giving feedbacks to the students to improve learning	4.27	Highly Competent
Making good use of allotted time in teaching performing arts activities	4.26	Highly Competent
Employing technical design (costumes, sound effects, lighting, etc.) that contributes to performance in enhancing the performing arts process	4.23	Highly Competent
Relating other culture in teaching performing arts in MAPEH class	4.20	Very Competent
Selecting, organizing, utilizing and designing appropriate strategies for the effective teaching-learning process in performing arts	4.20	Very Competent
Performing and demonstrating the different skills in performing arts	4.20	Very Competent
Integrating knowledge and skills in other content areas of MAPEH	4.19	Very Competent
Encouraging learners to ask questions related to performing arts	4.18	Very Competent
Planning ahead of time and managing the teaching-learning process to attain the goals and learning competencies	4.17	Very Competent
Evaluate and reflecting teaching style on the attainment of the learning goals	4.17	Very Competent
Designing lessons that can integrate other performing arts forms	4.15	Very Competent
Managing learner's behaviour toward teaching-learning process in performing arts	4.13	Very Competent
Displaying a high level of performance in the teaching practice related to performing arts	4.11	Very Competent
Engaging in collaborative learning with professional community and other stakeholders (joining different community activities related to the performing arts like cantata, dance contest, street dancing, etc.)	4.09	Very Competent
Possessing requisite knowledge, skills and mastery in the teaching-learning process of performing arts	4.04	Very Competent

Giving immediate action for the student's lack of interest in learning different skills in performing arts	4.0	Very Competent
Actively participating and engaging in collaborative learning for personal growth and professional development	3.87	Very Competent
Weighted Average Mean	4.17	Very Competent

**Legend:**

4.21 – 5.00	Highly Competent	(HC)
3.41 – 4.20	Very Competent	(VC)
2.61 – 3.40	Competent	(C)
1.81 – 2.60	Slightly Competent	(SC)
1.00 – 1.80	Not Competent at All	(NCA)

As can be seen from Table 5, the data reveals that the respondents were highly competent in using assessment data to enhance the teaching and learning programs and monitoring student's data and achievement through performing arts activities.

Likewise, the data also reveals that the MAPEH teachers were highly competent in using ICT resources for the teaching-learning process in performing arts activities and in giving feedbacks to the students to improve learning.

Meltzer (2005) said that skills are developed as a result of practice with progression reflected in the mastery of specific skills. The teacher will model expected behaviors and feedback will be based on children's ability to perform and will focus on specific teaching and learning points associated with the given skill correcting when necessary. The domains of learning are incorporated in different learning tasks in teaching performing arts in MAPEH class. Teachers should have the demonstration method which shows the correct way of doing movements and performance which telling-or-showing method is the oldest approach in learning-imitation when schools lack the necessary facilities (Galloway & Edwards, 2013).

Moreover, the data demonstrates that respondents were very competent in integrating knowledge and skills in other content areas of MAPEH, encouraging students/learners to ask questions related to performing arts, and planning ahead of time and managing the teaching-learning process. With regard to evaluating and reflecting teaching style, designing lessons, managing learner's behavior, displaying a high level of performance in teaching, and engaging in collaborative learning with professional community and other stakeholders, the respondents rated these indicators very evident.

Finally, the respondents also recognized that possessing requisite knowledge, skills and mastery in the teaching-learning process of performing arts, immediate action for the student's lack of interest in learning different skills in performing arts, and actively participating and engaging in collaborative learning for personal growth and professional development were very evident. As a professional, teachers are expected to continue increasing their competence throughout their career (Chang et al., 2013). Teachers need to be competent, reflective, and effective to ensure quality result in the teaching-learning process.

However, actively participating and engaging in collaborative learning for personal growth and professional development was the least result for the teacher's competency. Brubaker (2011) stated that there is a need to study the models within the physical education field. Some of these models include sport education, which focuses on the teaching of team and/or individual sports; lifetime leisure; multi-activity; and health and physical fitness models. Many studies have indicated the importance of incorporating a variety of physical education units and combination of the different models within the field. Future physical education teachers need to focus on the content of the physical education curriculum, endeavoring to add substance to the physical education practice and profession.

**Part IV. Predominant Strategies used by the Teachers in Teaching Performing Arts in their MAPEH Class**

Table 6. Strategies Used by the Teachers in Teaching Performing Arts in their MAPEH Class

Strategies used by the teachers	Weighted Mean	Qualitative Description
Engaging the students in individual or group experiential learning through the application or use of real-life situations	4.30	Highly Evident
Using cooperative learning to allow students to work in small groups by sharing ideas and learning through active participation	4.29	Highly Evident
Using the project method outcomes like portfolios, projects, etc.	4.22	Highly Evident
Collaborative activity wherein students will take the teaching role and utilize varieties of instruction like dance, music, games, and theatre/drama	4.21	Highly Evident
Employing the modelling process for the students to see the actual processes	4.18	Very Evident
Evaluation of the accomplished task by the teacher and self-assessment or self-reflection of students	4.16	Very Evident

Lecture-activity-performance task method of discussion	4.12	Very Evident
Integration of information technology in the lessons during discussions and performance task	4.12	Very Evident
Performance task-lecture method of discussion	4.10	Very Evident
Problem solving and decision making using the art of questioning to develop student's critical thinking	4.03	Very Evident

**Legend:**

4.21 – 5.00	Highly Evident	(HE)
3.41 – 4.20	Very Evident	(VE)
2.61 – 3.40	Evident	(E)
1.81 – 2.60	Slightly Evident	(SE)
1.00 – 1.80	Not Evident at All	(NEA)

Table 6 depicts the strategies used by the teachers in teaching performing arts in their MAPEH classes. The data reveals that experiential learning was the number one strategy employed by the MAPEH teachers in teaching performing arts in their classes as reflected by the highest obtained mean 4.30 which is qualitatively described as highly evident. The respondents recognized cooperative learning as the second mostly utilized strategy in the MAPEH classes. The use of cooperative learning as strategy in teaching MAPEH class allow students to work in small groups by sharing ideas and learning through active participation. The data also reveals that implementation of project method like portfolios and projects and collaborative activity as strategies in teaching performing arts were also highly evident in MAPEH classes.

On the other hand, the study found out that modelling, self-assessment or self-reflection, and lecture-activity-performance method of discussion were very evident. Through the teaching-learning scenario, a good teacher inspires, guides, directs, and achieves the educational goals. It is critical for the teacher to educate and behave in accordance with educational aims and objectives, while adhering to the criteria of effective teaching. Thus, teaching physical education and to a certain extent, health education is different from teaching other school subjects in several key ways. First, the curriculum is different. In physical education, the focus is on learning skills and attitudes more than learning content. In particular, the opportunity to teach important lessons about character, teamwork, courage, self-respect, perseverance, and so forth, is available in every lesson (Ciccomascolo & Sullivan, 2013).

**Part V. Problems Encountered by the MAPEH Teachers in Teaching Performing Arts**

Table 7. Problems Encountered by the MAPEH Teachers in Teaching Performing Arts.

Problems Encountered by MAPEH Teachers	Weighted Mean	Qualitative Description
Lack of facilities and equipment	3.87	Serious
Limited seminars attended, workshops, trainings related to performing arts	3.50	Serious
Lack of time in making instructional materials	3.26	Moderate
Lack of teaching competencies in MAPEH because of not being MAPEH major	3.14	Moderate
Inability to focus on the teaching programs to meet the competency and curriculum requirements	3.07	Moderate
Unfamiliar topics related to performing arts	3.05	Moderate
Lack of mastery and skills in teaching performing arts	2.97	Moderate
Inability to sustain physical stamina	2.90	Moderate
Lack of mastery in terms of content knowledge and pedagogy	2.90	Moderate
Inability to manage learning programs and strategies based on learners' needs	2.84	Moderate

**Legend:**

4.21 – 5.00	Very Serious	(VS)
3.41 – 4.20	Serious	(S)
2.61 – 3.40	Moderate	(M)
1.81 – 2.60	Least Serious	(LS)
1.00 – 1.80	Not a Problem at All	(NPA)

Table 7 shows that respondents encounter serious problems in teaching performing arts ranging from lack of facilities and equipment to limited seminars, workshops, and trainings attended related to performing arts. Meanwhile, lack of time in making instructional materials, lack of teaching competencies in MAPEH because of not being a MAPEH major and inability to focus on



the teaching programs to meet the competency and curriculum requirements were considered by the respondents as moderate problem. Similarly, unfamiliar topics related to performing arts, lack of mastery and skills in teaching performing arts and inability to sustain physical stamina were recognized by the respondents as moderate problems also. Additionally, the respondents found out that lack of mastery in terms of content knowledge and pedagogy in teaching performing arts and inability to manage learning programs and strategies based on learners' needs were identified as moderate problems. In general, the findings of the study show that lack of facilities and equipment and limited seminars, workshops, and trainings attended related to performing arts were the serious problems need to be addressed by the school heads.

#### Part VI. Significant Difference between Teaching Competencies and Personal Factors of the Respondents

Table 8. Significant Difference between Teaching Competencies and the Personal Factors of the Respondents.

Variables	Computed F/ t-value	Critical F t-value	Decision	Impression at 0.05 Level of Significance
Gender and teaching competencies	0.969	1.981	Accept $H_0$	Not Significant
Age and teaching competencies	5.086	2.683	Accept $H_1$	*Significant
Civil status and teaching competencies	2.035	2.698	Accept $H_0$	Not Significant

Table 8 depicts the significant difference between teaching competencies and personal factors of the respondents. As can be gleaned from the table above, the computed t-value 0.969 for the variables gender and teaching competencies are lower than the critical t-value 1.981. This denotes that the null hypothesis is accepted. This suggests that there is no significant difference on the teaching competencies of the male and female respondents of the study. This only means that male and female respondents share almost the same level of competencies in teaching performing arts. Similarly, same result was obtained in finding the significant difference between teaching competencies and civil status of the respondents since the obtained F-value 2.035 is less than the critical F-value 2.698. This indicates that null hypothesis is accepted. This implies that there is no significant difference on the level of teaching competencies among teacher-respondents regardless of their civil status. This only shows that a single, married and a widower more or less possess same level of competencies in performing arts. However, the data reveals that there is a significant difference between age and teaching competencies of the MAPEH teachers since the computed F-value 5.086 is greater than the critical F-value 2.683. This suggests that the null hypothesis is rejected. This only means that teacher-respondents have different level of competencies in performing arts. It seems that the younger or novice teachers were highly competent in some areas of performing arts, specifically the contemporary types of performing arts.

Table 9. Significant Difference between Teaching Competencies and the Professional Factors of the Respondents.

With regard to the educational attainment and teaching competencies of the respondents, the data shows that the computed F-value 0.387 does not exceed the critical F-value 3.074. This implies that the null hypothesis is accepted. This means that there is no significant difference on the teaching competencies of the teachers and their educational attainment. This suggests that a bachelor's degree, a teacher with master's units, and a master's degree hold almost the same level of competencies in performing arts. Likewise, same result was achieved between teaching position and teaching competencies of the respondents as revealed by a lower computed F-value 1.934 to a higher critical F-value 2.684. The decision is to accept the null hypothesis. Therefore, it is safe to say that there is no significant difference on the teaching competencies and teaching position of the respondents. This only means that regardless of the position earned by the respondents, the data reveals that they have almost or the same level of teaching competencies in performing arts. On the other hand, different result was obtained between length of teaching experience and teaching competencies. The data shows that the computed F-value 5.118 exceeded the critical F-value 3.074. This indicates that the null hypothesis is rejected. This only means that there is a significant difference on the level of teaching competencies among the respondents with regard to their length of service. It seems that the experienced teachers have a better level of teaching competencies in performing arts as compared to the new ones.

#### CONCLUSIONS

Based on the findings of the study, the following conclusions are derived that majority of the respondents were female, married, and 40 years old and below. They earned units/finished their master's degree, held a teacher position, and had 10 years and below teaching experience. Majority of have attended seminars ranging from district, divisional, regional, national and international. Few of them had no training relative to their major. With regard to artistic inclinations particularly in terms of dance, majority of the respondents have potential in folk and modern dances. However, only few of them were inclined to interpretative dance, jazz, and rhythmic gymnastics. In terms of music, they could play musical instruments skillfully such as guitar and the piano/organ. Only few of them could play the drums, flute, ukulele, indigenous musical instrument, bass guitar, and other instruments such as lyre and the banduria. MAPEH teachers also have inclination in theater acting as well as in theater directing. School administrators or principals should organize an annual performing arts exposition that will serve as culminating

activity for the students' and teachers' showcasing their talents and skills in dancing, music and theatre. It is also suggested to hold this event in February since this is considered the "Arts Month" in the Philippines.

The MAPEH teachers were highly competent in using assessment data, monitoring students' data and achievement, using ICT resources for the teaching-learning process, giving feedbacks, making good use of allotted time, and employing design. Individual or group experiential learning, cooperative learning, project method and collaborative activities were the teaching strategies most commonly employed by the teachers in teaching performing arts. result of the study showed that the MAPEH teachers have very competent to highly competent level of competency in performing arts, it is recommended to preserve and maintain this status by giving orientation and related seminars/trainings/workshops to non-MAPEH majors that will be tasked to handle performing arts classes. Lack of facilities and equipment and limited seminars, workshops, and trainings attended were the common problems encountered by the teacher-respondents related to teaching performing arts. There is no significant difference between personal and professional factors and the competency level of MAPEH teachers in teaching performing arts. Future research may compare and assess MAPEH teachers competency levels in order to better understand how we adjust and accept changes in providing high-quality education. Inquiring about feedback through the prism of professional functions could also be fruitful.

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