



DANCE SKILLS EXECUTION HESITATION OF TERTIARY EDUCATION PHYSICAL EDUCATION (PE) INSTRUCTORS OF DAVAO DEL NORTE: A PHENOMENOLOGICAL STUDY

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Article DOI: <https://doi.org/10.36713/epra16693>

DOI No: 10.36713/epra16693

ABSTRACT

This research study employed a qualitative research design, specifically phenomenological approach, with the aim of uncovering and understanding the lived experiences of tertiary education PE instructors concerning dance skills execution hesitation. The study involved 14 PE instructors who were selected through purposive sampling technique in accordance with the inclusion criteria, and the data were analyzed using coding and thematic analysis. The findings of the study revealed the experiences of the participants, including difficulty in dance demonstrations, experiencing doubt and uncertainty, strengthening the foundation of dance, mastering dance techniques, poor foundation in dance education, and confidence and positivity in dancing. Conversely, the participants employed the following coping mechanisms to get through the challenges they have faced: utilization of online teaching materials, seeking help from others, nurturing dance proficiency through multiple strategies, mastering the fundamentals before instruction, and continuous learning of dance skills. Additionally, the following insights were drawn from their experiences: provision of professional development about dance skills, nurturing positive mindset and attitude, cultivate confidence and self-esteem, having constant practice for proficiency, and learning through research. The findings of the study suggest that a holistic approach to supporting PE instructors in overcoming dance skills execution hesitation should include continual training, psychological support, and pedagogical innovation to ensure effective delivery of dance education in tertiary education.

KEYWORDS: *Physical education, PE instructors, dance skills, execution, hesitation, tertiary education, Davao del Norte*

INTRODUCTION

Dance is a captivating art form that enables people to communicate their feelings, thoughts, and cultural identities through movement. It is a vital part of physical education curricula and has several advantages for students, including increased physical fitness, coordination, and creativity. However, despite the significance of dance education, there are physical education teachers who experience a pervasive problem that hinders their ability to effectively teach dance—their own hesitation in executing certain dance skills as well as their limited dance experience and lack the skills, knowledge, and confidence to teach dance in their respective institution (El-Sherif, 2016).

In the United States, as cited by Levenberg et. al (2020), physical education instructors frequently experience uneasiness when asked to teach dance and music in the physical education context. Some physical education instructors claim that they lack rhythm, have never received formal training in teaching dance, and are hesitant about the proper way to structure a dance unit. Similarly, in China, Zhang (2019) revealed that the issue with dance education is the lack of excellent dance instructors and low teaching quality. The majority of instructors are teaching only a few types of dances and failing to impart fundamental concepts. Moreover, in the United Kingdom, Vincent et. al (2021) also raised challenges of instructors delivering a quality dance education. Many teachers are known

to be hesitant to teach dance because they do not feel qualified. It also suggests that dance instructor's knowledge of dance pedagogy is primarily derived from their teaching experiences rather than formal studies and since the instructor's training only covered the bare minimum of the art form, instructors hesitate to teach the arts.

Meanwhile, in the Philippines, a study conducted by Garcia (2020) in Cebu City, revealed that physical education instructors have limited knowledge of instructing folk dances. The lack of seminar workshops in the nation, the limited opportunities for different dance workshops, and the limited amount of printed dance literature accessible through published books were the main causes of the lack of knowledge.

Further, in Malaybalay, Bukidnon, a research result from Silvestre and Itaas, (2020) that 20 out of 60 PEHM teachers had poor performance in Physical Education topics during the analysis of their lived experiences as PEHM teachers in the school as these were gathered through Individual Performance Commitment and Review Form (IPCRF) of the researcher. They also highlighted that most of the teachers lack of competencies to teach PEHM topics to students. Similarly, in the Philippines, the change from online education to limited face-to-face instruction is also experienced by the students. Throughout this shift, it became clear that the loss of cooperation and instructional time, the difficulty



understanding the courses and activities, and the adjustment period were the key challenges for students in having limited face-to-face classes (Bordeos et al., 2022).

Also, based on my firsthand observation as a Physical Education instructor in one of the private institutions in the province of Davao Del Norte, some of the Physical Education instructors in Tagum City were hesitant in dancing as well as teaching dance due to lack of experience and training. Several of the Physical Education instructors I know dislike dancing because they believe they are bad at it and find it embarrassing. An additional fact about these people is that they failed to acquire dance skills in physical education classes very well, most likely because they were exceptional athletes.

Given these results and other related literature, the researcher found a shortage of studies in terms of the lived experiences of PE teachers on their hesitation in dance skills execution. In my literature reading, there were a few studies that have explored the challenges faced by PE instructors in relation to dance skills execution such as the study of Ripalda (2019) and Brandon (2020). The first mentioned study was quantitative in nature and focused mainly on the competence of PE teachers in doing dance choreography. The second study was limited to the experiences and attitudes of physical education instructors about Zumba instruction for students with impairments in the classroom. However, there is a lack of research that has specifically examined the qualitative factors that influence the hesitation of PE instructors in dance skills execution in teaching their students. Moreover, I have not come across any studies that have looked at the accounts of instructors' lived experiences in dance skills execution hesitation. It is for this mandate that this humble research is conceived in response to the continuing and ever-changing challenges that our educational system has confronted with, particularly in dance skills execution hesitation.

This study bears great significance especially to the Tertiary Education PE instructors because this study would give additional insights into problems relating to dance hesitation and may help improve the quality of their teaching performance. This study would also pave the way to increase the students' engagement when they see their instructors confident and knowledgeable of what they are doing. Additionally, the findings would be shared by giving lectures, exhibiting the findings at national and international conferences, and conducting seminars to my fellow PE teachers focusing on how the results are obtained and how they can incorporate it in their teaching methods. Lastly, it would be disseminated through partnerships with PE research-related organizations in local, national, and global aspects.

PURPOSE OF THE STUDY: This phenomenological study aimed to explore and thoroughly understand the lived experiences of Tertiary Education PE instructors on dance skills execution hesitation and to understand the reasons behind the skills execution hesitation of Tertiary Education PE instructors in the field of dancing in some schools in Davao Del Norte. Further, the goal of the study aimed to generate results that may guide the instructors in designing appropriate interventions for the hesitation of skills execution in dancing.

At this stage in research, dance skills execution hesitation was generally defined as the act of hesitating or temporarily holding back from executing dance movements due to a lack of confidence and fluidity in doing so.

RESEARCH QUESTION

The study aims to answer the following research questions:

1. What are the lived experiences of tertiary education PE instructors in dance skills execution hesitation?
2. How do tertiary education PE instructors cope with their hesitations in executing dance skills?
3. What insights can tertiary education PE instructors draw from their experiences in their hesitation in executing dance skills that can be shared to others?

METHODS

This study employed a qualitative phenomenological approach in exploring the lived experiences of Tertiary Education Physical Education (PE) instructors in executing dance skills. According to Creswell (2013), and as cited by Diaz (2015), claim that qualitative research is an expressway to discovering and understanding individuals or groups ascribed to a social or human issue. It requires gathering and interpreting non-numerical data in order to grasp the concepts, opinions, and experiences required for research (Bhandari, 2020).

This phenomenological inquiry involved a number of 14 participants. Seven (7) were interviewed in-depth, while the remaining (7) participated in focus-group discussions. Both groups were related to PE Instructors from selected higher education institutions in Davao del Norte. Moreover, in determining the number of participants, I adhered to Creswell's (2013) suggestion that the studied group should consist of three to fifteen members. I believe that this number of participants was sufficient to saturate all the data needed. Equally important, purposive sampling was used to select the participants in this research study. According to Guetterman (2015), purposive sampling is also known as judgment sampling since it is a deliberate choice of participants due to the participants' qualities. Furthermore, the participants of this study were selected based on the following criteria, the PE instructors must be: (a) employed in private higher education institutions in Davao del Norte; (b) must have experience at least two years of teaching PE, and (c) must have the willingness to participate in the conduct of the study. These qualifications are required to ensure that the participants have adequate and firsthand experience with the phenomenon studied. Conversely, the exclusion criteria are as follows: non-PE instructors, not employed in a private higher education institution in Davao del Norte, and not willing to participate. I selected five (5) schools to surely gather the needed number of participants.

Furthermore, thematic analysis is a method for qualitative data analysis that involves looking through a data set (for example, transcripts from in-depth interviews or focus groups) and identifying similarities in meaning throughout the data to generate themes. Thematic analysis is an active process of reflexivity in which the researcher's subjective experience is central to deriving meaning from data (Delve, 2020).



REVIEW OF RELATED LITERATURE

Dance Skills Execution

According to Ripalda (2019), it is vital that PE teachers be proficient in dance and choreography, though teachers can progress to different levels in both disciplines. Similarly, Rodriguez and Abocejo (2018) emphasized that it is of utmost importance that skills be acquired in dance, which can be attained through the skills and expertise of teachers in various dance forms of their fields of specialization. The Department of Education (DepEd) has a significant role in the skills that students gain, notably in senior high school, where these skills are carried over when they get to university (Abocejo, 2017).

Additionally, as stated in a study conducted by Varea and González-Calvo (2021), dance is a performance-based course in physical education courses 3 and 4 at the university level, wherein students' basic skills have been learned. In the tertiary PE-based curriculum approach, these skills are honed even more into the advanced level. The genre of hip-hop, folk dance, contemporary dance, cheer dance, and other dances are examples. Moreover, in the study published by Ripalda (2019), it was mentioned that the ability of the dance instructors to teach dance skills to their students helps their learners enhance their dancing skills. Although teachers can obtain varied levels of expertise in dance and choreography, it is essential for PE teachers to be competent in both areas.

Challenges Encountered in Executing Dance Skill The study conducted by Ripalda (2019), sheds light on the difficulties that come with teaching dance specifically for PE teachers who lack foundational training or background in the subject but on the other hand it is also extremely fulfilling. As a teacher, you must continually adapt and develop new strategies and ideas to keep your students interested. Many physical educators have little experience teaching dance and may not have the expertise, abilities, or confidence to do so in their curricula. The inclusion of dancing lessons in physical education curricula, however, can benefit students who may not enjoy traditional instruction.

Notwithstanding the difficulties students faced while switching from traditional classroom instruction to online instruction, the digital divide continues to be the primary barrier to students accessing quality e-learning. Additionally, even though there may be a number of obstacles preventing students from fully utilizing e-learning, other strategies seem to be the best option in the context of COVID-19, including providing free data bandwidth, making both physical and online resources easily accessible, and using a blended learning center (Mpungose, 2020).

Correspondingly, according to Contant (2015), teaching dance can be challenging especially for teachers who lack the fundamental dance background or expertise. This is particularly true for teachers who were not exposed to dance during their formative years and who did not view themselves as dancers, preferring instead to play sports. Additionally, for some physical educators, teaching the students to dance may be the most nerve-racking activity. Teachers who approach dance with a good attitude and enthusiasm will succeed more than those who are hesitant about teaching dance (Newnam, 2002).

Lundvall (2022) also emphasized, many physical education teachers feel that their ability to teach dance is limited and that they are uncertain of their own proficiency in the subject, which causes them to doubt their ability to actually teach it. This is congruent with the findings of Bowies (2013), who made generalizations about dance instruction in schools. To put it simply, we think that many PE instructors spend less time dancing because they themselves are not very skilled at it, which limits their capacity to instruct it.

Strategies in Teaching Dance Skills

According to Ripalda (2019), it is important for the dance teachers to be knowledgeable about the dance style they are teaching in order to be considered competent choreographers. One must be able to familiarize the dance genres before teaching it to the students to ensure quality instruction. For dance teachers to teach dances efficiently and effectively, there are several methods for learning dance. A few methods include watching dance performances, reading books on dance technique, or just being involved in a dance performance to pick up the steps and technique (Cherry, 2018).

Moreover, when preparing a lesson, the teacher must take into consideration a variety of factors, including the students' level of topic knowledge, their attitudes toward dance as a subject and those of the community, administration, parents, and students. The instructor must also take into account the facilities and materials that will be used in the lesson. For instance, dance facilities can range from an exclusive studio area to multipurpose for dance vary from a specific studio space, to multipurpose spaces, to trailers. Planning and managing lessons will be impacted by the nature and size of the area. The type and size of the facility will impact the lesson preparation and administration. The instructor quickly understands that every class is different in terms of the students' expectations, backgrounds, learning styles, ages and stages of development, and learning preferences (Gardner, 1985). Each of these elements has an impact on planning and, ultimately, effective classroom management. Cherry (2018) highlighted a few key strategies including the following: be clear about the subject matter of the class; the teacher must ensure that the learning experiences and educational objectives are consistent with the subject matter; work backward from a unit of instruction to determine the best way to pace and structure each student; practice the lesson material before delivering it if it is unfamiliar; and spend time reflecting on the transitions between tasks. Effective management of the dancing class will result from planning the activities' transitions and organizing so that there will be little downtime.

Consequently, Julian (2015) mentioned that the PE instructors need to possess both theoretical and practical teaching competence and must be mindful about keeping instructions, including the broadening, and refining of tasks, brief and on point. The students must be encouraged to dance for as long as possible given the briefness of the lesson hours. The task must be thoroughly clarified by the instructor. For instance, if the instructor is mirroring students, they can be informed of the process by saying, "I'm going to mirror you while I'm demonstrating. As previously stated, the teacher must be familiar with the dance. It is necessary to know the music and



tempo, to have the combinations committed to memory, and to be certain of the phrasing. The instructor must be able to count the music and cue the steps in the appropriate tempo and rhythm for the students. Lack of familiarity with the music and combination rules causes a sense of disorganization and unpreparedness. The teacher will be perceived as ineffective by the students, which will lead to management crisis.

Perceptions of PE Instructors in Dance Educati According to Wilson (2019), the teaching of dance is dependent on the availability of teacher’s abilities and knowledge when they teach different dances based on their field of expertise. Therefore, the instructor should dedicate time practicing and executing the steps of a dance as the dance leader. The ability to understand and carry out each phase expertly gives the instructor the ability to identify transitions and call out the following step in the sequence. Once the teacher has mastered the dance’s steps, she can mirror them while facing the students, which enables her to keep track of the students’ progress as she teaches them.

In addition, Sharma (2019) emphasized that a dance instructor or choreographer needs to be creative, athletic, persistent, have strong interpersonal skills, have physical stamina, be fun-loving, and be able to work in a team in order to make dancing interesting and enjoyable. Moreover, Smuka (2012) stated that when the teacher participates in the activity with the students, student participation increases by an average of 15%. It also takes a lot of preparation to teach dance in physical education, which is made more difficult if the teachers are hesitant in their own dancing skills. Most teachers would certainly agree that practicing a dance and showing pupils how to do the moves takes a lot of time. It is truly labor-intensive to be a teacher. According to Russell-Bowie et al. (2013), the uncertainty that many teachers have can cause them to concentrate more on performing the dance than on really teaching. As a result, teachers may purposefully limit the amount of dance they teach in PE classes

RESULTS AND DISCUSSIONS

Table 1

Major Themes and Core Ideas on the Experiences of Tertiary Education Physical Education (PE) Instructors in Dance Skills Execution Hesitation

Major Themes	Core Ideas
Encountering Difficulty in Dance Demonstrations	struggling in demonstration and application having a hard time to teach social dances having unfamiliarity of different dance genre facing challenges with less engaged and interested students. struggling to teach dance outside one’s forte specifically ballroom dances having trouble to execute some dance genres finding it hard to teach international dances particularly ballet steps
Experiencing Doubt and Uncertainty	being hesitant to teach due to unsureness of executing dance correctly encountering reluctance due to differing specialization particularly hip-hop dance lacking confidence caused by prioritizing sports over dance doubting capacity if it falls outside one’s genre having uncertainty when teaching dance skills
Having Poor Foundation in Dance Education	not learning enough while still studying as a student due to a sudden shift in the mode of learning having a poor foundation or background in dance lacking in seminars and training to strengthen the dance background being unfamiliar to dance

Encountering Difficulty in Dance Demonstrations

It is hard when it comes to the application because you will be the one to demonstrate, and I, not being a dancer, really hesitate to teach, and I also doubt if I am teaching it correctly. IDI-04

The most challenging part for me is the execution because if it is not your genre, you might doubt whether your performance is correct or what you teach them is right.FGD-04

It is not easy to teach dances that are not your forte. For example, social dance is so complex to teach students, and it is difficult for me because dance sports are more about precise movements, whereas I am not skilled in dance, as I am into sports IDI-03

One of the central challenges highlighted by the narratives of tertiary education PE instructors is the difficulty with executing

and applying dance skills, particularly outside one's comfort zone. This difficulty extends to teaching dance genres that instructors may not be familiar with, leading to hesitation and potential limitations in effectively conveying the material to students. This is consistent with one of the findings of the study conducted by Contant (2015) who revealed that teaching dance can be difficult, especially for teachers who lack basic dance knowledge or skill. This difficulty is compounded for those who did not have exposure to dance during their formative years and may have prioritized sports over dance.

Similarly, another challenge faced by PE instructors in dance execution as anchored in the study of Better (2020) is the concept of learning and teaching dance itself. Dance can be difficult to learn and teach.



Experiencing Doubt and Uncertainty

They expect me to be good at teaching because it is my specialized field, but they do not realize that deep inside my mind and heart, I feel hesitant to teach because I am not sure if I am doing it right. IDI-04

I am not confident in teaching dance. I have a background and was part of a dance group in high school, but when I got to college, I did not focus much on dance because I am into sports. IDI-06

According to the experiences of Physical Education (PE) instructors, they frequently struggle with self-doubt when it comes to performing dance routines, particularly when their specialization lies in other areas within the discipline. This hesitation may originate from a lack of experience or ability in the dancing forms they were forced to teach. Furthermore, their confidence was undermined by a proclivity to favor sports-related activities above dancing, leading to feelings of inadequacy when it came to teaching or performing dance routines.

Lundvall (2022) revealed that many physical education teachers believe that their capacity to teach dance is restricted, and they are unsure of their own skill in the subject, leading them to doubt their abilities to teach it.

Many PE instructors spend less time dancing since they are not very adept at it, limiting their ability to teach it. Furthermore, it was shown that teaching dance skills and concepts frequently causes doubt among instructors, particularly those who lack specialized training or considerable expertise in dance education. Similarly, this anxiety stems from a variety of issues, including a lack of confidence in their own dance abilities, uncertainty about how to effectively teach complicated concepts, and concern about serving students' unique needs (Bowies, 2013).

Having Poor Foundation in Dance Education

There is a lack of foundation. That is one of the factors why I am not confident enough to teach; my foundation in dance is too weak IDI-03

It was a pandemic then, and we were only learning online. We do not know those dance steps, moves, or techniques, like in Latin dance, because we rely only on YouTube. No teacher teaches us one by one and step by step. IDI-04

A weak foundation in dance education can significantly influence progress and confidence. Participants in the study revealed a variety of problems and experiences that contributed to this. One important barrier identified by participants was a rapid shift in the method of learning, which frequently resulted in insufficient learning during their studies. This sudden transition, whether caused by curriculum changes or teaching methods, disrupts learning continuity, and leaves them with insufficient information and abilities. Furthermore, one research revealed that teachers lack experience attending seminars and trainings to improve their background in dance execution.

Participants noted that many educators enter dance education with a poor foundation or background in the discipline. This lack of prior experience, according to a study by Backman (2020) can hinder their ability to grasp fundamental concepts and techniques, creating barriers to progress and achievement. Additionally, participants highlighted the scarcity of seminars and training opportunities aimed at strengthening students' dance backgrounds. Without access to supplementary education and resources, students may struggle to develop the necessary skills and knowledge to succeed in dance (Almusawi, 2021).

Table 2
Major Themes and Core Ideas on the Coping Mechanisms of Tertiary Education PE instructors in Dance Skills Execution Hesitation

Major Themes	Core Ideas
Utilizing Online Teaching Materials	<ul style="list-style-type: none"> browsing and watching video tutorials from YouTube. acquiring dance steps from YouTube videos to teach students showing YouTube videos to students while teaching dance researching and looking for more dance ideas in YouTube using online resources, such as videos, to teach unfamiliar dance genres searching more information in Google
Seeking Help From Others	<ul style="list-style-type: none"> inviting professional dancers to conduct workshops and demonstrations seeking help from student dancers in performing dance skills properly asking help to skilled dancers in executing dance skills correctly and making them as an example soliciting help from colleagues seeking guidance from experts
Nurturing Dance Proficiency through Multiple Strategies	<ul style="list-style-type: none"> reading dance literatures and teaching only the basics memorizing proper basics repeatedly asking the students to demonstrate while teaching the basics practicing consistently both at home and at school thoroughly reading through step-by-step process researching first the topic before teaching studying and practicing dance material before presenting to students



	<ul style="list-style-type: none"> • preparing and demonstrating the skills before instructing to students
Having Continuous Learning of Dance Skills	<ul style="list-style-type: none"> • enrolling workshops for improving dance skills • mastering dance skills through studying and practicing • continuous learning and studying dance skills

Utilizing Online Teaching Materials

One of the resources I used was the YouTube platform, where I can watch tutorial videos. IDI-03

We do brainstorm with my classmates to share ideas about the topic. IDI-02

I look for ways, like playing YouTube videos with them; in that way, I can cope IDI-04

The participants reported often browsing and viewing video tutorials on platforms such as YouTube, which they found essential for learning new skills and approaches. Specifically, this supports the findings of Aguilera's (2020) study, which found that in dance education, instructors routinely use YouTube videos directly into their courses, offering visual aids that promote comprehension and skill development. Furthermore, educators were encouraged to emphasize the value of research and discovery on YouTube, using internet tools to uncover new ideas and techniques, particularly when teaching unfamiliar dance genres.

Comparatively, this result is aligned to the study conducted by Jomezai (2021) who covered a proactive approach to research, which frequently involves using web resources to investigate unfamiliar dance styles and seek out novel ideas. Teachers also recognized Google's value as a supplementary tool for getting new material and improving their knowledge base.

Seeking Help From Others

So what I did was I invited professional dancers aligned on it. We did a workshop and demonstration. While they are demonstrating, I am also observing and learning to learn more about that. IDI-02

During class, I use skilled dancers as examples, including myself, for performing skills correctly. IDI-03

Then I ask help to the experts. FGD-01

The collaborative aspect of dance education and the numerous ways in which teachers use the expertise of others to enhance student growth and success. Peer expertise, whether from fellow educators or skilled dancers, was emphasized as a key resource for enhancing educational approaches and practices. (White et al., 2021).

Identically, this is consistent in the study conducted by Baena-Morales and González-Víllora (2023), the result further highlighted the significance of tapping into the expertise of proficient dancers to refine and elevate the quality of dance instruction. Teachers emphasized the invaluable insights and

practical advice provided by skilled dancers, which contributed to the development of more accurate and polished dance techniques among students.

Nurturing Dance Proficiency through Multiple Strategies

I am implementing strategies such as reading literature on various dances and focusing on the basics. IDI-04

Then at the same time I memorize the proper basics repetitively. FGD-01

One of the things I do is research it first before teaching. IDI-03

Hasanov and Mamataov's (2022) research stressed the need of repetitive repetition in understanding concept fundamentals, encouraging students to memorize suitable practices through regular rehearsal.

Similarly, one of the findings of a study conducted by Perron and Downey (1997) demonstrated that while developing successful management approaches for dancing classes, it is critical to be proactive rather than reactive. Being proactive includes booking the dancing class far ahead of the start of the school year. Furthermore, Freiburg (2002) noted that understanding the school, community, and students is an important initial step in planning. The next step is to design an idea for a unit or lesson, which continues the process of successful classroom management. Content (or what is taught) is a crucial aspect of management.

Having Continuous Learning of Dance Skills

Currently, I am enrolled in a beginner dance sports workshop. IDI-02

To overcome challenges, I acquire new skills, study, and practice. IDI-03

It is important to not only learn the basics of a specific dance, but also to continually evolve and gain more knowledge about it. FGD-03

Through workshops and seminars, teachers learn dance and choreography skills that can be applied to PE instruction. (Chatzestifani, 2017).

In addition, to ensure that students receive a high-quality education and that school instructors are considered qualified in their field, they must take professional development courses to advance their own knowledge and skills (Cardin and Denysschen, 2018)



Table 3

Major Themes and Core Ideas on the Insights of Tertiary Education PE instructors in Dance Skills Execution Hesitation

Major Themes	Core Ideas
Provision of Professional Development about Dance Skills	<ul style="list-style-type: none"> • provision of specialized trainings to refine and improve teaching • participate in trainings and seminars to learn proper execution from experts • attend conferences and seminars for exposure to different dance skills • refresh one’s knowledge and skills through workshops on a particular dance genre • attend cultural events to watch and learn various dance steps
Nurturing Positive Mindset and Attitude	<ul style="list-style-type: none"> • be more patient and understanding diverse learning needs • practice continuously for maintaining and improving skills in dance. • be teachable • step out of one's comfort zone to become more effective teachers. • have an open mindset and being willing to learn • keep the passion and enthusiasm in teaching dance.
Cultivating Confidence and Self-Esteem	<ul style="list-style-type: none"> • believe in one's abilities and skills to perform better. • be confident in what you do • believe in oneself and have the willingness to learn as a dance teacher.
Constant Practice for Proficiency	<ul style="list-style-type: none"> • continuously practice dance skills • spend more time in practicing dance • rehearse dance skills to teach efficiently • learn the basics by practicing in front of the mirror for accuracy • engage more in dancing to be better and more effective dance teachers.
Learn through Research	<ul style="list-style-type: none"> • research and practice more other than music • start learning and researching the basics • expand knowledge and skills by researching the topic

Provision of Professional Development about Dance Skills

We teachers need to constantly refresh our skills. Until now, I still join workshops and seminars, focusing on specific genres. FGD-03

I hope there are specialized trainings that will polish our skills. Experience in college life is helpful, but specialized training enhances it further. IDI-02

Let us attend conferences and seminars, for example, participating in 2-3 days national Folk Dance seminars to learn new skills. FGD-01

The findings agreed on the study of Amado et al. (2020) who proposed that there is really a need to expand teachers’ professional training in dance in order for them to become more effective dance teachers. They also mentioned that through these opportunities, it will help teachers improve their understanding of the concepts and applications needed in teaching dance executions.

Moreover, the findings align closely with Ripalda’s (2019) study that emphasized the importance for Physical Education (PE) instructors to actively participate in dance-focused training sessions and workshops, ensuring they remain knowledgeable of the evolving trends and techniques in choreography. By doing these actions, it can cultivate educators the sense of versatility not only in sports education but also in the realm of dance instruction.

Nurturing Positive Mindset and Attitude

To become a better dance teacher, I need to work on expanding my patience and understanding the diversity of my students.

Sometimes I overlook certain points, as I tend to assume that all my students are highly skilled in dancing. IDI-01

You need to step out of your comfort zone and explore new skills to improve your teaching skills particularly your dance skills. IDI-03

Be open-minded and willing to learn, as everything can be understood through step-by-step process. IDI-04

We must keep the flame of passion burning in our hearts and the desire to teach. FGD-01

The findings of this study align with Herber's (2019) research, which explores the influence of Physical Education (PE) teachers' growth mindset on student performance and self-belief in physical education. By examining how a growth mindset can positively impact student attitudes and accomplishments, the study highlights the significant role of mindset in varied learning environments, particularly in PE classes. By cultivating a growth mindset among dance teachers, they can motivate students to embrace challenges, persist through obstacles, and perceive effort as a pathway to mastering dance executions. This can also enhance their self-belief, motivation, and ultimately lead to improved academic outcomes in physical education.

Furthermore, the study findings are consistent with Spinner's (2021) concept that promoting a positive mindset among teachers is essential yet challenging. He highlighted the necessity to reflect on one's progress in order to foster appreciation for the dedication to the art of dancing. Also, he added that there is a need to replace negative thoughts with



positive affirmations which can help nurture a healthier self-image. Lastly, through embracing gratitude, it can help teachers focus their improvement on more opportunities while enhancing their resilience in the face of challenges.

Cultivating Confidence and Self-Esteem

Believe in yourself and your abilities because you have come this far. The challenges you are facing can be overcome with the help of the resources available in the world. It is important to take advantage of these resources and make the most of them. IDI-02

It is essential to believe in one's ability to learn and the willingness to learn as a teacher. For instance, if you attend a seminar and listen attentively, you will undoubtedly learn course. IDI-04

Physical Education instructors must have self-belief and awareness to help other students develop confidence as well and the proficiency of their dance movement (Powers, 2019).

Moreover, Kang et al. (2023) also stressed the significance of self-belief and skill mastery for enhancing dance instruction. They emphasized the needed balance between technological application and human skill, emphasizing that confidence, expertise, and self-assurance which they believed are key elements for successful dance teaching in a modern digital educational environment.

Further, Steatham and Barnes (2023) underscored the vital contribution of dance teachers in cultivating confidence and self-esteem to improve one's capabilities and effectiveness in conducting successful dance instructions.

Constant Practice for Proficiency

If you are only learning things by reading or studying, but not putting them into practice, you will not see the desired results. To effectively teach others, you should practice the material yourself. The common saying is that practice makes perfect, but even if you do not achieve perfection, at least you made an attempt on your own. IDI-07

When practicing, it is important to learn the basics and consistently practice, then demonstrate your skills. I found it helpful to look in the mirror during my practice sessions. FGD-04

Regular and consistent practice is very important for developing expertise in dance instruction. Consistent dedication to refining dance skills through frequent rehearsals and practice sessions is essential. As highlighted by Secor (2018), the consistent practice, repetition, and critical assessment within the dance classroom, particularly focusing on educators, have a transformative impact. The research underscores the significance of ongoing practice and rehearsal in improving dancing skills. Through regular practice sessions, deliberate repetition of movements, and critical self-evaluation of performances, both educators and dancers can enhance their

techniques, deepen their comprehension of dance execution, and elevate their overall proficiency in dance.

LEARN THROUGH RESEARCH

Start by researching the basics to continuously learn. Research more and focus on the fundamentals. IDI-01

Researching the topic is vital because you cannot teach what you do not know. IDI-07

When Physical Education (PE) teachers explore into dance instruction, engaging in research or conducting additional information about the dance execution become crucial for enhancing one's co

This finding is consistent with Marques et al.'s (2023) study who identified a significant gap in PE teachers' understanding of physical activities emphasizing the need for continuous learning and professional development to enhance teaching standards in PE, especially in dance instruction. The researchers also highlighted that PE teachers can improve their dance teaching skills through ongoing learning and professional growth initiatives. This underscores the importance of PE teachers actively engaging in research to enhance their expertise, refine teaching approaches, and ultimately enhance the quality of dance instruction in physical education.

Furthermore, Ripalda (2019) also emphasized the importance of PE teachers utilizing other resources and innovative strategies to ensure effective learning despite the challenges. She added by doing this action by researching, one may be able to retain and improve one's information. It can also help teachers stay updated on what applicable teaching ways can be used to improve one skill in teaching dance.

IMPLICATION FOR TEACHING

The results of the study on the experiences of physical education (PE) instructors in higher education on dance skills execution hesitation have significant implications for various stakeholders in dance sector. The study highlights the significance of professional development for higher education physical education instructors in the field of dance education. It emphasizes the necessity of continuous training and support to improve the instructors' confidence as well as their skills to teach dance. It highlights how important it is to have a positive outlook on dance education and how practice is essential to maintaining skill competence. The study also emphasizes how using internet resources and professional and peer support can augment teaching methods and enrich the educational experiences of students.

For students, the study's implications have to do with the quality of their dance education experiences. Competent PE instructors who have continued their professional development and have undergone thorough training are better equipped to provide high-quality instruction, which improves students' understanding of dance principles and techniques. The study emphasizes how exposure to diverse teaching methods and the motivation provided by proficient instructors are crucial for students' overall success in dance education.



CONCLUSION

This research study has shed light on the experiences of tertiary education PE instructors in dance skill execution hesitation, revealing multifaceted issues and coping mechanisms in the field of dance education. The results highlight the significance of continuous support, innovative pedagogy, and professional growth for PE instructors to enhance their teaching proficiency and efficacy as well as their confidence in teaching dance. The study also emphasizes how important it is to use technology, foster a positive learning environment, and embracing cross-cultural perspectives in order to improve dance education practices.

Notably, as a PE instructor deeply immersed in this field, conducting this study provided me with significant insights into the difficulties encountered by other instructors and the multifaceted nature of dance instruction. It emphasized the value of empathy, patience, and continual self-reflection in recognizing and meeting the needs of both teachers and students in the classroom. Furthermore, taking part in this research journey highlighted the value of collaboration, interdisciplinary dialogue, and ongoing professional growth in enhancing teaching techniques and promoting excellence in dance education. As a physical education instructor, this research has not only expanded my knowledge and understanding of dance pedagogy, but it has also inspired me to commit to lifelong learning and growth in order to build an engaging and supportive learning environment for the students. Through this research endeavor, I have developed a new understanding for education's transformative power and the significant impact it can have on molding lives and communities.

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