

A Comprehensive Analysis of the Experiences, Competency Levels, Pedagogical Skills, and Challenges of Mapeh Teachers in Teaching Performing Arts in San Guillermo District Division of Isabela

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ABSTRACT

This study aimed to examine the experiences, competency levels, pedagogical skills, and challenges of MAPEH teachers in teaching performing arts in the San Guillermo District, Division of Isabela during the School Year 2025–2026. Specifically, it sought to determine the respondents' profile, their experiences in performing arts, level of competency, pedagogical competencies, and the problems they encountered in teaching performing arts. The study utilized the descriptive research method, employing a structured questionnaire to gather data from twenty (20) MAPEH teachers.

Findings revealed that most respondents were within the age range of 20–39 years old, predominantly female, and mostly holding Teacher III positions, with the majority having completed a bachelor's degree and some units in graduate studies. In terms of experiences, the respondents actively participated in various performing arts activities such as dance, music, and theater at different levels, primarily at the school level, with some reaching district, provincial, and higher levels.

The results further showed that the respondents perceived themselves as competent in teaching performing arts, with an overall weighted mean interpreted as "Agree," while specific competencies such as appreciation of performing arts were rated as "Strongly Agree." Similarly, their pedagogical competencies were rated as "Agree," indicating that teachers demonstrate effective teaching strategies, such as encouraging student participation and relating lessons to cultural contexts. However, despite these positive findings, the study identified significant challenges, particularly the lack of facilities, equipment, and instructional materials, as well as difficulties related to students' slow learning pace in performing arts.

Moreover, the respondents strongly agreed on the need for interventions, such as providing venues for showcasing talents and creating collaborative opportunities among teachers to share best practices. These findings imply that while teachers possess the necessary competencies and experiences, the effectiveness of teaching performing arts is largely influenced by the availability of resources and institutional support.

In conclusion, the study highlights that MAPEH teachers in the San Guillermo District are generally competent and experienced in teaching performing arts; however, addressing resource-related challenges and strengthening support systems are essential to further enhance the quality of instruction and student learning outcomes.

Keywords: MAPEH teachers, performing arts education, teacher competency, pedagogical skills, descriptive research, instructional challenges, Philippines education

INTRODUCTION

Technological advancement has significantly transform. Education in the 21st century emphasizes holistic development, where learners are not only equipped with academic knowledge but also with creative, physical, and socio-emotional skills. In the Philippine educational system, Music, Arts, Physical Education, and Health

(MAPEH) play a vital role in fostering these competencies. MAPEH integrates performing arts, which include music, dance, and drama, to cultivate students' creativity, self-expression, and cultural appreciation. As emphasized by Martinez (2024), MAPEH is considered an essential component of a well-rounded curriculum that supports learners' overall development beyond traditional academic disciplines. Thus, the effective teaching of performing arts largely depends on the teachers' experiences, competencies, and pedagogical skills.

Teaching performing arts presents unique challenges compared to other subject areas because it requires both theoretical knowledge and practical application. Teachers must demonstrate mastery of content, creativity in instruction, and the ability to engage students actively in performance-based activities. According to Narido and Quinto (2026), pedagogical competence among MAPEH teachers is crucial, particularly in areas such as classroom management, teaching strategies, and subject mastery, which directly influence learning outcomes. However, their study revealed that many teachers exhibit only moderate levels of pedagogical competence, especially when they are not specialized in MAPEH-related fields. This highlights the need to further examine teachers' capabilities in teaching performing arts.

Moreover, teachers' experiences play a significant role in shaping their effectiveness in delivering instruction. Experienced teachers tend to develop strategies to overcome instructional challenges and adapt to diverse learning environments. Paclibar (2023) noted that MAPEH teachers encounter various real-world challenges in teaching, including limited resources, lack of facilities, and difficulties in engaging students, yet they employ coping mechanisms to address these barriers. These experiences contribute to their professional growth and influence their teaching practices in performing arts.

In addition, the competency level of teachers is a critical factor in ensuring quality instruction. Competency includes not only subject matter knowledge but also skills in lesson delivery, assessment, and classroom management. A study conducted in Pangasinan by recent researchers (2023–2024) found that teachers' competencies in teaching arts are influenced by their educational attainment, teaching experience, and participation in relevant training and seminars. Similarly, Martinez (2024) reported that MAPEH teachers generally demonstrate a high level of competency; however, this competency is significantly influenced by the level of administrative support, availability of resources, and opportunities for professional development. These findings suggest that while teachers may possess adequate competencies, external factors still affect their performance.

Furthermore, pedagogical skills are essential in teaching performing arts, as they involve the application of appropriate teaching strategies that cater to learners' needs. Effective pedagogy in performing arts includes demonstration, collaboration, performance-based assessment, and experiential learning. However, several studies indicate that many teachers face difficulties in applying appropriate pedagogical approaches due to insufficient training and specialization. According to Dalmacio (2023), teachers encounter instructional difficulties related to curriculum implementation, teaching strategies, and assessment, which hinder the effective delivery of MAPEH subjects. This underscores the importance of enhancing teachers' pedagogical competencies to improve the quality of performing arts education.

Another important aspect to consider is the problems encountered by teachers in teaching performing arts. These challenges often include lack of instructional materials, inadequate facilities, limited training, and heavy workload. Bautista et al. (2023) found that MAPEH teachers experience high levels of difficulty, particularly in terms of learning resources and instructional delivery, which affect their teaching performance. Additionally, the multidisciplinary nature of MAPEH requires teachers to handle multiple components, even if they are not specialized in all areas, which further complicates instruction. As noted by Martinez (2024), many MAPEH teachers are not majors in all four components, making it difficult for them to effectively teach performing arts due to gaps in content knowledge and skills.

In the context of performing arts education, these issues become more pronounced because of the need for performance spaces, equipment, and specialized skills. Teachers must not only instruct but also guide students in practical performances, which demands creativity, confidence, and expertise. Without adequate support and

training, teachers may struggle to deliver effective instruction. This situation calls for a comprehensive analysis of teachers' experiences, competency levels, pedagogical skills, and challenges in teaching performing arts.

Despite the growing recognition of the importance of performing arts in education, there remains a gap in research focusing specifically on MAPEH teachers' competencies and experiences in this area, particularly at the district level. Most existing studies focus on general MAPEH teaching or broader educational contexts, leaving a need for localized research that addresses specific challenges and conditions faced by teachers. Understanding these factors is essential in developing appropriate interventions, training programs, and policies that will enhance teachers' effectiveness.

Hence, this study aims to provide a comprehensive analysis of the experiences, competency levels, pedagogical skills, and challenges of MAPEH teachers in teaching performing arts in the San Guillermo District, Division of Isabela. The findings of this study are expected to contribute to the improvement of teaching practices, inform professional development programs, and support educational leaders in addressing the needs of teachers. Ultimately, this research seeks to enhance the quality of performing arts education and promote holistic student development.

Objectives of the Study

The main purpose of this research is to examine the comprehensive analysis of the experiences, competency levels, pedagogical skills, and challenges of mapeh teachers in teaching performing arts in san guillermo district division of isabela.

Specifically, it seeks to answer the following questions:

What are profile of the respondents as to

- 1.1 Age
- 1.2 Gender?
- 1.3 Civil Status
- 1.4 Present Position
- 1.5 Highest Educational Attainment
- 1.6 Major subject
- 1.7 Number of Seminars and Trainings related to Performing Arts attended?
- 1.8 Performance Rating

What are the experiences of MAPEH teachers in teaching performing arts?

What is the level of competency of MAPEH teachers in teaching performing arts?

What are the pedagogic competencies of MAPEH teachers?

What are the problems encountered in teaching performing arts?

METHODOLOGY

This study employed a descriptive-correlational research design to examine the experiences, competency levels, pedagogical skills, and challenges of MAPEH teachers in teaching performing arts in the San Guillermo District, Division of Isabela during the School Year 2025–2026. Descriptive research was used to systematically describe the characteristics of the respondents and their perceptions, while the correlational aspect aimed to identify relationships among selected variables without manipulating them (Creswell, 2014).

Sampling Design

The respondents of the study were twenty (20) MAPEH teachers from different public schools in the San Guillermo District, Isabela. Using total enumeration sampling, all available MAPEH teachers in the district were included as participants since they are directly involved in teaching performing arts. This ensured that the data

gathered were relevant, comprehensive, and reflective of the actual teaching practices and experiences within the district.

Research Instrument

Data were collected using a researcher-made questionnaire, supported by unstructured interviews and documentary analysis. The questionnaire consisted of five parts: Part I covered the profile of the respondents; Part II focused on the experiences of MAPEH teachers in teaching performing arts; Part III assessed the competency level of teachers; Part IV examined the pedagogical competencies; and Part V identified the problems encountered in teaching performing arts. Responses were measured using a five-point Likert scale. The instrument underwent a try-out and was validated through expert evaluation before final administration to ensure its reliability and validity.

Statistical Design

The study utilized frequency and percentage to describe the profile of the respondents, while the weighted mean was used to determine the level of teachers’ experiences, competencies, pedagogical skills, and problems encountered in teaching performing arts. These statistical tools enabled the researcher to analyze, interpret, and present the collected data in a clear and systematic manner.

RESULTS AND DISCUSSIONS

Profile of the Respondents

Table 1

Frequency Distribution of Respondents by Age

Particulars	Frequency	Percentage
20-29	8	40.00
30-39	8	40.00
40-49	3	15.00
50 and above	1	5.00
Total	20	100.00

On the respondent’s frequency distribution by age, 8 respondents or 40 percent are aged 20 to 29. 8 respondents or 40 percent are aged 30 to 39. Respondents who are aged 40 to 49 have a frequency of 3 or 15 percent and 1 respondent is aged at least with 5 percent of all the total respondents.

Table 2

Frequency Distribution of Respondents by Gender

Particulars	Frequency	Percentage
Male	6	30.00
Female	14	70.00
Total	20	100.00

On the respondent's frequency distribution by gender, female respondents outnumbered the male. The Female with a frequency of 14 or 70.00 percent while the Male had 6 respondents or 30.00 percent. The distribution in gender will negate all effects of gender related questions regarding the competency of the respondents in teaching performance arts.

Table 3

Frequency Distribution of Respondents by Civil Status

Particulars	Frequency	Percentage
Single	9	45.00
Married	11	55.00
Separated	0	0.00
Widow	0	0.00
Total	20	100.00

On the respondent's frequency distribution by civil status, 9 respondents are single with 45 percent. 11 respondents are married with 55 percent. None of the respondents are separated or widowed.

Table 4

Frequency Distribution of Respondents by Present Position

Particulars	Frequency	Percentage
Teacher 1	8	40.00
Teacher 3	10	50.00
Master Teacher 1 to Master Teacher3	2	10.00
Total	20	100.00

On the respondent's frequency distribution by present position, majority of the respondents with a frequency of 10 or 50.000 percent have a present position Teacher 3. 2 respondents or 10 percent are in the position of Master Teacher 1. And 8 respondents are in the Position of Teacher 1 or 40.00 percent.

Table 5

Frequency Distribution of Respondents by Educational Attainment

Particulars	Frequency	Percentage
BSED	11	55.00
MA.Ed. Units	3	15.00
MA.Ed.	6	30.00
Ph.D.	0	0.00
Total	20	100.00

On the respondent’s frequency distribution by Educational Attainment, 11 respondents or 55 percent attained a bachelor’s degree in education, 3 respondents or 15 percent have some units attained in MA.Ed., while 6 respondents or 30 percent have finished their master’s degree in education. There are no respondents with a doctoral degree in education. Though Mosth of the respondents have already earned their academic requirements in Masteral Degree.

Table 6

Frequency Distribution of Respondents by In-Service Trainings Attended

Particulars	Frequency	Rank
District / School	20	1.5
Provincial	20	1.5
Regional	15	3
National	10	4
International	1	5

**** Frequency of Mention***

On the respondent’s frequency distribution by in-service trainings attended, 20 respondents have attended the In Service Trainings and Seminars in District /School and Provincial level. 15 respondents have at least attended a regional level training. 10 respondents have at most attended a national level training. 1 respondent have at most attended an international level training.

Information Proper

Table 7

Respondents Experience of Joining Dance Competitions

Particulars	School	District	Provincial	Regional	National
Folk Dance	8	4	2	1	0
Tribal Dance	9	1	0	0	0
Modern Dance	8	3	0	0	0
Ballet	3	0	0	0	0
Contemporary Dance	2	1	0	2	0
Hip Hop	6	2	0	0	0
International Dances	4	0	0	1	0
Ballroom / Social Dances	5	1	4	0	1

On the respondents experience in joining dance competitions, 8 respondents have at least performed folk dance at a school level, 4 have at least performed in a district level while 2 respondents have performed in a provincial level and 1 respondent performed folk dance in a regional level. On tribal dance competitions 9 respondents performed in a school level while 1 respondent performed in a district level competition. On modern dance, 8 respondents performed at a school level while 3 respondents performed at a district level. On ballet competitions 3 respondents performed at least on a school level. On contemporary dance competitions 2 respondents have performed in a school level while 1 respondent performed at a district level. On Hip Hop competitions 2 respondents have performed at least on a school level while 2 respondents performed on a district level. On international dances 4 respondents performed on a school level while 1 respondent performed on a regional level. On ballroom / social dances 5 respondents performed on a school level while 1 respondent performed on a district level. 4 respondents performed on a provincial level and 1 respondent performed on an international level.

Table 8

Respondents Experience of Joining Music Competitions

Particulars	School	District	Provincial
Choir	8	2	0
Playing Musical Instrument	5	1	2
Guitar	3	0	1
Piano / Organ	4	0	0
Violin	2	0	0
Tribal Instruments	6	0	1

On the respondents experience in joining music competitions, on choral competitions, 8 respondents have at least performed on a school level, 2 respondents have performed on a district level. On Playing Musical Instrument competitions, 5 respondents performed on a school level while 1 respondent performed on a district level and 2 respondents performed on a provincial level. On guitar playing competitions 3 respondents performed on a school level while 1 respondent performed on a provincial level. On playing piano / organ competitions 4 respondents performed on a school level. On playing violin competitions 2 respondents performed on a school level. On playing tribal instruments competitions 6 respondents performed on a school level and 1 respondent performed on a provincial level.

Table 9

Respondents Experience of Joining Theater Arts Competitions

Particulars	School	District
Street Theater	8	2
Forum Theater	2	1
Theater of the Oppressed	2	0
Western Theater	3	0
Eastern Theater	2	0

On the respondents experience in joining theater arts competitions, on choral competitions, on Street Theater competitions 8 respondents performed on a school level while 2 respondents performed on a district level. On Forum Theater competitions 2 respondents performed on a school level and 1 respondent performed on a district level. On theater of the oppressed competitions 2 respondents performed on a school level. On western theater competitions 3 respondents performed on a school level. On eastern theater competitions 2 respondents performed on a school level.

Table 10

Respondents Perception on their Competency in Teaching Performing Arts

Particulars	Weighted Mean	QD	Rank
1. I can demonstrate understanding of basic performing arts processes as related to dance.	3.85	A	8
2. I can understand how technical design (e.g., lighting, costumes) contributes to performance, and how to appropriately employ technical design to enhance the performing arts process.	4.05	A	4
3. I can analyze current issues related to the arts.	4.25	SA	2
4. I can understand the creative development process of performing arts as it relates to artistic fields.	4.00	A	5
5. I can demonstrate understanding of the roles of arts hold within society and the economy.	4.00	A	5
6. I can show appreciation in performing arts through watching, performing, and other performing arts activities	4.40	SA	1
7. I can perform well in any genre of performing arts.	3.79	A	11
8. I can demonstrate mastery in teaching performing arts to my students.	3.85	A	8
9. I can demonstrate an integrated knowledge of performing arts and the connections and parallels among art's disciplines as well as other content	3.80	A	10
10. I can compare the performance of the different groups in performing arts.	3.95	A	7
11. I can express personal reactions or feelings in performing arts.	4.15	A	3
Average Weighted Mean	4.01	Agree	

On the respondents perception on their competency in teaching performing arts first in rank is “I can show appreciation in performing arts through watching, performing, and other performing arts activities” with a weighted mean of 4.40 or “Strongly Agree.” Second is “I can analyze current issues related to the arts” with a weighted mean of 4.25 or “Strongly Agree.” Third is “I can express personal reactions or feelings in performing arts” with a weighted mean of 4.15 or “Agree.” The respondent’s perception on their competency in teaching performing arts garnered an average weighted mean of 4.01 or “Agree.”

Table 11

Respondents Perception on the Pedagogic Competency of MAPEH Teachers

Particulars	Weighted Mean	QD	Rank
1. I make good use of allotted instructional time in teaching performing arts	3.85	A	7
2. I monitor regularly and provide feedbacks on learners understanding in performing arts	3.90	A	6
3. I establish learning environments that related to my topic	4.00	A	3
4. I relate different cultures to my students in teaching performing arts	4.10	A	2
5. I encourage learners to ask questions about performing arts	4.15	A	1
6. I reflect my teaching style on the attainment of learning goals	3.95	A	4
7. I design lessons that integrate dance with the humanities and all other art forms	3.95	A	4
Average Weighted Mean	3.99	Agree	

On the respondents perception on the pedagogic competency of MAPEH teachers, first in rank is “I encourage learners to ask questions about performing arts.” with a weighted mean of 4.15 or “Agree.” Second is “I relate different cultures to my students in teaching performing arts.” with a weighted mean of 4.10 or “Agree.” Third is “I establish learning environments that related to my topic.” with a weighted mean of 4.00 or “Agree.” The respondent’s perception on the pedagogic competency of MAPEH teachers garnered an average weighted mean of 3.99 or “Agree.”

Table 12

Respondents Perception on the Problems Encountered in Teaching Performing Arts

Particulars	Weighted Mean	QD	Rank
1. There was lacking of facilities, equipment and instructional materials	4.05	S	1
2. Insufficient knowledge in performing arts	3.40	S	3
3. Incompetent in teaching performing arts since majority are not major in MAPEH	3.25	S	5
4. Lacking of interest in performing arts	2.80	MS	7
5. Has attended few seminars, workshops and trainings related to performing arts	3.30	S	4
6. Lacking of skills in performing arts	3.00	MS	6
7. Difficulties in teaching performing arts because of the slow pacing of students in learning a particular skill in performing arts	3.45	S	2
Average Weighted Mean	3.32	Serious	

On the respondents perception on the problems encountered in teaching performing arts first in rank is “There was lacking of facilities, equipment and instructional materials” with a weighted mean of 4.05 or “Serious.” Second is “Difficulties in teaching performing arts because of the slow pacing of students in learning a particular skill in performing arts” with a weighted mean of 3.45 or “Serious.” Third is “Insufficient knowledge in performing arts” with a weighted mean of 3.40 or “Serious.” The respondent’s perception on the problems encountered in teaching performing arts garnered an average weighted mean of 3.32 or “Serious.”

Table 13

Respondents Perception on the Interventions Extended to Address Problems

Particulars	Weighted Mean	QD	Rank
1. Provide skills training among teachers especially in performing arts in the national level	4.50	SA	6
2. Create a club for MAPEH teachers to share ideas and techniques in teaching the subject area	4.70	SA	2
3. Harness one’s skill by motivation	4.65	SA	3
4. The school heads should give their support by giving them the needed materials	4.60	SA	4
5. There must be an avenue for teachers to expose their talents	4.80	SA	1
6. An evaluation and assessment tools for the MAPEH teachers should be monitored	4.55	SA	5
Average Weighted Mean	4.63	Strongly Agree	

On the respondents perception on the interventions extended to address problems first in rank is “There must be an avenue for teachers to expose their talents” with a weighted mean of 4.80 or “Strongly Agree.” Second is “Create a club for MAPEH teachers to share ideas and techniques in teaching the subject area” with a weighted mean of 4.70 or “Strongly Agree.” Third is “Harness one’s skill by motivation” with a weighted mean of 3.65 or “Strongly Agree.” The respondents perception on the interventions extended to address problems garnered an average weighted mean of 4.63 or “Strongly Agree.”

CONCLUSION

The following are the conclusions for the study that are based on the previously presented findings and their implications.

The findings of the study revealed that the respondents perceive themselves as highly competent in imparting knowledge and fostering appreciation for performing arts among their students, as indicated by a weighted mean of 4.40, interpreted as “Strongly Agree.” This high level of perceived competence is further supported by the respondents’ active participation in various performing arts activities and competitions at the school, district, national, and even international levels. Such involvement reflects their practical experience, exposure, and commitment to the field, which contribute significantly to their effectiveness as MAPEH teachers.

Despite this high level of competence, the study also identified several challenges that hinder effective instruction in performing arts. Among these, the lack of facilities, equipment, and instructional materials emerged as the most serious problem faced by teachers. The absence of adequate resources, particularly musical instruments and appropriate performance spaces, limits the ability of teachers to provide hands-on and experiential learning opportunities. In addition, students’ slow learning curve in performing arts was identified as another concern, which may be attributed to limited exposure, insufficient practice opportunities, and lack of necessary materials. These challenges highlight the need for increased support and investment in resources to enhance the teaching and learning of performing arts.

Furthermore, the study revealed that teachers strongly prefer the availability of appropriate venues or spaces where both teachers and students can freely explore, practice, and showcase their talents. Such environments are essential in fostering creativity, confidence, and active engagement in performing arts. As emphasized by Kelley, effective teaching particularly in performance-based subjects requires not only knowledge but also enthusiasm, expression, and emotional connection. When teachers deliver lessons with passion and create meaningful learning experiences, they are more likely to inspire students and enhance their appreciation for the arts.

In conclusion, while MAPEH teachers in the San Guillermo District demonstrate strong competence in teaching performing arts, the effectiveness of instruction is significantly influenced by the availability of resources, learning environments, and institutional support. Addressing these challenges will not only improve teaching practices but also promote a more enriching and holistic learning experience for students.

RECOMMENDATION

Based on the findings and conclusions of the study, the following recommendations are proposed:

1. School administrators should continue to strengthen and enhance the MAPEH program by providing adequate support, particularly in terms of facilities, equipment, and instructional materials. They should also promote expanded activities both inside and outside the classroom to provide students with more opportunities for experiential learning and active participation in performing arts.
2. MAPEH teachers are encouraged to continuously develop and enhance their professional competencies by engaging in relevant trainings, workshops, and seminars. They should also adapt to the evolving demands of education by employing innovative teaching strategies and remaining responsive to changes in curriculum and student needs.

3. Future researchers are encouraged to conduct further studies that expand the scope of this research by including a larger number of respondents or different locations. They may also explore additional variables, such as student performance and participation in performing arts programs, in order to better assess the effectiveness and impact of these programs.

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