

# Lived Experiences of Muslim Physical Education Teachers in Teaching Dance

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## ABSTRACT

This study delves into the lived experiences of Muslim physical education teachers as they navigate the complexities of teaching dance, a subject often intertwined with cultural and religious nuances. The thesis, "Lived Experiences of Muslim Physical Education Teachers in Teaching Dance," explores how these educators balance personal beliefs with professional responsibilities. By examining their experiences, this research sheds light on the challenges and triumphs faced by Muslim teachers in this unique educational context. This study explored their lived experiences using a transcendental phenomenological design, with semi-structured interviews conducted among five Muslim teachers. Thematic analysis revealed key aspects of their teaching journey. Findings identified essential themes in their approach, including cultural responsiveness, balancing curriculum with religious and cultural contexts, and fostering inclusivity and innovation. Their fulfillment comes from student success, personal growth, resilience, and the lasting impact of their teaching. However, they also face challenges such as cultural sensitivities, inclusivity concerns, resource limitations, and curriculum adjustments. To overcome these obstacles, they employ adaptive and creative strategies. The study underscores the need for a culturally inclusive dance curriculum that respects diverse beliefs while promoting student development. It highlights the role of teachers in balancing tradition with innovation, engaging communities, and adapting educational practices to enhance personal, academic, and social growth. Muslim PE teachers' experiences reflect their commitment to inclusive and culturally sensitive teaching while advocating for better support and understanding. It is recommended that future research should focus on comparative case studies, technology integration, and adaptive teacher training to enhance culturally inclusive dance education.

**Keywords:** Muslim PE teachers, inclusive dance education, curriculum adaptation, cultural sensitivity, teaching challenges, strategic innovations

## INTRODUCTION

### Background of the study

Teaching dancing in Physical Education may be both an art and a challenge, but for Muslim PE teachers, it also involves reconciling faith, culture, and professional duty. How do they overcome religious and cultural boundaries while fulfilling their educator responsibilities? This study dives into their lived experiences, revealing the tactics they employ to maintain their views while creating inclusive and engaging learning environments.

Globally, studies have examined the experiences of Muslim Physical Education (PE) teachers in teaching dance, highlighting both benefits and challenges. On the positive side, PE provides opportunities for Muslim educators to promote physical well-being, discipline, and teamwork while integrating cultural and religious values into teaching (Dagkas & Stathi, 2007; Benn, 2017). However, they also face significant challenges,

particularly regarding dress codes, mixed-gender teaching, and religious restrictions, which can affect their participation and teaching practices (Zahidi et al., 2022; Benn & Pfister, 2023).

Additionally, studies have explored the experiences of Muslim PE teachers in teaching dance. In Norway, they face challenges with dress codes that conflict with religious beliefs and discomfort with mixed-gender teaching (Zahidi et al., 2022). Cultural and religious restrictions, such as those during Ramadan, also impact participation (Murugan & Durai, 2020). Across Europe, increasing cultural diversity has raised issues related to clothing, religious festivals, and parental attitudes toward PE (Benn & Pfister, 2023). In Greece and Britain, Muslim women view PE positively but face limitations in extracurricular activities, with British women displaying stronger religious identity (Dagkas & Benn, 2021).

In Asia, Muslim PE teachers face challenges such as dress codes, mixed-gender teaching, and religious restrictions. Muslim women, in particular, struggle with strenuous exercise during Ramadan and limited extracurricular participation due to cultural norms (Kanwal & Jorgensen, 2044; Stride, 2023). In Indonesia, PE aligns with Islamic teachings, emphasizing cleanliness, diet, rest, and exercise to develop ethical, healthy, and responsible individuals (Nopel, 2022; Ahmad, 2021).

In the Philippines, Muslim PE teachers also encounter challenges related to dress codes, mixed-gender teaching, and religious restrictions. Studies highlight the difficulties faced by Muslim women in engaging in strenuous activities during Ramadan and participating in extracurricular sports due to cultural norms (De Leon & Ramirez, 2021; Santos, 2022). Furthermore, integrating Islamic values into PE instruction is emphasized to promote students' holistic development, aligning with religious teachings on health and character formation (Gonzales, 2023).

Most studies on Muslim PE teachers focus on Western contexts, leaving a gap in understanding their experiences in the Philippines. Challenges like dress codes, mixed-gender teaching, and religious restrictions remain underexplored, especially in Muslim-majority areas like Mindanao. Additionally, research often highlights student participation rather than the struggles of Muslim educators in delivering PE.

Therefore conducting this study is urgent in addressing these gaps by promoting inclusive policies and culturally sensitive teaching strategies. Understanding these challenges will help create a more supportive PE environment for both teachers and students.

### **Theoretical Framework of the Study**

This study is anchored in Cultural Competence Theory (Cross, Bazron, Dennis, & Isaacs, 1989), Intersectionality Theory (Crenshaw, 1989), and Critical Pedagogy (Freire, 1970). These theories collectively provide a lens to examine the lived experiences of Muslim Physical Education (PE) teachers in teaching dance, addressing cultural awareness, intersecting identities, and the role of education in fostering inclusivity and empowerment.

**Cultural Competence Theory** (Cross et al., 1989) highlights the need for educators to understand and respect cultural differences to effectively engage with diverse student populations, including Muslim students. Cultural competence involves self-awareness, cultural knowledge, and adaptive teaching strategies to create an inclusive learning environment (Sue & Sue, 2016). According to Penn State Extension (2023), cultural competence improves communication, teamwork, and trust in diverse settings, which is crucial in education. Similarly, Ladson-Billings (1995) emphasizes the role of culturally responsive teaching in promoting student engagement and success.

In the context of teaching dance, cultural competence is essential for recognizing and respecting the religious and cultural values of Muslim students and teachers. Aspects such as dress codes, mixed-gender participation, and religious sensitivities must be considered to foster an inclusive and supportive learning environment. By applying this theory, educators can ensure that PE instruction is culturally appropriate while promoting student participation and learning.

**Intersectionality Theory** (Crenshaw, 1989) explains how multiple overlapping social identities—such as gender, religion, and profession—shape individuals' experiences. It challenges the notion of viewing these identities in isolation, emphasizing their combined impact on privilege and marginalization (Collins & Bilge, 2020). Abrams, Tabaac, and Else-Quest (2020) argue that factors like race, gender, and religion must be examined collectively to understand unique social challenges. Shields (2008) further asserts that intersectionality provides a framework for analyzing the complex experiences of marginalized groups.

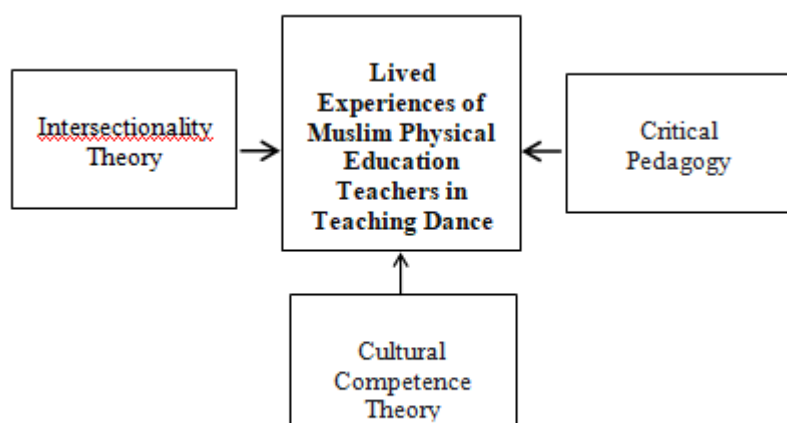
For Muslim PE teachers, particularly women, their experiences are shaped by both religious and gender-based expectations. Teaching dance in a mixed-gender setting, adhering to religious dress codes, and navigating societal perceptions of Muslim women in sports exemplify the challenges posed by intersecting identities. By applying Intersectionality Theory, this study aims to examine how these factors influence Muslim PE teachers' experiences in dance education and inform strategies for more inclusive practices.

**Critical Pedagogy** (Freire, 1970) focuses on empowering students to critically analyze and challenge societal norms and structures within education. According to Panthi (2023), implementing critical pedagogy principles in the classroom fosters student agency and empowerment. Freire (2000) argues that education should promote critical thinking and social transformation rather than passive learning. Similarly, Giroux (2011) highlights the role of educators in fostering inclusive dialogue that challenges dominant cultural narratives.

In the context of this study, Critical Pedagogy underscores the importance of engaging students and teachers in discussions about cultural expression and identity in dance education. By fostering a classroom environment where students critically examine cultural norms, educators can promote greater inclusivity and respect for diverse perspectives. This approach aligns with the need for culturally competent and intersectional teaching practices that empower both educators and students.

The integration of Cultural Competence Theory, Intersectionality Theory, and Critical Pedagogy provides a strong theoretical foundation for this study. Cultural Competence Theory emphasizes the need for educators to be aware of and respectful toward cultural and religious differences, ensuring that dance education aligns with the values of Muslim students and teachers. Intersectionality Theory highlights how multiple social identities—such as religion, gender, and profession—shape the lived experiences of Muslim PE teachers, influencing their challenges and opportunities. Critical Pedagogy reinforces the need for an inclusive and empowering educational environment where students and teachers can critically engage with issues of culture and identity.

By integrating these theories, the study acknowledges that effective dance instruction for Muslim students requires cultural awareness, an understanding of intersecting identities, and a commitment to transformative education. This theoretical framework provides a structured approach to examining the lived experiences of Muslim PE teachers and developing strategies to create more inclusive and culturally responsive PE instruction.



**Figure 1.** Schematic Diagram of the Theoretical Framework

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## Research Questions

The study aims to know what the lived experiences of Muslim Physical Education teachers are in teaching dance. Specifically, the study sought to answer the following questions:

1. How do Muslim Physical Education teachers approach teaching dance?
2. How do Muslim Physical Education teachers describe their joy and fulfillment in teaching dance?
3. What are the challenges encountered and coping mechanisms by Muslim Physical Education teachers in teaching dance?

## Significance of the study

This study holds significant implications for various stakeholders, ranging from direct beneficiaries such as Muslim Physical Education (PE) teachers to broader entities like policy makers, educational institutions, and the general public.

**To the Muslim Physical Education Teachers.** They will benefit from this study as it provides a platform to share their unique experiences, challenges, and insights in teaching dance. It highlights cultural and religious considerations in dance instruction while encouraging professional growth and identity affirmation.

**To the Teachers and educators.** They can gain a deeper understanding of how their cultural and religious backgrounds influence their teaching experiences. This study provides them with strategies to overcome challenges and enhance their teaching effectiveness while promoting culturally responsive teaching practices.

**To the Students.** Students especially those from Muslim backgrounds, will benefit from a more culturally sensitive approach to dance education. Understanding the experiences of their teachers can help students feel more included and valued in the educational setting while encouraging diversity and cultural appreciation in Physical Education.

**To the Educational Institutions.** They can use the insights from this study to better understand the challenges faced by Muslim PE teachers. This understanding will help them develop more inclusive policies and practices that support teachers in delivering effective dance education, ultimately fostering a more equitable and culturally responsive learning environment.

**To the School Administrators and Policy Makers.** They can utilize the findings to inform policy adjustments that accommodate cultural and religious diversity. The study aids in designing professional development programs tailored to teachers' needs and strengthens institutional policies that support inclusivity and teacher empowerment.

**To the Curriculum Developers.** They will find value in this study as it provides insights that can inform the development of culturally relevant and inclusive curriculum materials for dance education. It ensures that the curriculum reflects the diverse cultural backgrounds of students and teachers, enhancing the integration of multicultural education in Physical Education.

**To the Academic Community.** They will benefit from this study as it contributes to the existing literature on multicultural education in Physical Education. It serves as a reference for future research on cultural identity and pedagogy while enriching discussions on diversity, inclusion, and teacher experiences in educational research.

**To the Future Researchers.** They can use this study as a foundation for further investigations into multicultural education and the experiences of Muslim teachers. It provides empirical data that can inform future research on effective teaching practices in diverse educational settings.

**To the General Public.** They will gain a broader awareness and respect for the lived experiences of Muslim educators. This study encourages dialogue on diversity and inclusivity in education, promoting greater cultural understanding and appreciation in society.

## Scope and Delimitation

This study explores the lived experiences of Muslim Physical Education (PE) teachers in teaching dance in Region 12, specifically in South Cotabato, General Santos City National High School, and Sultan Kudarat, including Isulan National High School and Esperanza National High School. It examines the challenges, strategies, and cultural considerations they face in integrating dance into their curriculum. The study involved five (5) Muslim PE teachers from both Muslim and Christian communities and was conducted during the first semester of the academic year 2024-2025. Using a transcendental phenomenological research design, the study captures their perspectives while setting aside biases. This research is limited to Muslim PE teachers and does not include non-Muslim educators or broader aspects of multicultural education. It focuses solely on dance instruction within PE and does not cover other subjects.

## Definition of Terms

**Critical Pedagogy** refers to a teaching approach that encourages students to critique power structures and social inequalities to promote social justice and equity.

**Cultural Pedagogy Theory** refers to the ability to understand, appreciate, and interact effectively with people from diverse cultures, respecting their values, beliefs, and practices.

**Intersectionality** refers to the interconnected nature of social categorizations such as race, class, and gender, creating overlapping systems of discrimination or disadvantage.

**Lived Experiences** refers to the personal and subjective experiences and perceptions of individuals, as they live through particular events or situations. In this study, lived experiences refer to the narratives and detailed descriptions provided by Muslim PE teachers about their personal and professional experiences in teaching dance, gathered through in-depth interviews.

**Muslim** refers to the follower of the religion of Islam, which includes adherence to Islamic beliefs, practices, and cultural norms. For this study, Muslim refers to the self-identified religious affiliation of the PE teachers, as reported by the participants during the data collection process.

**Physical Education (PE) Teachers** refers to the educators are responsible for teaching physical education, which includes physical activities, sports, and health education, within an educational institution. PE teachers are defined as individuals who are officially employed in educational institutions to teach physical education classes, as verified by their job titles and responsibilities in the participating schools.

**Teaching Dance** refers to the act of instructing and guiding students in the art of dance, which involves movement, rhythm, and expression, often within a physical education curriculum. Teaching dance involves the activities, methods, and approaches used by PE teachers to instruct students in various forms of dance, as observed and described in the classroom or practical teaching settings.

## REVIEW OF RELATED LITERATURE

This section reviews related literature. Materials reviewed include books, periodicals, unpublished, theses, and internet sources.

Dance is a form of artistic expression that encompasses various cultures, traditions, and beliefs. However, teaching dance in educational settings can present unique challenges for physical education teachers, especially for Muslim educators. This review aims to explore the lived experiences of Muslim physical education teachers in teaching dance, shedding light on the complexities they face and the strategies they employ to navigate religious and cultural expectations.



## **Islam, Gender, and Physical Education**

Research into the experiences of ethnic minority groups has accelerated since the late 1980's. In 1988 Carrington and Williams suggested that Muslim students face difficulties in physical education and that ethnicity heightens gender differences and shapes different attitudes and beliefs, with girls facing more problems than boys. According to their study, these problems are due to religious and cultural traditions, which assign particular roles to men and women and contain strict codes controlling behavior and conduct, thereby restricting access to physical education (F.A.I.R., 2020).

Islam and physical education share some common concerns, the central issue being control of the body, in time and space, in rituals and cleanliness, in dress, in the control of diet and pursuit of a healthy body. Furthermore, both perpetuate gender-specific notions of masculinity and femininity and have been described as male domains in which there has been an imbalance of power between the sexes (Carrington & Williams, 2019). The Islamic requirements for modesty and privacy are not met in kit requirements for short skirts, shorts, and tee-shirts, public changing, and showering situations. After puberty Muslim pupils are supposed to be sex-segregated and many secondary school environments do not permit this.

During Ramadan, many Muslims fast from sunrise to sunset so energy levels and hydration are risk factors in physical education and sporting activities. Swimming is sometimes problematic because of the mixed-sex public nature of swimming baths and there is no consensus in Islam about the educational value of some curriculum subjects like dance and music (Flemming, 2021). Such tensions can continue into adulthood (Hantrais, 2023). The recent outcry against the French banning of religious symbols in state schools and the hijab for Muslim girls, in particular, raises awareness of tensions across Europe. Wider global issues have been recognized for some Muslim women wishing to participate in sports at a serious international level (Banks, 2022). The literature reviewed suggests there could be shared experiences for young Muslim women across national boundaries, about tensions at the interface of physical education, sporting activities, and Islam. In exploring these issues across British and Greek boundaries the significance of context: historical, geographical, political, and educational, will be important in analysis and interpretation (Flemming, 2023).

## **Navigating Cultural and Religious Expectations**

Muslim physical education teachers employ various strategies to navigate cultural and religious expectations while teaching dance. One common approach involves adapting the dance curriculum to align with Islamic values and beliefs. This may include selecting dance forms that are more culturally accepted, such as folk dance or traditional movement patterns (Pella, 2020). Additionally, teachers may modify certain dance moves or incorporate modest attire to ensure compliance with religious and cultural norms (Cemalcilar, 2013).

## **Professional Identity and Role Conflict**

The lived experiences of Muslim physical education teachers in teaching dance also involve negotiating their professional identity within the constraints of their cultural and religious beliefs. Dance remains a controversial subject within some Muslim communities; hence, teachers may face scrutiny or even backlash from students, parents, and colleagues (Hassan, 2017). These challenges often lead to role conflict, where teachers must balance their commitment to their faith with their responsibilities as educators.

One significant aspect of the lived experiences of Muslim PE teachers in teaching dance is the negotiation of gender roles and modesty. Ahmad and Kateb (2016) highlight the challenges faced by Muslim female PE teachers in teaching dance, as there may exist cultural expectations and restrictions that limit female engagement in performance-based activities. Muslim PE teachers may need to find innovative ways to adapt dance lessons to align with cultural and religious requirements, ensuring inclusivity for both male and female students.

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## Cultural and Religious Considerations in Dance Education

According to Aslam and Majumdar (2018), there is a need to acknowledge and respect the cultural and religious beliefs of Muslim students and teachers when designing dance education programs. They emphasize the importance of creating an inclusive learning environment that accommodates diverse cultural practices and values. By doing so, teachers can foster a sense of belonging and empower Muslim students to express themselves through dance, while also respecting their religious boundaries.

Similarly, Hussain and Ahmed (2020) highlight that culturally responsive teaching strategies, such as modifying dance movements and attire, can help bridge the gap between physical education requirements and religious values. Keddie (2021) argues that education systems must adopt a more flexible approach to physical education, particularly in multicultural societies, to ensure that religious considerations do not become barriers to participation.

In the Philippine setting, Garcia and Ramos (2022) note that Muslim PE teachers integrate indigenous and traditional Muslim dances to ensure cultural sensitivity while promoting student engagement. Similarly, Torres and Medina (2021) highlight that Muslim educators in Mindanao often modify dance curricula to align with religious and cultural expectations, ensuring inclusivity while maintaining pedagogical effectiveness. This can raise concerns and challenges for Muslim teachers when it comes to incorporating dance into the curriculum, as it may conflict with traditional values and beliefs surrounding body movement and physical modesty (Scott, 2018).

In the local context, Mendoza and Salazar (2021) highlight that Muslim PE teachers modify dance instruction by incorporating traditional Moro dances to align with cultural and religious values. Similarly, Torres and Villamor (2020) emphasize that Muslim educators navigate teaching challenges by implementing gender-sensitive approaches, such as segregated dance sessions, to uphold Islamic principles. Meanwhile, Cruz (2019) points out that schools in predominantly Muslim communities adopt alternative movement activities to replace conventional dance lessons, ensuring both cultural sensitivity and student participation. This can raise concerns and challenges for Muslim teachers when it comes to incorporating dance into the curriculum, as it may conflict with traditional values and beliefs surrounding body movement and physical modesty.

## Strategies for Accommodating Religious Values

Several strategies have been proposed by researchers to assist Muslim PE teachers in facilitating dance education while accommodating religious values. Ali and Knight (2015) suggest that teachers should provide alternative movements or modifications that align with modesty requirements without compromising the essence of dance as an art form. This approach allows Muslim students to engage in dance while maintaining cultural authenticity and preserving their religious principles. Additionally, Ahmed and Khan (2018) emphasize the importance of gender-segregated dance classes to ensure comfort for students while respecting Islamic teachings. Similarly, research by Rahman (2020) highlights the need for culturally responsive pedagogy, advocating for dance education that incorporates traditional movement styles from Muslim communities.

In the national context, scholars have explored how Filipino Muslim PE teachers navigate these challenges. Santos and de Guzman (2019) note that adapting the dance curriculum to include indigenous Filipino Muslim dances, such as Pangalay, allows students to appreciate their cultural heritage while ensuring religious appropriateness. Cruz and Villanueva (2021) emphasize that consultations with religious leaders and school administrators are crucial in gaining community support for dance education. Meanwhile, Lopez (2022) discusses how professional development programs help Muslim PE teachers refine their instructional strategies, ensuring that their approach aligns with both the national curriculum and religious considerations.

Locally, several studies have examined strategies employed by Muslim PE teachers in Mindanao. Torres and Ramos (2020) found that PE instructors in Muslim-majority schools implement flexible dress codes, allowing students to wear long sleeves and leggings to maintain modesty while participating in dance activities. Mendoza and Salazar (2021) highlight how teachers integrate cultural storytelling into dance lessons to

emphasize the historical and artistic significance of traditional dances, making them more engaging and culturally meaningful. Lastly, Garcia (2023) documents the use of segregated dance performances in select Mindanao schools, where male and female students perform separately to align with cultural and religious expectations.

### **Professional Development and Teacher Training**

To effectively address the lived experiences of Muslim PE teachers in teaching dance, professional development and specialized training programs may be necessary. Akram, Skaines, and Faulkner (2019) argue that incorporating culturally responsive teaching practices in teacher training programs can equip educators with the necessary skills to navigate the complexities of teaching dance in a diverse classroom. Likewise, Hassan and Yusuf (2020) emphasize the need for curriculum adjustments that respect religious beliefs while fostering an inclusive environment. These strategies help Muslim PE teachers balance educational objectives with cultural expectations.

At the national level, Delos Reyes and Magtibay (2021) highlight that PE teacher training programs in the Philippines increasingly integrate discussions on diversity and inclusivity, ensuring that Muslim students are considered in curriculum planning. Similarly, Bautista (2022) suggests that providing modules on religious sensitivity during teacher education helps address concerns related to dance instruction in Muslim-majority communities. Additionally, Rivera and Santos (2023) explore case studies where collaborative efforts between schools and religious organizations in the Philippines have led to better implementation of culturally inclusive dance programs.

In the local context, Montano (2021) documents the success of PE teachers in Western Mindanao who received specialized training in adapting dance curricula to be more culturally appropriate for Muslim students. Suarez and Domingo (2022) report that mentorship programs between experienced and newly hired Muslim PE teachers in the Bangsamoro Autonomous Region in Muslim Mindanao (BARMM) help facilitate knowledge-sharing and confidence-building in dance education. Meanwhile, Lorenzo (2023) highlights community-led training initiatives in Cotabato that involve religious scholars and cultural practitioners in shaping dance education, ensuring alignment with Islamic values while promoting student engagement.

### **Cultural Context and Muslim Identity**

Physical education serves as a platform for students to engage in various physical activities, including dance. However, for Muslim teachers, incorporating dance into the curriculum can present unique challenges due to cultural and religious beliefs. It is important to understand the complexity of Muslim identities and the role they play in shaping teaching practices.

At the international level, research conducted by Ahmed and Yasin (2018) highlighted that Muslim teachers often face cultural dilemmas when teaching dance. They found that some teachers struggle to balance the requirements of their faith with societal expectations, resulting in feelings of discomfort and uncertainty. Similarly, Rahman (2020) emphasized that Muslim educators often adopt adaptive teaching strategies, such as modifying movements or selecting culturally acceptable dance forms, to ensure alignment with religious values while maintaining student engagement. Additionally, Khalid and Ibrahim (2021) noted that professional identity formation among Muslim PE teachers is influenced by religious expectations, making it essential to develop inclusive teaching approaches that respect cultural differences.

Nationally, studies in the Philippine context echo these challenges. Santos and Villanueva(2022) explored how

Muslim PE teachers in the country navigate their professional roles, often finding ways to modify dance activities to be more culturally sensitive. Meanwhile, Torres (2021) examined how faith-based schools implement physical education programs that integrate cultural and religious considerations, ensuring that dance remains an accessible yet respectful component of the curriculum. Moreover, Dela Cruz (2023) highlighted the importance of teacher training programs in the Philippines that incorporate discussions on religious inclusivity to equip educators with strategies for addressing cultural conflicts in dance education.



At the local level, Mindanao-based studies provide deeper insights into the lived experiences of Muslim PE teachers. According to Hassan and Abdulla (2020), Muslim teachers in Cotabato often rely on traditional and indigenous dance forms as an alternative to Western-style dance activities, ensuring alignment with Islamic values. In a related study, Montano (2022) documented how Muslim educators in the Bangsamoro Autonomous Region in Muslim Mindanao (BARMM) negotiate cultural expectations by seeking community guidance when designing dance-related lessons. Furthermore, Ismail (2023) found that collaboration with religious leaders and local organizations has helped bridge the gap between traditional Muslim values and modern PE curricula, ensuring a culturally responsive learning environment.

### **Challenges Faced by Muslim PE Teachers in Teaching Dance**

Muslim teachers of physical education face various challenges when teaching dance. These challenges can range from personal conflicts to external pressures within the educational system. Understanding these challenges can help develop appropriate strategies to support and empower Muslim teachers.

International perspective, one significant challenge is the perception that dances are incongruent with Islamic teachings. Research by Huda and Muhammad (2019) emphasized that Muslim teachers often encounter resistance from conservative members of the Muslim community due to the perception that dance is immoral or incompatible with their beliefs. This clash of values can create tensions within the community and lead to self-doubt and a sense of alienation among Muslim PE teachers. Similarly, Rahman and Osman (2021) noted that in various Muslim-majority countries, PE teachers experience internal conflicts when expected to teach dance, as they navigate between professional responsibilities and religious expectations. Moreover, Ali, Khan, and Patel (2022) highlighted that Muslim female PE teachers face additional scrutiny regarding modesty in movement and attire, further complicating their ability to teach dance effectively.

National perspective, another challenge is the lack of curriculum modifications and resources that consider cultural and religious diversity. Siti and Bakar (2020) discussed how the absence of inclusive dance frameworks can make it difficult for Muslim teachers to find appropriate teaching materials and develop culturally sensitive lesson plans. This lack of support can hinder the integration of dance into the physical education curriculum for Muslim teachers, further marginalizing their experiences. In the Philippine setting, Garcia and Ramos (2021) found that Muslim PE teachers in Mindanao struggle to find dance instructional materials that align with Islamic values, often resorting to modifying existing dance routines to maintain cultural sensitivity. Meanwhile, Cruz and Santos (2022) pointed out that government-mandated PE curricula rarely consider the unique religious needs of Muslim educators and students, leaving them with limited options for inclusive lesson planning. Additionally, Villanueva (2023) argued that many PE teachers in multicultural schools experience difficulty in balancing national educational standards with the cultural expectations of Muslim students and parents.

At the local level, Muslim PE teachers in Mindanao face further challenges in implementing dance education. According to Hassan and Abdulla (2022), Muslim educators in Cotabato reported feeling isolated due to a lack of institutional support and professional development opportunities related to culturally responsive dance instruction. A study by Montano (2023) found that in the Bangsamoro Autonomous Region in Muslim Mindanao (BARMM), PE teachers often face pressure from religious leaders and parents who express concerns about the moral implications of dance education. Ismail (2023) highlighted that local Muslim educators rely on community consultations to navigate these challenges, often seeking guidance from elders and religious figures to modify dance instruction in a way that aligns with Islamic values.

### **Synthesis**

This review of related literature highlights the challenges faced by Muslim physical education (PE) teachers in teaching dance, particularly in navigating cultural and religious expectations. It emphasizes the importance of understanding their lived experiences and the strategies they employ to integrate dance into their curriculum while respecting their beliefs. The review also underscores the significance of supportive environments,

professional development, and collaborative networks in empowering Muslim teachers and promoting inclusivity in physical education. Understanding the lived experiences of Muslim physical education teachers in teaching dance is crucial for fostering inclusive and culturally sensitive learning environments. Despite the challenges they face, these teachers develop strategies to successfully integrate dance into their curriculum. By acknowledging their experiences and providing support through inclusive frameworks and collaborative networks, educational institutions can empower Muslim teachers, promoting a more inclusive and diverse physical education experience for all students.

## **METHODOLOGY**

This chapter presents and explains the methods of the research study. This includes the research design,

location, participants, instrument, sampling technique, data gathering procedure, data analysis methods, procedural rigors, and ethical considerations.

### **Research Design**

This study utilized the transcendental phenomenological research design to deal with Muslim teachers' experiences focusing on teaching dance. According to Moustakas (1994), research should focus on the wholeness of experience and the essence of experiences.

Moreover, transcendental phenomenology puts less emphasis on what the researchers think and more on how the participants feel. It focuses on one of Husserl's descriptive concepts, epoche (or bracketing), in which the researcher sets aside her expertise to take a fresh perspective on the phenomenon under examination (Creswell, 2013; Moustakas, 1994).

Furthermore, using a phenomenological approach the researcher gets to the heart of what the phenomenon means by looking closely at the experiences of Muslim Physical Education teachers. The experiences of Muslim Physical Education teachers were captured as they lived through the experience.

Further, it helps the researcher to determine the Muslim teachers' thoughts and feelings, challenges encountered, coping mechanisms and strategies, and aspirations for teaching dance to students. Hence, the researcher chose this design to determine the lived experiences of Muslim Physical Education teachers in teaching dance.

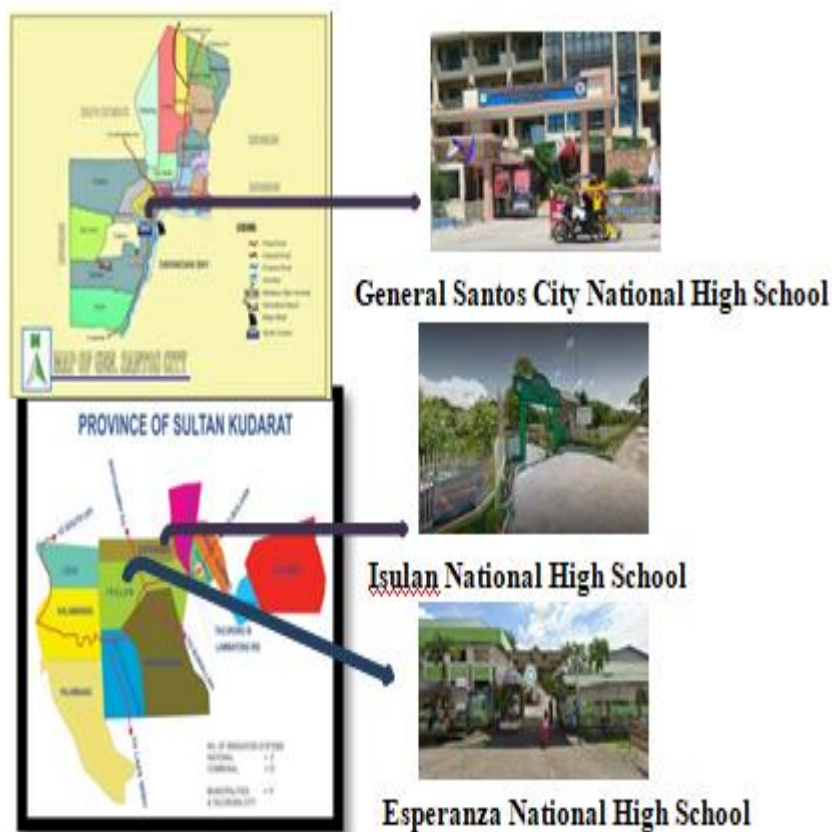
### **Locale of the study**

This study was conducted in schools in General Santos City, Isulan, and Esperanza, located in South Cotabato and Sultan Kudarat. These areas were chosen because they have Muslim PE teachers who teach dance, providing valuable insights into how they balance their religious beliefs with the PE curriculum.

The selected schools represent multicultural communities, where both Muslim and Christian populations coexist. This setting allows for a deeper understanding of the challenges and strategies Muslim teachers use to navigate cultural and religious expectations in dance education.

Additionally, these schools were chosen for their accessibility and diverse teaching environments, ensuring effective data collection. By focusing on these locations, the study provides a clear and relevant perspective on how Muslim PE teachers adapt to the demands of teaching dance while respecting their faith and culture.

Further, the map can pinpoint exactly where the schools are in South Cotabato and Sultan Kudarat, specifically General Santos City National High School, Isulan National High School, and Esperanza National High School as illustrated in Figure 2.



**Figure 2.** Map of the Locale of the Study

Source: Google.com (2023)

### Participants of the Study

Choosing the study participants with appropriate and various experiences increases the possibility can helping address the question and understanding of the phenomenon (Sargent, 2012; Creswell, 2017; Protacio, 2019). The participants were based on the researcher's subjective judgment or set of qualifications to choose participants they see fit to participate in the study.

Muslim teachers who have taught dance for over two (2) years and would feel at ease speaking with the interviewer should recommend the participants who met the inclusion criteria.

There have been numerous studies regarding the number of participants included in phenomenological research. According to Creswell (2013), participants can range from 1 to 325. However, they recommend that a phenomenological study can have at least 3 to 10 participants at most (Creswell, 2013; Polkinghorne, 1989; Dukes, 1984). Thus, considering the limited number of Muslim Physical Education teachers teaching dance, the researcher included five (5) study participants.

### Research Instrument

Five (5) research instruments were employed in this study, including the Interview Guide Questions, Interview Protocols, Questionnaire Validation Tool, Informed Consent Form, and Transcription Writing Guide.

This study used semi-structured interviews as its primary research instrument to identify the Muslim Physical Education teachers' pedagogical practices in teaching dance (Appendix B), the joy, fulfillment, and challenges encountered. According to Langkos (2014), interviews aim to identify participants' emotions, feelings, and opinions regarding a particular research subject.

Interview protocol can be viewed as a guide for the interview: what to say at the beginning of the interview to introduce yourself and the topic of the interview, how to collect participant's consent, interview questions, and what to say when you end the interview (Appendix B). It is essential to get the best information from the participants.

Moreover, the semi-structured interview questionnaire was validated by the content validators tapped by the University. As for Gibbs et al (2015) using panel experts helped define and structure the instrument and provided information to make suitable changes. The interviews were confidential and conversations were secured between the interviewer and the participant.

### **Data Gathering Procedure**

Data are facts gathered through methodical scientific techniques. In this study, the stages of the data collection process are described as a researcher's guide to help the researcher collect thorough data.

Upon obtaining permission from the Dean of the Graduate School at Sultan Kudarat State University to conduct the study, the researcher sent letters of communication to the Schools Division Superintendent of South Cotabato and Sultan Kudarat, as well as to the principals of various public high schools in these areas. Additionally, letters were sent to the study participants, who were Muslim teachers. These letters were signed by the researcher's adviser and the Dean of the Graduate School. The researcher ensured that all communication was properly coordinated and facilitated. Moreover, permission and approval were solicited from the participants to confirm their voluntary participation in the study.

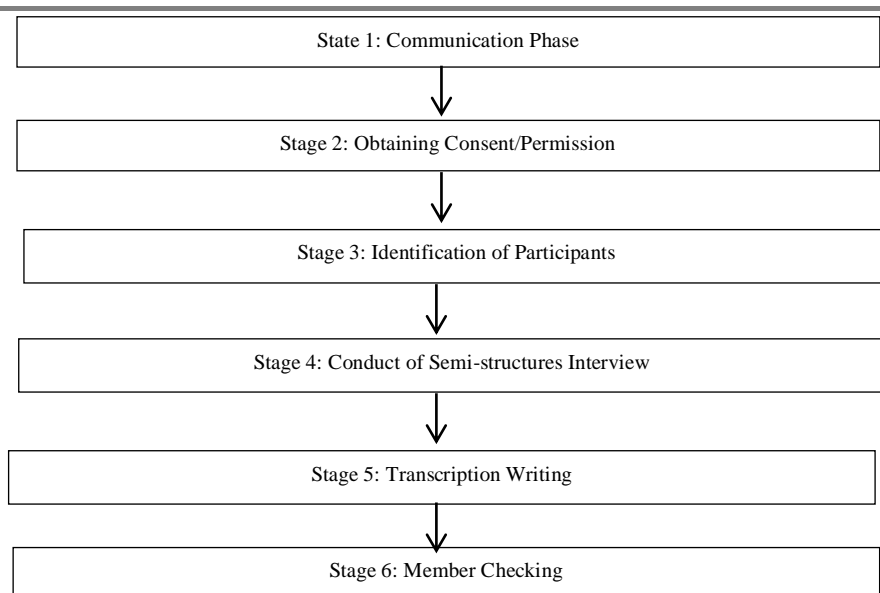
Since research involves collecting data from and about people, ethical considerations were carefully addressed (Creswell, 2009; Langkos, 2014; Protacio, 2019). The researcher submitted a letter of approval to the Schools Division Superintendent of South Cotabato and Sultan Kudarat, as well as to the school principals, to seek permission for conducting the study in public schools within the province. After obtaining the necessary approvals, the researcher presented a letter and consent form to the study participants. The study details were explained carefully to ensure participants understood their involvement. Confidentiality was guaranteed by coding data and replacing real names with pseudonyms, which was optional for the participants. Transcripts and audio recordings were securely stored, ensuring that data collection remained unbiased. Participants were also informed of their right to withdraw their statements at any time during the research process and could decline to answer interview questions if they chose to do so.

The selection of participants was guided by inclusion criteria to ensure a diverse range of experiences that could contribute to addressing the research question and understanding the phenomenon (Creswell, 2014; Protacio, 2019). To be eligible, participants had to be Muslim teachers instructing dance in Physical Education for more than two years and be between 23 and 60 years old.

For data collection, the researcher conducted semi-structured interviews to examine the pedagogical practices of Muslim Physical Education teachers in teaching dance. An interview guide and probing questions were used to facilitate the discussions, and consent was obtained from participants before the interview process began.

During the transcription phase, all inputs from the interviews were meticulously recorded. The researcher and an assigned transcriber from Sultan Kudarat State University transcribed the audio recordings. A transcriber, who writes down spoken words, followed a transcription writing guide adapted from Protacio (2021) to ensure accuracy and consistency.

To validate the interview transcripts, the researcher conducted member checking, a process that allows participants to review and verify the accuracy of their responses. This step reflects the central role of participants in qualitative research and follows established guidelines on interviewing (Flick, 2007; Creswell, 2013; Bryman, 2016; Rowlands, 2021). The transcript conventions were adapted from Canilao (2015) and Mershon (2010). After validation, the transcripts were reprinted and used for thematic analysis.



**Figure 3.** Waterfall Diagram of Data Gathering Procedure

### Data Analysis Method

After the data gathering, the researcher analyzed the data using Thematic Analysis. The researcher utilized this data analysis to identify the lived experiences of Muslim Physical Education teachers in teaching dance. As to the analysis process, the researcher transcribed the audio recordings with the assistance of an English-major teacher. The researcher highlighted the important statements from the interviewer's transcript for them to come up with initial themes, clustered themes, and relevant themes.

### Researcher's Positionality

As a secondary school JHS teacher handling MAPEH, experience and curiosity brought about by day-to-day observation motivated the researcher to conduct this research. The researcher is also motivated to conduct the research study due to some pressing issues and concerns regarding the giving of various activities that requires feedbacking. As an JHS teacher handling Practical Research subjects, the researcher is knowledgeable in various research with a sound understanding of research methodologies. Equip with attention to detail and unique written, verbal, and telephonic communication skills. Moreover, the researcher was guided by her thesis adviser and the panelists who are well-qualified, holding MAT-PE degrees, with the remaining members already possessing doctoral degrees. Thus, the researcher appreciated any insights and suggestions that experts shared concerning the development and completion of the research. The researcher also upheld the principles of trustworthiness, awareness, sensitivity, and humility about the participants' expectations throughout the execution of this research study.

### Trustworthiness of the Study

To strengthen the trustworthiness and reliability of the research, qualitative researchers employ various techniques such as member verification, triangulation, detailed transcription, systematic planning, and coding (Gunawan, 2015). Qualitative researchers have largely embraced the standards that Lincoln and Guba outlined in 1985. These characteristics are credibility, transferability, dependability, and confirmability.

**Credibility.** Considered to be the most crucial factor in determining trustworthiness. To ascertain the credibility of our research study, the researcher ensured that the data collection process, particularly the interview phase, was conducted with precision and consistency. The researcher ensured the accurate recording of responses and refrained from deriving conclusions based on personal views. Instead, the researcher relied solely on factual data collected through interviews with the participants. In addition, credibility pertains to the extent to which the research outcome accurately reflects the participants' initial perspectives and is derived from reliable primary sources of information (Korstjens & Moser, 2018).



**Transferability.** This principle specifies the scope to which the results of the research can be applied or assumed in different settings, populations, and situations. It is established through the provision of evidence to readers that the results of the research study may be applicable. To meet this principle, this research will employ a detailed description: what are the perspectives and views of the participants regarding the actual situations they have experienced in the process of feedbacking? During the conduct of the study, the researcher plans to provide and elaborate a broad perspective of the experiences of the participants, which will contribute to an expanded and comprehensive perception of the research context. Therefore, it enables external researchers and readers to independently assess the transferability. Transferability, as defined by Trochim (2006), pertains to the extent to which the findings of qualitative research can be adapted or applied to different contexts or environments.

**Dependability.** Criteria linked with reliability and consistency. To establish this criterion in the study, the researcher reasonably embarked from the beginning to the end, particularly during interviews and analysis, and the researcher discusses and allows experts to study, compare, criticize, and evaluate the research process. This increases the reliability of the research study. To determine reliability, the thing being assessed must be measured multiple times and produce comparable results (Crossman, 2019).

**Confirmability.** This criterion indicates that the research study's findings could be confirmed by other

researchers. For the other researchers, this criterion may be the simplest to establish by simply discussing the judgments taken during the study process. To establish the degree of this criterion, the researcher presented full details and evidence of the process of interviews, data processing, and data interpretation, demonstrating that the study's findings are based on facts rather than personal perspectives. The researcher recorded notable and enthralling topics during interviews using cellular phones, as well as in recording applications, notes, and journals, and presented an explanation for coding and thematic analysis. Confirmability is primarily concerned with establishing that the data and interpretations of the findings are not the products of the researcher's imagination but are generated from the data (Elo et al., 2014).

## Ethical Considerations

At all times, the researcher must maintain the welfare of the participants and protect them from needless stress (Cacciattolo, 2015).

**Social Value.** The findings of this research will benefit secondary public-school students and teachers, academic coordinators, and department heads by strengthening aspects of feedbacking. The results will be disseminated via webinars, research forums, and legitimate international and national academic journals. Furthermore, the researcher expects to publish this research in an appropriate journal.

**Informed Consent.** Before commencing the IDI, the researcher submitted a letter of request to the school principal to carry out the research study. When they expressed willingness to participate in the research, the researcher sent permission letters to perform the IDI for participants that were signed by the researcher and the participants. Then, the researcher obtained verbal and written approval from the participants by having them sign the consent form. The researcher produced informed consent to provide adequate information to a potential participant so that s/he may agree on whether or not to engage in the study. The researcher also introduced herself as the researcher and oriented the participants to the study's stated purpose. The following information was included in the informed consent: Initially, it expresses the participants' willingness to participate and the right to withdraw, and if s/he feels uncomfortable, s/he has the right to end the interview. After, with the approval of the participants, an audio recorder, cellular phone, and other recording applications were used during the IDI. Following that, participants and institutions were guaranteed confidentiality and privacy.

**Vulnerability of the research participants.** Potential vulnerabilities were assessed within the context of the research study by the researcher. However, to ensure that the study abides by specific established procedures, the researcher sought approval from competent and credible personnel. The participants may be vulnerable because they could have a hidden condition that may trigger when they are exposed. The researcher assured

the participants of their special protection and ensured that a guidance counselor was always present if they experienced any discomfort throughout the interview. More importantly, the confidentiality and privacy of the research participants' identities were protected. Thus, the participants were vulnerable because they may have been pressured by others to participate in traumatic situations. As a result, the researcher considered the participants by offering them the option of participating or not participating in the study.

**Risks, benefits, and safety.** The researcher is completely aware of the risks that participants may encounter; these risks may be psychological, such as trauma, or they may be legal, such as loss of confidentiality. To ensure that the risks listed do not affect the participants in this research project, the researcher made certain that they are well-informed about the research study, its objective, and the benefits that it can provide. The researcher evaluated the participants' comfort with the setting of the IDI. The researcher calmly spoke with them to establish comfort and understanding, and the researcher guaranteed them the confidentiality of the topic of discussion as well as their personal information. The researcher allowed participants to ask clarifying questions, and the guide questions that were utilized in this study were non-offensive. Furthermore, participants were given the option to answer or not answer the questions being asked, as well as to withdraw from the research study. Participants' well-being is the researcher's top priority, and it is important to make certain that their rights are protected.

**Privacy and confidentiality of information.** The primary worry expressed by participants when requested to take part in a research study is the protection of their privacy and confidentiality. Contrary to what appears, it is not. In research, privacy pertains to the protection of individuals, whereas confidentiality implies the protection of information. To ensure privacy and confidentiality, the concerns of the participants were alleviated, and coding and pseudonyms were utilized. By doing so, both the confidentiality of the participants' information and their individuality were secured. As a way to ensure data security, information was stored on electronic storage, hard drives, and electronic mail. The notes were securely stored, and an electronic copy was generated, along with the audio and video recordings, to enhance security and enable retrieval. The researcher ensured that formal authorization was obtained from the scholarly sites and that the confidentiality of the research study data was appropriate. As stated on the National Privacy Commission's site, compliance with Republic Act No. 10173, also known as the Data Privacy Act of 2012, requires that all personal information must be collected for reasons that are specified, legitimate, and reasonable.

In other words, participants must provide informed consent for the use of their data for clear, lawful, and transparent purposes. Additionally, protected personal information was maintained in a timely and accurate state, utilized solely for the intended objectives, and retained only when it was reasonably required. It is the responsibility of clients to prevent unauthorized parties from gaining access to the information of their participants. In adherence to mandates from the law, the researcher took precautions to maintain the secrecy of both the personal information and responses of the participants. They were assured that the collected and analyzed data were utilized solely for this research study and were made available to any other platforms.

**Justice.** Justice in research refers to the selection of participants fairly and reasonably. When selecting participants, consideration was given to the needs of the study rather than accessibility. This indicates that the selection process was based on individuals who meet the inclusion criteria, which require that participants for the IDI be active and officially MAPEH and PE teachers. With feedback, it is expected that participants are open to sharing their experiences. Additionally, the researcher guaranteed that the procedures employed to choose the research participants are fair and that they are treated without any form of prejudgment. To prevent bias and ensure truthful responses regarding their personal experiences with the phenomenon, the researcher adhered to the guide research questions during IDI and allowed participants to respond uninterrupted by the researcher. Furthermore, as a gesture of gratitude and compensation for the inconveniences they encountered during their participation in the study, the researcher provided the research participants with reasonable and appropriate incentives after the IDI.

**Transparency.** To maintain transparency, the methods and procedures employed in the dissemination of findings must be clear and truthful. Therefore, the results were carefully analyzed, and relevant supporting materials were included in the appendix for the reader's convenience. Every additional document required to validate the data analysis and conclusions was incorporated. The researcher took measures to ensure that the

participants provided accurate responses to the guided questions and disclosed any relevant information that was essential for the study's success.

**Adequacy of facilities.** To effectively exploit the utilization of necessary resources and facilitate the completion of the research study, the researcher used the internet to its fullest capacity to access scholarly articles and citations that helped in the development of the researcher's understanding, analysis, transcription, and interpretation of the collected data. Also, the utilization of software applications designed for data storage, cellular phones, cameras, laptops, and printers was maximized. In addition, the researcher considered a group of individuals who offered valuable insights and recommendations regarding the successful completion of this research investigation. Additionally, library materials were taken full advantage of to facilitate additional readings and citations.

**Community Involvement.** Community involvement in research is an inclusive participation process that fosters the genuine partnership of individuals connected by common situations, special interests, or geographical proximity to address challenges that impact the welfare of the focused community (Ahmed et al., 2010). To obtain the required permission, the researcher informed the participating students and teachers through a formal letter addressed to the school principal. The consent included details such as the time frame of the research, the potential outcomes and results, and potential participants. In addition, participants were informed that the findings of this research may provide them and the institution with insights and understanding that benefit their academic plans. The opinions of participants regarding this subject were valued and respected.

## RESULTS AND DISCUSSION

This chapter presents the findings and the analysis of the study. It also shows the themes which emerged from the analysis of the transcripts.

### Results

#### Muslim Physical Education Teachers' Approach to Teaching Dance

Table 1 presents the issues that were probed, core ideas, categories, and the essential themes that have surfaced relative to the teaching approach of Muslim Physical Education teachers in teaching dance. From the analysis, five (5) essential themes have surfaced. It can be gleaned from the table below the themes include, culturally responsive dance curriculum, balancing curriculum with cultural appropriateness, adapting dance to cultural and religious contexts, innovating teaching to enhance dance lessons, ensuring inclusivity in dance education, strengthening support systems for dance education, and balancing religious sensitivities with participation in dance.

**Table 1** Muslim Physical Education Teachers Approach in Teaching Dance.

Emerging Theme	Clustered Themes	Codes	Significant Statements
<b>Culturally Responsive Dance Curriculum</b>	Culturally and Religiously Aligned Dance Curriculum	DanceStyle prioritization Based on Cultural and Religious Values	... teaching Diverse Dance Forms with Cultural Inclusivity and Islamic Modesty...
<b>Innovating Teaching to Enhance Dance Lessons</b>	Strategies to make lessons engaging	Engaging Teaching Strategies	... using well-planned activities, peer tutoring, group work, technology, and creative teaching methods...
<b>Ensuring Inclusivity in Dance Education</b>	Adapting teaching for varying dance experiences	Inclusive Teaching Methods	...individualized instruction, grouping students by skill levels, peer teaching, and using

			technology resources...
<b>Strengthening Support Systems for Dance Education</b>	Role of community and parental involvement	Community and Parental Involvement	...encouraging parental and community support for moral backing, materials, and performance attendance...
<b>Balancing Religious Sensitivities with Participation in Dance</b>	Addressing challenges for Muslim students in dance	Challenges for Muslim Students	...respecting norms while clarifying misconceptions about religious restrictions... ...seeking consent from students...

### Culturally Responsive Dance Curriculum

The teachers' insights illustrate their efforts to balance cultural inclusivity and respect for religious beliefs while adapting their lessons to meet the diverse needs and skill levels of their students. They emphasize the importance of involving the community and parents to create a more holistic dance education experience. Challenges, particularly for Muslim students, are addressed by offering alternative dance options and clarifying misconceptions about religious restrictions on dance. Their approaches reflect a strong commitment to respect, inclusivity, and sensitivity to diverse beliefs and values.

The participants shared:

...my teaching approach depends on my learners. When it comes to cultural and religious values, I give high importance to individual differences, offering modified tasks if necessary... - T1
...as a senior high school teacher, I strive to teach all dance styles, as our subject is centered around dance...- T1
...I don't worry too much about religious restrictions because our dance topics focus on basic folk dance steps that emphasize modesty. This helps Muslim students feel comfortable and confident in participating...- T2
...when choosing the dance style or form, I prioritize those appropriate for my students' age and skill level while adhering to Islamic principles of modesty...- T2
...from my observations, folk dance promotes cultural diversity. During culminating activities, learners embrace different cultures, which enhances their self-esteem and talents...- T3
...in my dance class, I first identify slow learners and then prioritize teaching the history and origin of the dance using instructional materials...- T3
...in religiously conservative environments, dance styles and costumes should be adapted to local norms, such as avoiding revealing clothing or inappropriate gestures...- T4
...social dances and dance mixers help maintain an active lifestyle and encourage community participation in physical activities...- T4
...we incorporate aerobic dances, physical fitness dance forms, and international folk dances in our curriculum...- T5
...it is difficult to integrate dance in some cases, but I ask students who are willing to participate and provide alternative tasks for others...- T5

This flexible approach ensures that students who may have cultural or religious concerns are still included in meaningful ways.

## Innovating Teaching to Enhance Dance Lessons

Teachers implement creative strategies to make dance lessons engaging, inclusive, and adaptable. By integrating technology, fostering collaboration, and using interactive methods, they ensure effective learning experiences for students of all skill levels.

The participants shared:

...as a 21st-century teacher, I ensure that lessons are well-planned and incorporate updated technology to enhance student engagement...- T1
...I begin with warm-up exercises and introduce folk dance movements. Students practice steps with music, then work in groups to create short routines...- T2
...one of my strategies is learning by doing and using peer tutoring to assist slower learners in dance and arts...- T3
...I use fun movement-based games like 'Freeze Dance' and allow students to suggest songs for warm-ups...- T4
...while some students are hesitant, I encourage participation by emphasizing the importance of engagement in meeting academic requirements...- T5

Together, these strategies create an engaging, adaptive, and student-centered dance curriculum. Teachers combine technology, collaboration, and interactive methods to make dance education more accessible and enjoyable for all learners.

## Ensuring Inclusivity in Dance Education

Teachers implement various strategies to foster inclusivity in dance education, emphasizing self-reflection, individualized support, and collaboration to ensure every student feels supported and capable of succeeding.

The participants shared:

...I review both past and present activities to assess whether my teaching methods are effective... - T1
...I tailor my teaching methods to different skill levels, providing individualized support when needed. Each group includes both beginners and experienced dancers, allowing less experienced students to learn while advanced dancers develop leadership skills... - T2
...since students have varying performance levels, I incorporate hands-on guidance, group tutoring, and assignments using YouTube and other online resources, helping learners explore and practice at their own pace... - T3
...I begin with warm-ups and exercises that reveal students' skill levels, allowing me to tailor activities to their needs... - T4
...I encourage high-performing students to lead and assist their classmates in learning...- T5

This strategy promotes peer learning, strengthens student collaboration, and builds confidence among both leaders and learners.

Together, these approaches ensure that dance education is inclusive, adaptable, and student-centered. Through self-reflection, tailored instruction, early assessments, and peer leadership, teachers create a learning environment where all students can thrive.

## Strengthening Support Systems for Dance Education

The participants emphasize how crucial strong support systems are for improving dance education. Parental involvement, community engagement, and building strong relationships with students and their families all contribute to creating an environment where dance education thrives.



The participants shared:

...the community and parental involvement plays a big impact to learner's learning process of the learners. The moral support and the community engagement is one of the sources of the successful event of our every learner's...-T1
...parents are vital partners in my teaching approach. Their support, like providing dance necessities, create a nurturing environment where children can develop their skills and confidence. By working together, we empower them to reach their full potential... - T2
...the teaching outcome of the teachers reflects how the parents support their children to their performances. A good rapport with the students and parents is a big factor to consider... - T3
...parent who are actively engaged can reinforce practice at home, attend performances, or encourage participation in dance activities. Community involvement through events and festivals motivates students by giving them real-world platforms to perform and connect with their culture... - T4
...it is a very good question wherein uh me myself has to innovate or to give a new output to the students who are very uh attentive, especially for those who are willing to learn. <sup>[P]</sup> <sub>[SEP]</sub> But for those who are not willing to learn because of their religious norms, could not be able to push the the same thing from those learners wanted to learn from it, because uh it is not to the extent that they are very close-minded to it, but they are very firm on the mandate, I think, or the rule that they are not allowed to do so... - T5

Support from parents, the community, and strong relationships between teachers, students, and their families play a vital role in making dance education successful. These support systems create an environment where students feel encouraged and motivated, while also helping teachers adapt to challenges and maintain inclusivity for all learners.

### Balancing Religious Sensitivities with Participation in Dance

The participants highlight the challenges of balancing religious sensitivities with dance participation. They emphasize the importance of respect, open communication, and cultural awareness in ensuring that all students feel included while honoring their beliefs.

The participants shared:

...as a teacher, I always consider the cultural and religious beliefs of my students. I make sure that the dances we teach are appropriate and that students are comfortable. Open dialogue with parents helps us find a middle ground where students can participate without compromising their beliefs...-T1
...not all students can participate in certain dances due to religious reasons. I provide them with alternative roles, such as assisting in choreography or learning about the history of the dance, so they still engage with the lesson without feeling excluded... - T2
...I always talk to parents beforehand to address any concerns. Once they understand the educational purpose of dance and see that we respect their beliefs, they become more supportive of their children's participation... - T3
...being inclusive means creating a safe space where every student feels valued. I make adjustments in costumes and movements to ensure that students can comfortably participate while respecting their religious beliefs... - T4
...it's all about being sensitive and making necessary adaptations. Respecting religious beliefs while ensuring quality dance education requires a thoughtful approach, but it's possible with the right mindset and support... - T5

The participants collectively emphasize that fostering respect, communication, and adaptability helps navigate religious considerations in dance education, ensuring all students feel included and respected.

## Muslim Physical Education Teachers Describe Their Joy and Fulfillment in Teaching Dance

Table 2 presents the issues that were probed, core ideas, categories, and the essential themes that have surfaced relative to the Muslim physical education teachers describing their joy and fulfillment in teaching dance. From the analysis, five (5) essential themes have surfaced. It can be gleaned from the table below the themes which include, finding joy in the success and growth of students, teaching dance as a catalyst for personal growth, fulfillment through student success, joy through resilience and student engagement, and fulfillment through lifelong impact on students.

**Table 2** Muslim Physical Education Teachers Description of their Joy and Fulfillment in Teaching Dance.

Emerging Theme	Clustered Themes	Codes	Significant Statements
<b>Finding Joy in the Success and Growth of Students.</b>	Joy and fulfillment of teaching dance	Meaningful Experiences in Dance Education	<p>...positive and impactful moments shape the teaching experience...</p> <p>...organizing successful events and competitions...</p> <p>...witnessing students succeed after struggling...</p> <p>...preparing students for competitions and receiving recognition...</p> <p>...collaborating with diverse groups of students for performances...</p> <p>...contributing to cultural presentations appreciated by evaluators and administrators...</p>
<b>Teaching Dance as a Catalyst for Personal Growth.</b>	Teaching dance contributes to personal and professional growth.	Teacher Development Through Dance	<p>...growth through self-improvement and embracing challenges...</p> <p>...encouraging self-discipline and patience as a teacher...</p> <p>...pushing teachers to expand their skills and teaching methods...</p> <p>...developing self-esteem and embracing challenges...</p> <p>...strengthening empathy and emotional intelligence...</p> <p>...balancing religious sensitivities with professional responsibilities...</p>
<b>Fulfillment Through Student Success.</b>	Students benefit from dance classes and their impact on teachers' fulfillment.	Student Transformation and Teacher Fulfillment	<p>...student development as a source of teacher satisfaction...</p> <p>...improving students' creativity, confidence, and teamwork...</p> <p>...enhancing physical health,</p>

			discipline, and coordination... ...witnessing students' progress and participation in performances... ...achieving holistic development through physical, mental, and social benefits...
<b>Joy Through Resilience and Student Engagement.</b>	Balancing joy and challenges in teaching dance.	Strategies to Overcome Teaching Challenges	...managing challenges by focusing on the positives... ...preparing thoroughly before class... ...practicing self-care and maintaining a positive mindset... ...focusing on students' progress to overcome challenges... ...adapting to students' skill levels and providing guidance...
<b>Fulfillment Through Lifelong Impact on Students.</b>	The most rewarding aspects of teaching dance.	Rewards of Teaching Dance	...reward student enjoyment, growth, and cultural appreciation... ...seeing students enjoy and excel in dance... ...witnessing students' personal growth in confidence and discipline... ...knowing the cultural appreciation instilled through traditional dances... ...having former students pursue dance as a passion or career...

### Finding Joy in the Success and Growth of Students

The participants share how witnessing their students' growth and success brings them great joy and fulfillment in teaching. Whether through organizing events, encouraging perseverance, achieving competition wins, or receiving recognition, each moment highlights the impact of dance education and inspires teachers to keep supporting their students.

The participants shared:

...one of my most memorable event that I experienced as a PE teacher in ENHS is the first event that I have handled as an overall chairman. That is our culmination activity. We're all grade 12 students will perform their dances by section. Organizing event is very difficult, but with the help of my co-PE teachers, everything is possible and make the events of success... - T1
...one immemorable moment was when one of my students who struggled with dance preserved and ultimately succeeded. Their hard work and eventual success were incredibly rewarding... - T2
...it is a wonderful experienced to won in the folk dancing contest in GSP encampment last 2017. With 12

participating school we garnered champion. These was the most memorable moment for us... - T3

...one of the mostly memorable season of my teaching career, is I worked with a diverse group of students preparing for a regional dance competition. Most of them had varying levels of experience, some were new to dance, while others had been practicing for years... - T4

...when I let my students perform it, the school president and visitors appreciated it. They stayed for 20 minutes just to watch... - T5

The success and growth of students bring immense joy to teachers. Whether through collaboration, perseverance, or recognition, each achievement inspires teachers to continue their dedication to dance education and support their students in reaching their full potential. These moments of success reaffirm the importance of fostering a nurturing and supportive environment in which students can thrive.

### Teaching Dance as a Catalyst for Personal Growth

Teaching dance is more than just instructing movement; it helps educators grow both personally and professionally. The challenges of teaching dance push teachers to improve, step out of their comfort zones, and become more confident, disciplined, and empathetic. These experiences show how teaching dance transforms both the teacher and the students, creating an environment of mutual growth.

The participants shared:

...teaching dance, although I'm not really a good dancer, helps improve myself, not to rely on... not just to rely on what I only knew. Instead, it motivates me to discover and learn more... more than what I know and provide teaching strategies to be an effective teacher and to have a good learning process to my students... - T1

...teaching dance, even with my basic skills, helped me grow by challenging me to improve and step out of my comfort zone. It allows me to connect with students on their learning journey and together we celebrate each step forward... - T2

...it means a lot for me as a teacher. Through dance, it really develops my self-esteem. It will help my body to be physically healthy and all aspirations in our lives... - T3

...self-discipline and patience; managing students at different skill levels requires patience and consistency. Emotional intelligence, working with diverse learners help me become more empathetic, improving my ability to connect and understand others emotion... - T4

...dance contributes to my professional growth...

it was a big help for me to educate students... - T5

Teaching dance serves as a powerful catalyst for personal and professional growth. Teachers gain new skills, improve their confidence, and develop empathy, all while inspiring their students. It's not just about teaching dance; it's about evolving as both individuals and educators. This mutual growth creates a dynamic learning environment where teachers and students benefit from the shared journey of development.

### Fulfillment Through Student Success

Teachers find deep fulfillment in witnessing the success and growth of their students. From fostering creativity and confidence to observing personal and artistic transformations, these moments validate the efforts of educators. Dance education becomes a shared journey of growth, where student achievements reflect the teacher's dedication.

The participants shared:

...as a P.E. teacher, I feel fulfilled every time I see my students actively participating in our activities. Watching them develop creativity and innovative skills, and excel in their performances, brings me immense joy... - T1

...my students enjoy dance while improving their physical fitness, confidence, and teamwork. They also develop discipline, and knowing that I've contributed to their holistic growth is incredibly fulfilling... - T2

...I feel so happy when I see my students improving and performing with confidence. It makes me feel grateful and fulfilled in my role as a teacher... - T3

...dance benefits students both physically and mentally. It enhances flexibility, strength, coordination, and cardiovascular health, keeping students active and healthy... - T4

...during our evaluations, students are graded based on their practices, but their final grades are determined by their culminating performance. It is fulfilling to see them complete a dance successfully, following the given criteria, choreography, and costumes. In particular, traditional dances, such as Islamic dances, require precision in every movement. Although some students struggle, especially those who are not naturally kinesthetically inclined, it is rewarding to witness their perseverance and progress over time... - T5

Teachers find fulfillment in seeing their students grow, not only in dance skills but also in confidence, creativity, and personal transformation. These moments of success reflect the teacher's dedication and passion, making the journey of teaching dance rewarding and inspiring. The teachers' fulfillment is intertwined with their students' progress, creating a cycle of mutual growth that makes the teaching experience all the more meaningful.

### Joy Through Resilience and Student Engagement

Teachers find joy in their students' progress by fostering resilience and engagement. Despite challenges, they remain committed to student growth by staying prepared, maintaining a positive outlook, dedicating extra time, and anticipating difficulties. Their fulfillment comes not just from student achievements but from the meaningful connections they build along the way.

The participants shared:

...before entering my class, I make sure I have composed myself and planned my topic well. This helps me engage my students in the learning activities we will perform... - T1

... I balance the joy and challenges by focusing on the positive impact I have on my students. I also prioritize self-care to avoid burnout... - T2

... spending more time with my students is my way of supporting their needs. Seeing them enjoy dancing is my happiest moment as a PE teacher, despite personal struggles and challenges... - T3

... even on tough days, seeing my students improve and grow reignites my passion for teaching. Progress may happen at different rates, but every step forward matters... - T4

...before teaching a dance, I assess my students' skill levels and allow them to practice with guidance. For cultural dances, precision is important, as organizations like the NCC and NCIP review performances. I ensure accuracy to maintain respect for tradition... - T5

Teachers' joy in dance education comes from their ability to navigate challenges with resilience. Through preparation, positivity, dedication, and proactive planning, they create a supportive learning environment where students can thrive. In turn, student growth reinforces teachers' passion and fulfillment, making the teaching experience deeply rewarding.



## Fulfillment Through Lifelong Impact on Students

Teachers find deep fulfillment in the lasting impact dance has on their students. It's not just about the immediate learning but the long-term development, confidence, and life skills students gain through dance. The joy comes from seeing students grow in ways that extend beyond the classroom, with dance helping shape their personal and social lives.

The participants shared:

...one of the most rewarding aspects of teaching dance to my learners is when your learners enjoying and having and and have learned the learning activity that we have... - T1
...it's incredibly rewarding to see my student enjoying dance and gain confidence, coordination and appreciation for movement. Knowing this positive experience will stay with them long after they leave my classes is deeply fulfilling... - T2
...as a PE teacher, it is an overwhelming and fulfilling if mostly of your present students and former students were trying their best to choose dance as their life for passion, performing and competitive in an academe... - T3
...witnessing personal growth is incredibly fulfilling to see students grow in confidence, resilience, and discipline over time... - T4
... The cultural dances are very rewarding because they educate people and spread good messages about Islam – T5

The joy of teaching dance comes from seeing students not only improve their dance skills but also grow in confidence, resilience, and cultural understanding. Teachers find fulfillment in knowing that the lessons they teach extend far beyond the classroom, shaping students' lives and influencing them in meaningful ways. These insights highlight the significant role dance education plays in curriculum development, reinforcing the importance of integrating dance into the broader educational framework. By fostering skills such as confidence, coordination, resilience, and cultural awareness, dance education contributes to a well-rounded curriculum that prepares students for success beyond their academic journey.

## Challenges Encountered and Coping Mechanism of Muslim Physical Education Teachers in Teaching Dance

Table 3 presents the issues that were probed, core ideas, categories, and the essential themes that have surfaced relative to the challenges encountered and coping mechanisms by Muslim Physical Education teachers in teaching dance. From the analysis, five (5) essential themes have surfaced. It can be gleaned from the table below the themes include cultural and religious sensitivities, adapting and engaging for inclusivity, facility, and material challenges, creative management of limited resources, and responsive curriculum adjustments.

Table 3 Challenges Encountered and Coping Mechanism of Muslim Physical Education Teachers in Teaching Dance.

Emerging Theme	Clustered Themes	Codes	Significant Statements
Challenges in Teaching Dance			
<b>Cultural and Religious Sensitivities</b>	Cultural or Religious Barriers in Teaching Dance	Cultural and Religious Barriers	<p>...modesty requirements and dress code expectations conflict with typical dancewear...</p> <p>...resistance from students and parents due to religious and cultural beliefs...</p> <p>...islamic students avoid participation in dance, including Islamic dances...</p>

			...discrepancies in expectations between Islamic and non-Islamic students...
<b>Facility and Material Challenges</b>	Lack of Resources and Support Systems	Resource and Support Limitations	...limited facilities like gymnasiums, dance studios, and appropriate equipment... ...lack of time and space for proper dance execution... ...budget constraints and dependency on personal resources...
<b>Responsive Curriculum Adjustments</b>	Curriculum Modification Due to External Factors	Curriculum Flexibility	...modifying dance curriculum to suit cultural sensitivities or time constraints... ...addressing unexpected disruptions by shifting venues or lesson plans... ...adjusting dance routines to simpler versions for practicality and inclusivity...
<b>Coping Mechanisms in Dance Education</b>			
<b>Adapting and Engaging for Inclusivity</b>	Addressing Resistance to Dance Education	Managing Resistance	...educating students and parents about curriculum benefits... ...modifying activities to suit cultural expectations... ...offering alternative activities for students unwilling to participate... ...ensuring freedom of participation without compulsion...
<b>Creative Management of Limited</b>	Teaching Dance with Facility and Budget Constraints	Optimizing Resources	...adapting activities to available spaces such as classrooms, hallways, or outdoor venues... ...scheduling and grouping students to maximize space and time...

### Cultural and Religious Sensitivities

Teaching dance in a diverse classroom requires sensitivity to students' cultural and religious beliefs. Teachers must be creative and flexible in addressing issues like modesty, dress codes, and movement styles that might conflict with personal or religious values. By being respectful and adaptable, teachers create an environment where all students feel comfortable, included, and respected while still promoting a positive learning experience.

The participants shared:

...facing different learners with the different origin of religion is one of the most common thing we have in this school. So, every time I strategized the planning of my lessons, I make sure that the learning activities are suitable to all learner's. If not, modified or alternative activity will be provided... - T1

... some of the barriers I encountered was when I teach dance that requires to move the body expressively and when the dance needs a costume that will reveal too skin... - T2

...I had encountered some students and parents who were sensitive in dancing especially the female muslim

students and other Christian students. It was a challenge to give an extra activity in order to consider his/her grades... - T3

...modesty and dress codes, some culture and religious have strict expectations around modest clothing, which can conflict with typical dance wear... - T4

...a Muslim, now on this particular thing that women's are not allowed to dance... they will be called kafir or non-believers to the Islamic faith ... - T5

Religious sensitivity in teaching dance requires teachers to be adaptable and respectful of students' beliefs. By understanding cultural and religious differences, teachers can create an environment where all students feel safe and included while still achieving the educational goals of dance. This balance is key to fostering an inclusive and respectful learning space where every student can thrive, irrespective of their cultural or religious background.

### Facility and Material Challenges

The responses collectively highlight the significant challenges faced in dance education, particularly regarding facilities, materials, and societal norms. Teachers often navigate overcrowded spaces, limited access to essential equipment, and insufficient time to effectively deliver lessons. While teachers sometimes use their resources to overcome these obstacles, this approach is not sustainable. For quality dance education, schools must invest in appropriate facilities, and materials, and acknowledge cultural norms that may affect student participation.

The participants shared:

...it will be the lacking of facilities. Although our school has a gymnasium still not enough considering the number of students of ENHS that are using the gymnasium... - T1

...there are many lacking aspects and my teaching environment, but usually we lack enough time, area, instruments, and materials. Time and area is essential, especially when teaching dance, since there are lots of movement and shortage of time would be hindrance, leading to unfinished execution of dance. Action and movement will be limited because of the narrow space... - T2

...these were the lacking and materials needed in order to make the learners better in their performances. Learners' module, revised books, internet, laptops, spaces for playing areas and for dance areas... - T3

...dance studios, mirrors, or appropriate sound systems... - T4

...a Muslim, now on this particular thing that It is not about the resources or the system, but it is the norm, which the students believe that they are not able to do so because of that particular role... - T5

Effective dance education requires not only adequate facilities, materials, and time but also an understanding of societal norms that may restrict student participation. Teachers often go above and beyond by utilizing personal resources, but schools must provide the necessary support and infrastructure. Creating an inclusive environment that balances material needs with respect for cultural beliefs is key to fostering student engagement and success in dance education.

### Responsive Curriculum Adjustments

When challenges arise, teachers in dance education demonstrate remarkable flexibility by adjusting the curriculum to meet the needs of students and the limitations of their environment. Whether it's shifting class locations, simplifying lessons, or incorporating new tools like virtual platforms, these adjustments ensure that dance education remains accessible and effective for all students.

The participants shared:

...one instance that happened to us, is when we have to perform our class presentation of their hip hop that is supposed to be performed in gym, yet, the gym is not available. There's an sudden program. So we don't have a choice, but we find another venue to perform, so we have decided to transfer our venue to basketball court... - T1

...an example of this is where I modify the dance curriculum was when the dance movement is quite challenging for the student to learn within the given time frame. The dance requires time, practice and focus, which was not favorable to the situation we are in. Thus, I have to change dance curriculum to another simple one... - T2

...these were the lackings and materials needed in order to make the learners better in their performances. Learners' module, revised books, internet, laptops, spaces for playing areas and for dance areas... - T3

...during then Covid-19 pandemic, in-person classes, were disrupted due to lockdowns and social distancing rules. Shifted to online platforms to zoom, google meet for virtual dance lessons... - T4

...I did not modify, but I did innovate the dance curriculum due to these factors... - T5

Teachers in dance education show adaptability by making responsive changes to their curriculum, whether by using technology, simplifying lessons, or finding creative ways to engage students. These adjustments help ensure that students continue to experience meaningful learning, even in the face of limited resources or unexpected challenges.

### Adapting and Engaging for Inclusivity

In dance education, creating an inclusive classroom involves adapting teaching methods to meet the diverse needs of students. Effective communication, personalized support, and respecting students' beliefs are key strategies for fostering an inclusive environment. By using techniques like visual aids, differentiated instruction, and open discussions with both students and parents, teachers can help all students feel supported and empowered to participate in ways that align with their individual needs and values.

The participants shared:

...we try to explain it well and educate them about the benefits of the topics that is included in our curriculum. Again, alternative activities will be provided if needed... - T1

...to address and overcome resistance from the students and parents, I can simply explain that the cultural differences and that as a Muslim teacher, there are some limitations set in us in dancing. However, this would not hinder the students from learning, since I can show video of the dance and will still be standing next to them, guiding them the proper action and steps to execute dance properly. Furthermore, we can modify the costume a little bit, but not entirely change the theme... - T2

...to consider the students, remedial and intervention classes with separate activities were already given... - T3

...understand the root of the resistance from Parents, they might worry that dance won't contribute to academic or career success, or they may have cultural bias against dance... - T4

...if I ask if they are allowed, okay, but if it is not allowed, or I will not be able to force them to do so because of their belief... - T5

Creating an inclusive dance classroom involves adapting teaching methods to meet the unique needs of each student. Teachers can use clear communication, individualized support, and respect for students' beliefs to foster an environment where everyone feels comfortable and empowered to participate. By offering flexibility

and personalized approaches, teachers can ensure that all students are included and valued in the learning process, creating a truly inclusive educational experience for everyone.

### **Creative Management of Limited Resources**

The responses showcase various creative strategies for managing limited resources in dance education. When resources for teaching dance are limited, teachers must get creative. Through careful planning, strategic use of space, and cultural sensitivity, they can maximize available resources while creating a supportive learning environment for all students.

The participants shared:

...advanced planning of learning activities is always the advantage, especially in terms of scheduling the use of gym. But if not, modifying our activities to classroom base or other venue will be provided... - T1

...as a teacher, I manage to teach dance by grouping them and assigning them their designated area. By doing so, I can still observe and guide them in their task. Furthermore, we can maximize the given time, and space would not be a limitation... - T2

...optimize the available space. Adapt class format use hallways, multipurpose rooms, or outdoor space if a dedicated studio isn't available... - T4

...Now, with regards to the uh, constraints of the physical facilities, physical facilities here in the school or in in in in this school is very well provided. However, the budget still the budget is still there even though we opted to ask sometimes to the stakeholders out of it. However, it is still being provided uh, the only thing we had our difficulty is the dancers. It is very sad to know that uh during the performance of Islamic dances, it is not Islam students so are dancing, those students or dancing are from the Christian community, so in accordance to learning, questions is more capable or more graceful in dancing the Islamic dances, because of that, because the reason of those Islamic practitioners that they are not allowed to dance... -T5

Managing limited resources in dance education requires both creativity and thoughtful planning. Teachers can maximize shared spaces, group students effectively, and adapt to non-traditional settings to maintain the quality of instruction. Additionally, being aware of cultural and religious differences ensures that all students feel included and respected in their dance education, promoting a more inclusive and supportive learning environment.

## **DISCUSSION**

### **Muslim Physical Education Teachers' Approach to Teaching Dance**

Muslim Physical Education teachers approach teaching dance with a deep respect for cultural and religious values, ensuring that students' beliefs are considered in the learning process. They may adjust dance routines or choose appropriate activities that align with Islamic principles, fostering inclusivity and respect for students' cultural backgrounds. By balancing educational goals with religious sensitivities, these teachers create an environment where all students feel comfortable and supported in their physical education journey.

### **Culturally Responsive Dance Curriculum**

A culturally responsive dance curriculum integrates key strategies to ensure inclusivity and respect for diverse cultural and religious backgrounds. Grounded in frameworks such as Ladson-Billings' (1995) Culturally Relevant Pedagogy and Gay's (2010) Culturally Responsive Teaching, this approach emphasizes student-centered learning that values cultural diversity. One important strategy is engaging the community and parents to understand local norms, fostering a curriculum that is both culturally sensitive and inclusive (Faster Capital, 2024).



To support diverse student needs, teachers incorporate a variety of dance styles, including aerobic, fitness, and international folk dances, promoting both physical fitness and cultural awareness (Awang-Hashim, Kaur, & Valdez, 2019). Lessons are designed using Universal Design for Learning (UDL) principles, allowing for differentiated instruction that accommodates varying skill levels and cultural values. Additionally, dance selections align with principles of modesty and inclusivity, ensuring all students feel comfortable participating.

A core element of culturally responsive dance education is contextualizing dance within its historical and cultural background (Banks, 2019). This approach fosters deeper appreciation and critical engagement, helping students understand the significance of movement beyond performance. Social dances are also emphasized for their role in promoting cultural exchange, social cohesion, and physical well-being (Liu, Xue, & Wang, 2024).

Challenges such as addressing the needs of Muslim students are met by offering alternative dance options and clarifying misconceptions about religious restrictions. Teachers also navigate the complexities of cultural appropriation by prioritizing authentic representation and respectful teaching methods (Ashley, 2018). By incorporating culturally responsive curriculum design principles, dance educators can create inclusive learning environments that honor diverse traditions while fostering a sense of belonging for all students.

### **Innovating Teaching to Enhance Dance Lessons.**

Effective dance education prioritizes engagement, inclusivity, and adaptability to accommodate diverse student needs. Multimodal instruction, such as video tutorials, motion analysis apps, and interactive digital tools, personalizes learning and provides visual reinforcement for students at different skill levels (Li, 2024; Gradwohl, 2018). Additionally, kinesthetic and cooperative learning methods, including peer tutoring and group choreography, foster collaboration, social interaction, and confidence-building (Ausdance National, 2021; Duvall, 2018).

To enhance accessibility, teachers incorporate universal design for learning (UDL) principles, modifying dance activities to accommodate varying physical abilities and learning styles (Morrison & Petersen, 2020). Scaffolded instruction, where movements are broken down into progressive steps, ensures all students can participate comfortably. For students with mobility challenges, adaptive dance techniques, such as seated movement exercises and upper-body rhythm activities, promote engagement without physical strain (Block & Kalyn, 2016).

Interactive and student-centered activities, like choice-based warm-ups and creative improvisation exercises, encourage self-expression and motivation. Strategies such as gradual exposure and positive reinforcement help reluctant learners build confidence and actively participate (Zhou, 2018).

By integrating evidence-based strategies that promote creativity, inclusivity, and engagement, dance educators create dynamic learning environments that cater to students' diverse needs while ensuring accessibility for all.

### **Ensuring Inclusivity in Dance Education.**

Creating an inclusive dance education environment requires pedagogical, social, and administrative strategies that support diverse learners. By implementing structured approaches at each level, educators can foster an atmosphere where all students can succeed, participate, and feel valued.

**Pedagogical Strategies (Instructional Approaches).** Teachers use differentiated instruction to accommodate diverse abilities. This includes individualized learning plans, where teachers assess students' skill levels early on and adjust lessons accordingly (Barnewolt, 2022). Peer leadership programs allow experienced students to mentor beginners, promoting collaboration and confidence-building (New York City Department of Education, 2019). Additionally, technology-assisted learning, such as YouTube tutorials, supports independent practice at students' own pace (Metzger, 2022). Reflective teaching, where educators continuously evaluate and adapt their methods, ensures responsiveness to students' evolving needs (Hope, 2020; Administrator, 2023).

Social Strategies (Fostering a Supportive Community). Building an inclusive dance environment extends beyond instruction to fostering a supportive and respectful community. Teachers facilitate collaborative choreography by involving students, caregivers, and therapists in the creative process, ensuring accessibility for all (Henderson & Lasley, 2024). Group work and mixed-experience pairings encourage teamwork and peer encouragement (National Dance Teachers Association & Paine, 2024). To promote diversity and address bias, educators ensure dance styles, music, and costumes reflect various cultural backgrounds, making all students feel represented. Smith, R. J. (2023) supports the idea of fostering an inclusive dance environment through culturally responsive teaching and accessibility strategies.

Administrative policies play a crucial role in ensuring long-term inclusivity. Schools can implement inclusive enrollment policies that welcome students of all abilities and provide necessary accommodations. Research by Johnson and Rivera (2023) emphasizes that institutional policies should explicitly promote diversity and equity in arts education by outlining clear accessibility guidelines and support structures. Professional development programs equip educators with the skills to adapt dance instruction for diverse learners (Henderson & Lasley, 2024). Training sessions should focus on culturally responsive teaching methods, curriculum adaptations, and strategies to create an inclusive learning environment (Chen & Patel, 2022). Additionally, schools should encourage family and community engagement, organizing informational sessions to involve parents and address accessibility concerns. Research suggests that fostering partnerships between schools and local cultural organizations enhances student engagement and strengthens inclusivity efforts (Chen & Patel, 2022).

### **Strengthening Support Systems for Dance Education.**

To enhance dance education, schools must systematically engage parents and the community through structured policies and practical initiatives. Strong support systems—rooted in parental involvement, community partnerships, and inclusive school policies—create an environment where students feel motivated and supported. Schools can implement systematic parent engagement strategies by organizing dance workshops and information sessions where parents learn about the benefits of dance, cultural considerations, and ways to support their children's learning at home (Đurišić & Bunijevac, 2017). Home-school collaboration initiatives, such as providing digital resources like video tutorials and practice guides, can help parents facilitate dance practice beyond the classroom (Cozett & Roman, 2022). Additionally, parents can play active roles by volunteering in organizing performances, fundraising for dance attire and equipment, or coordinating transportation for events, reinforcing their involvement in the learning process (Warburton, Reedy & Ng, 2014).

Community engagement and partnerships further strengthen dance education by involving local artists, cultural groups, and professional choreographers in workshops that expose students to diverse dance styles and foster cultural appreciation (Kassing & Jay-Kirschenbaum, 2025). Hosting community dance showcases and festivals allows students to present their skills, bringing families and local organizations together in support of the arts (NDEO, 2025). Schools can also collaborate with community dance studios and recreational centers to offer extracurricular dance programs or scholarships for students interested in professional training (Warburton, Reedy & Ng, 2014).

School policies play a critical role in sustaining parent-community engagement in dance education. Establishing advisory committees where parents contribute input on dance curriculum and cultural considerations ensures inclusivity and alignment with community values (Miller, 2021). Implementing flexible participation policies accommodates students with cultural or religious concerns by offering alternative dance styles or movement-based activities (NDEO, 2025). Furthermore, providing incentives such as awards for active parent volunteers or community partners fosters continued engagement in dance education. By systematically involving parents and the community through structured policies and initiatives, schools can create a supportive and inclusive environment where dance education thrives, fostering student engagement and long-term success.

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## Balancing Religious Sensitivities with Participation in Dance

Balancing religious sensitivities with dance education requires strategies that respect cultural values while promoting inclusivity. Research highlights the importance of culturally responsive teaching to ensure all students can participate meaningfully (Bishop & Berryman, 2016; Skoning, 2018). One effective approach is selecting appropriate dance styles that align with students' cultural and religious backgrounds. Focusing on traditional and folk dances helps students from conservative communities engage comfortably while preserving their cultural identity (Alton-Lee, 2023; Bishop & Glynn, 2019).

Adapting teaching methods is also crucial in creating an inclusive environment. Modifying costumes, movements, and instructional materials to respect cultural beliefs fosters a sense of belonging among students (Bishop & Berryman, 2016; Skoning, 2018). Montgomery (2022) emphasizes that such cultural adaptations not only respect students' values but also enhance their participation and motivation in dance education. Additionally, implementing engaging and inclusive strategies, such as peer tutoring, culturally relevant music, and storytelling, increases student involvement and improves learning outcomes (Ausdance, n.d.; James Montgomery, 2022). Studies indicate that when students see their cultural identities reflected in learning materials, their engagement and academic performance improve (Alton-Lee, 2023; BPS Visual and Performing Arts Department, 2024).

Since students come from diverse backgrounds with varying dance experience levels, differentiated instruction is essential. Skoning (2018) found that allowing students to progress at their own pace boosts confidence and skill development. Furthermore, breaking down complex choreography into simpler steps ensures accessibility for all learners (TEACHING Exceptional Children Plus, 2018).

Community and parental involvement also play a significant role in students' success in dance education. Strong relationships between schools, families, and communities create a supportive learning environment (Bishop & Glynn, 2019). Research shows that parental support—such as providing dance necessities and encouragement—motivates students and enhances their confidence (Islamweb, 2024; Dance Research Journal, 2024). SciTePress (2018) further highlights how community collaboration in Islamic dance education helps balance cultural values with artistic expression.

By incorporating these strategies—selecting appropriate dance styles, adapting teaching methods, using inclusive approaches, differentiating instruction, and fostering community support—educators can create an environment where students from all cultural and religious backgrounds can thrive in dance education (Bishop & Berryman, 2016; Alton-Lee, 2022).

## Muslim Physical Education Teachers' Description of their Joy and Fulfillment in Teaching Dance

Muslim Physical Education teachers express a deep sense of joy and fulfillment in teaching dance, as it allows them to creatively engage students while promoting physical activity. For many, the opportunity to blend cultural values with movement provides a unique and meaningful way to connect with students, fostering both personal and professional growth. Despite challenges, these teachers find immense satisfaction in creating a positive and inclusive learning environment where students can explore self-expression through dance.

## Finding Joy in the Success and Growth of Students

Teachers in dance education find joy in witnessing their students' success and growth. Key moments, like teamwork, perseverance, collective achievement, and recognition, contribute to their fulfillment. Collaboration among teachers, as highlighted by T1, ensures successful events and gives students a chance to shine, making the process rewarding (FSM Education Pvt. Ltd., 2025). T2 emphasizes the satisfaction of seeing a struggling student overcome challenges and succeed, which reflects the transformative power of support (Cawdery, 2023). T3 points to the pride in collective achievements, such as competition wins, which boost students' confidence and reinforce teamwork (Dance Dynamics, 2023). T4 finds joy in guiding students at different levels, appreciating their growth, and building their confidence (Vogstad, 2020). Finally, T5 shows that external recognition, such as praise from school leaders, inspires continued dedication (White, 2024). These

experiences not only bring happiness to teachers but also highlight the importance of creating an environment where students can thrive, ultimately enriching the teaching experience.

### **Teaching Dance as a Catalyst for Personal Growth**

Teaching dance is a multifaceted profession that fosters personal and professional growth for educators. It challenges teachers to overcome limitations, build confidence, and develop empathy, creating a dynamic learning environment. Teachers grow alongside their students, improving their skills and adaptability (FSM Education Pvt. Ltd., 2025; Lyndley, 2015). Witnessing student progress boosts self-esteem and reinforces the

importance of teaching as a tool for personal development (Mary, 2024; Danceworks Denville, 2024). Additionally, working with diverse learners helps educators develop emotional intelligence, which is essential for effective teaching (Burton, 2024).

Professionally, teaching dance refines educators' teaching strategies and strengthens their connections with students, enhancing the overall learning experience (Central Pennsylvania Youth Ballet, 2021; Lyndley, 2015). The evolving nature of dance also encourages continuous learning, ensuring that educators stay updated with new techniques and methods (Noble, 2022). Ultimately, the shared growth between teachers and students creates a supportive, inclusive environment that promotes both personal and academic success (FSM Education Pvt Ltd., 2025; Central Pennsylvania Youth Ballet, 2021). Teaching dance is not only a skill-building process but also a transformative journey for both educators and learners.

### **Fulfillment Through Student Success**

Teachers find fulfillment in their students' success, particularly in dance education. They feel a sense of accomplishment when students engage creatively (Anderson & Richards, 2016), improve their fitness and confidence (Brown & McCaffrey, 2019), and grow as performers (Vass, 2020). Witnessing these transformations reinforces the teacher's belief in dance's power to bring about both physical and mental change (Freeman, 2018). Completing a performance, especially one that includes cultural elements, is another moment of fulfillment for teachers, as it highlights the achievement of both students and educators (Gould, 2017). Teacher fulfillment is intertwined with student progress, creating a cycle of mutual growth that enriches the teaching experience (Schaefer & Halverson, 2017). Dance education promotes holistic development, nurturing not just dance skills but also creativity and confidence (Schupp, 2019). Seeing their students succeed validates teachers' efforts, further motivating them in their profession (Miller & Smith, 2021). In sum, the fulfillment teachers experience from their students' achievements underscores the importance of dance education in fostering personal and artistic growth (Carter & Hall, 2020).

### **Joy Through Resilience and Student Engagement**

Teachers find joy in their profession by focusing on resilience and student engagement through several strategies. Being well-prepared before entering the classroom, as emphasized by T1, helps teachers maintain composure and create a stable learning environment, allowing them to engage students effectively (Schmidt & Theobald, 2020). Staying positive, as mentioned by T2, enables teachers to remain resilient and engaged even during challenging times, CES motivating students and reinforcing their dedication to teaching (Jones & Parker, 2021). Dedication of extra time, highlighted by T3, is another way teachers demonstrate resilience, showing their commitment to meeting students' needs and contributing to their growth (Smith & Lee, 2019). T4 points out the importance of finding joy in small victories, which sustains teachers' motivation and reinforces their long-term commitment to student success (Gould, 2020). Being proactive, as demonstrated by T5, allows teachers to anticipate challenges and prevent potential problems, maintaining a focused and engaged classroom environment (Garcia & Wang, 2018). In conclusion, these strategies help teachers maintain resilience and joy in their profession while fostering mutual growth and support with students (Harrison & Thompson, 2022).



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## **Fulfillment Through Lifelong Impact on Students**

Dance teachers find fulfillment in the lasting impact they have on their students, extending beyond the classroom and into their personal and social lives. Dance helps students build confidence, coordination, and self-esteem, which positively influences their social interactions (Hoggarth, 2016). Additionally, dance fosters life skills like resilience, discipline, and hard work, contributing to students' success in various areas (Amirali, 2019). For teachers, seeing students continue to pursue dance after class highlights the lasting inspiration they provide (McNarland, 2014). Dance education also promotes cultural awareness and social understanding, creating a sense of community (Burton, 2024), while encouraging students to engage with social issues and develop empathy (Hoggarth, 2016). Teachers find joy in creating enjoyable and transformative learning experiences, and dance supports students' holistic development by combining physical activity, emotional expression, and social interaction (Fegley, 2020). In essence, the fulfillment dance teachers experience comes from the positive, far-reaching effects of dance education on students' lives, including personal growth, cultural appreciation, and life skills development.

## **The Challenges Encountered and Coping Mechanism of Muslim Physical Education Teachers in Teaching Dance**

Muslim Physical Education teachers often face challenges in teaching dance due to cultural and religious restrictions that limit certain forms of physical expression, particularly in mixed-gender settings. To cope with these challenges, many teachers adapt by modifying dance routines to ensure they align with cultural values, focusing on activities that promote physical fitness without compromising religious principles. Additionally, they employ strategies like creating single-gender classes or offering alternative movement-based activities that uphold both educational goals and cultural expectations.

### **Cultural and Religious Sensitivities**

Teaching dance in a diverse classroom requires an understanding of cultural and religious sensitivities to ensure all students feel included and respected. Teachers should recognize the diverse backgrounds of their students, including differences in religion and cultural practices, and be mindful of these differences to ensure everyone feels valued (Faster Capital, 2024; Drexel University School of Education, 2024). Respecting these differences is key to fostering an inclusive learning environment (Garcia & Pantao, 2021).

There are several challenges teachers may face, such as addressing modesty and dress codes, which may affect dance costumes and movements. Teachers can adapt these elements to accommodate cultural expectations (Will & Najarro, 2022). Additionally, expressive dance can sometimes conflict with cultural or religious views on modesty, requiring creative adaptations to meet students' beliefs while still achieving learning goals (Drexel University School of Education, 2024). Some students may also have religious constraints that limit their participation in certain activities, so offering alternative activities or adjustments can ensure their beliefs are respected while fulfilling course requirements (Liu, Xue & Wang, 2024).

To create an inclusive classroom, teachers can incorporate culturally responsive pedagogy by integrating students' customs and perspectives into the lessons (Will & Najarro, 2022; Melchior, 2024). Flexibility in teaching methods and activities is also important, as it allows teachers to accommodate diverse needs (Garcia & Pantao, 2021). Using innovative methods like multimedia resources, hands-on participation, and cultural exchange activities can further promote cultural sensitivity and understanding (Li, 2024). By employing these strategies, teachers can ensure all students feel respected and valued, enhancing the learning experience for everyone.

### **Facility and Material Challenges**

Dance education faces several facility and material challenges that hinder effective instruction and student engagement. These challenges include overcrowded spaces, time constraints, lack of essential materials, personal sacrifices by teachers, and specific facility needs.



Overcrowded spaces limit students' ability to practice freely, while insufficient time reduces the quality of instruction and practice (Yao, 2024; Harvey, 2014). Additionally, the lack of necessary materials, such as proper attire and equipment, affects student performance (Clark, 2017). Teachers often rely on personal resources to fill gaps in school provisions, which is unsustainable (Bianco, 2024). Furthermore, the absence of specialized facilities like dance studios, mirrors, and sound systems makes it difficult for students to refine their movements (Leonard, 2022). Cultural norms may also restrict student participation, affecting their willingness to engage in dance (Zhang, 2019).

To address these issues, schools should prioritize investing in adequate infrastructure and equipment to support dance education, ensuring that teachers have the resources they need (Miller, 2021). Educators should also recognize and address cultural norms to create a supportive environment that encourages participation. Finally, collaboration with parents, administrators, and the community can help advocate for the importance of dance education and secure the necessary resources (Yao, 2024).

### **Responsive Curriculum Adjustments**

Responsive curriculum adjustments are essential for maintaining effective dance education, particularly when faced with challenges such as space limitations. School policies that promote flexible use of facilities can support teachers by allowing them to utilize alternative venues like basketball courts or outdoor areas when traditional classrooms are unavailable, ensuring lessons continue without interruption (O'Neill, 2021). Clear guidelines on space allocation help maintain instructional flow, enabling teachers to keep their teaching plans on track during unforeseen circumstances (Smith, 2019).

Time constraints can often impact the delivery of dance lessons, but school policies that allow for adaptable pacing and differentiated instruction enable teachers to simplify routines without compromising learning outcomes. By focusing on core learning objectives, educators ensure students develop essential skills even when the curriculum is modified (Jackson, 2021). Providing professional development on time management strategies further supports teachers in optimizing instructional time (Brown, 2020).

Incorporating adaptable curriculum frameworks, such as the MATATAG curriculum, allows teachers to be flexible and responsive to students' needs and various teaching environments (Department of Education, 2023). Policies that mandate regular curriculum evaluations help ensure content remains relevant and effective for students (Williams, 2022). Institutional support for periodic reviews and feedback mechanisms allows schools to refine teaching strategies based on emerging challenges and student performance data.

Technology integration plays a significant role in maintaining the continuity of dance lessons, especially when in-person instruction is disrupted. School policies that encourage the use of virtual platforms like Zoom and Google Meet provide teachers with alternative means of instruction (Miller, 2020). Additionally, policies promoting access to multimedia tools enhance engagement and inclusivity, making dance education more accessible for diverse learners (Taylor, 2021).

Finally, curriculum innovation is key to keeping lessons fresh and relevant in response to evolving challenges. Schools can support this by implementing policies that foster collaboration between teachers, encourage research-based instructional strategies, and provide resources for curriculum development. Collaborative learning environments promote creativity and peer engagement, helping students thrive in dynamic educational settings (Robinson, 2022). Through well-structured policies, schools can create a supportive framework that empowers educators to deliver high-quality dance education despite logistical and instructional challenges.

### **Adapting and Engaging for Inclusivity**

Creating an inclusive dance classroom requires adapting teaching methods to meet the diverse needs of students. Clear communication is essential, as explaining the benefits of dance helps students feel more comfortable and eager to participate. Open discussions with students and parents can address concerns and highlight the value of dance in overall development (Hope, 2020). Personalized support is also important, offering hands-on guidance and using visual aids like videos to help students learn at their own pace.

Additionally, implementing differentiated instruction, such as remedial and intervention classes, ensures all students can fully engage with the curriculum (Gargrave & Trotman, 2023).

Respect for students' beliefs is crucial, allowing flexibility for students to opt out of activities that conflict with their cultural or religious beliefs. Open dialogue with parents can also help address concerns and emphasize the value of dance education in teaching life skills like teamwork and creativity (Barnewolt, 2022). Inclusive teaching techniques should involve multi-sensory approaches, such as visual, auditory, and kinesthetic learning, to accommodate different learning styles and abilities (New York City Department of Education, 2019; Seham & Van Gilder, 2024). Collaboration with students and caregivers in choreography creation can adapt movements to include diverse abilities (Hope, 2020).

Inclusive dance education offers several benefits, including psychosocial advantages like promoting social interaction, emotional well-being, and self-confidence (Dinold & Zitomer, 2015). It also supports cognitive and physical development by providing an ideal context for improving movement skills and cognitive abilities (National Dance Teachers Association & Paine, 2024). By implementing these strategies, teachers can create an environment where every student feels valued and empowered to participate in dance education.

### **Creative Management of Limited Resources**

Managing limited resources in dance education requires creative strategies to provide all students with a quality learning experience. Teachers can achieve this through meticulous planning, effective use of space, cultural sensitivity, resourcefulness, and innovative teaching methods.

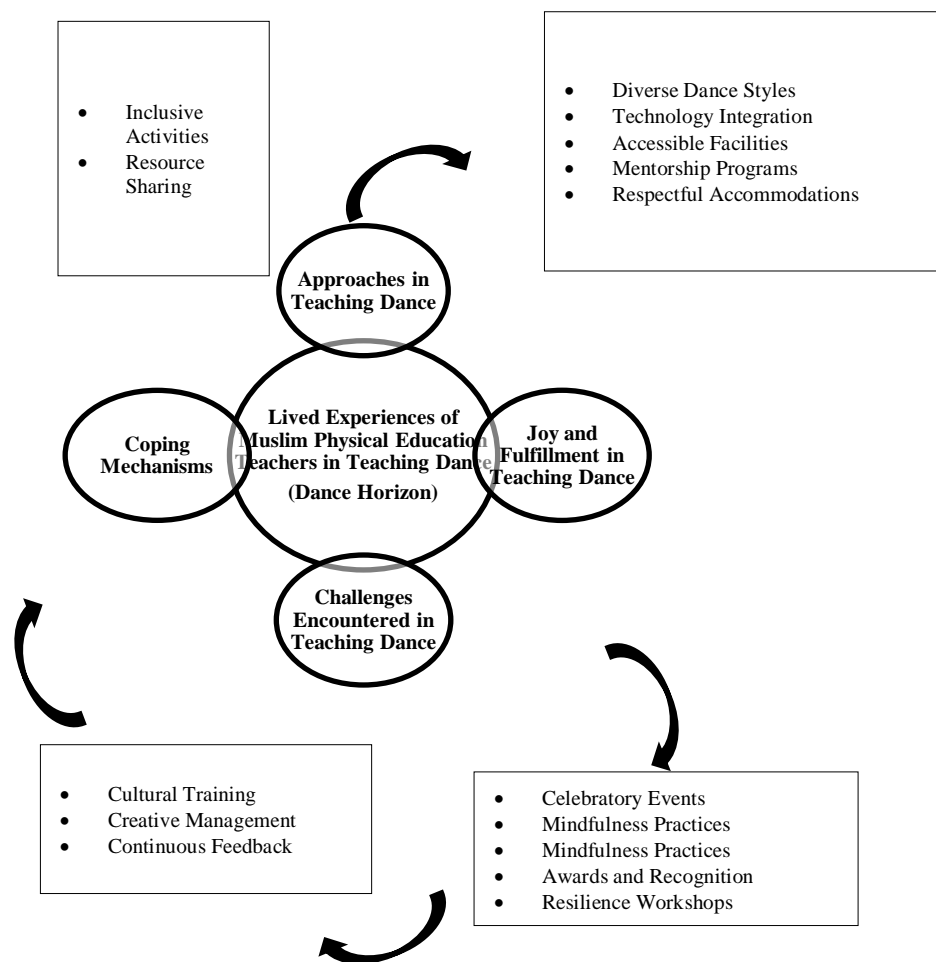
Advanced planning helps avoid scheduling conflicts and ensures access to shared spaces like gyms (Suryawan, Mariah, & Dyani, 2021). When traditional dance studios are unavailable, teachers can restructure lesson formats by rotating smaller groups into available spaces while assigning observation or theory-based activities to others. This staggered approach allows continuous engagement while optimizing limited space. Advanced planning helps avoid scheduling conflicts and ensures access to shared spaces like gyms, which is crucial for maintaining an effective and inclusive dance program (Suryawan, Mariah, & Dyani, 2021). When traditional dance studios are unavailable, teachers can restructure lesson formats by rotating smaller groups into available spaces while assigning observation or theory-based activities to others. This staggered approach allows continuous engagement while optimizing limited space (Garcia & Thompson, 2020). Additionally, Nelson and Ahmed (2023) emphasize that creative space management, such as utilizing multipurpose rooms or outdoor areas, enhances accessibility and engagement, ensuring all students can participate in dance education regardless of facility constraints.

Effective use of space includes repurposing non-traditional areas such as hallways, multipurpose rooms, or outdoor spaces like school courtyards and covered walkways (The Creative Dance Center, 2024). Some educators even modify classroom layouts by rearranging desks to create an open practice area or use school stages as alternative dance spaces. Additionally, implementing spatial awareness drills—where students learn to move efficiently in confined areas—helps them adapt to diverse environments while reinforcing coordination skills. Cultural sensitivity is essential, as it fosters inclusivity by offering diverse dance styles that reflect students' backgrounds, promoting respect and belonging (Cheung, 2024). For instance, folk and social dances that require minimal movement or partner-based formations can be prioritized in tighter spaces, ensuring students remain engaged without needing extensive room to maneuver. According to Patel and Rivera (2023), flexible learning environments in physical education enhance student engagement by allowing for creative movement solutions, ensuring inclusivity regardless of space limitations. Cultural sensitivity is essential, as it fosters inclusivity by offering diverse dance styles that reflect students' backgrounds, promoting respect and belonging. For instance, folk and social dances that require minimal movement or partner-based formations can be prioritized in tighter spaces, ensuring students remain engaged without needing extensive room to maneuver.

Resourcefulness can involve creatively using available materials, such as incorporating hand-held props like ribbons or scarves to enhance movement expression in restricted areas. Engaging local dance communities for additional resources, expertise, or even off-campus practice spaces can further enrich the learning experience

(Gilbert, 2015). Innovative teaching methods help address space limitations. Teachers can integrate technology-driven solutions, such as using projection screens to demonstrate choreography when physical practice is restricted. Designing adaptive lesson plans that include chair-based or stationary movement exercises allows students to develop coordination and rhythm without requiring large open areas (Reed, 2025; Ørbæk & Engelsrud, 2020). Reed (2025) emphasizes that integrating technology, such as virtual reality dance instruction or projection-based choreography demonstrations, can enhance engagement when physical space is limited.

By applying these strategies, educators can maximize the use of available resources and create an inclusive, effective learning environment, ensuring students receive quality dance education despite spatial constraints.



**Figure 3:** Simulacrum on the Live Experience of Muslim Physical Education Teachers in Teaching Dance

This simulacrum, "Dance Horizon," embodies a holistic approach to dance education by integrating cultural responsiveness, innovation, inclusivity, and personal growth. It addresses challenges creatively while focusing on the joy and fulfillment derived from student success and lifelong impact.

## SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter presents the summary, concluding remarks and recommendations for future research.

### Summary

Teaching dance in Physical Education requires both creativity and adaptability, particularly for Muslim PE teachers who must navigate the intersection of faith, culture, and professional responsibilities. This study explored their lived experiences using a transcendental phenomenological approach. Semi-structured interviews were conducted with five Muslim teachers, and thematic analysis was applied to analyze the data.

The findings revealed several key themes. The teaching experiences of Muslim Physical Education teachers in dance instruction revolve around five key themes: (1) culturally responsive dance curriculum, (2) balancing curriculum with cultural appropriateness, (3) adapting dance to cultural and religious contexts, (4) innovating teaching to enhance dance lessons, and (5) ensuring inclusivity in dance education.

Muslim Physical Education teachers express their joy and fulfillment in teaching dance through five key themes: (1) finding joy in students' success and growth, (2) viewing dance instruction as a catalyst for personal growth, (3) experiencing fulfillment through student achievements, (4) finding joy in resilience and student engagement, and (5) feeling fulfillment through the lifelong impact on students.

Muslim Physical Education teachers encounter various challenges in teaching dance, which are reflected in five key themes: (1) cultural and religious sensitivities, (2) adapting and engaging for inclusivity, (3) facility, and material challenges, (4) creative management of limited resources, and (5) responsive curriculum adjustments.

## Conclusions

The following conclusions are based on the synthesized emerging themes and the participants' experiences.

Teaching dance in Physical Education requires creativity and adaptability, especially for Muslim PE teachers who balance faith, culture, and professional duties. The findings highlight their efforts to integrate cultural and religious values into their teaching, ensuring dance aligns with Islamic modesty while promoting inclusivity. By using innovative strategies such as technology integration, peer tutoring, and group work, they enhance student engagement. Inclusive methods like individualized instruction and skill-based grouping further support students with varying dance experiences. Parental and community involvement also strengthens the learning environment by providing support and encouragement. Addressing religious sensitivities allows for a balanced approach that respects beliefs while fostering participation in dance education.

Moreover, teaching dance brings Muslim PE teachers a sense of joy and fulfillment, contributing to both their personal and professional growth. They find satisfaction in helping students overcome challenges, build confidence, and develop teamwork and creativity. Their experiences in dance instruction foster patience, resilience, and empathy, making their work both meaningful and transformative. Despite the challenges, their ability to remain positive and adaptable highlights the rewarding nature of teaching dance.

However, Muslim PE teachers face obstacles such as cultural barriers, limited resources, and curriculum adjustments. Modesty requirements and resistance from students or parents often hinder participation. Additionally, inadequate facilities, budget constraints, and time limitations pose difficulties in effective dance instruction. To address these challenges, teachers educate stakeholders on the benefits of dance, modify activities to align with cultural expectations, and ensure voluntary participation. They also maximize available spaces and adjust schedules to manage resource constraints. These adaptive strategies demonstrate their resilience and commitment to fostering an inclusive and engaging dance education environment.

## Recommendations

Based on the conclusions, the following recommendations are proposed:

1. Schools may develop dance programs that respect Islamic values while being inclusive. This includes offering alternative dance styles, adjusting dress codes, and incorporating culturally relevant movements to encourage Muslim students' participation.
2. Muslim PE teachers may use culturally sensitive approaches that promote teamwork, creativity, and individualized support. Engaging parents and the community help create an inclusive learning environment that enhances student engagement and teacher satisfaction.
3. Schools may invest in proper dance facilities, equipment, and ongoing teacher training. Professional development, technology use, and community partnerships can improve student participation and support for dance programs.



4. Future research may explore the long-term impact of inclusive dance programs on Muslim students' physical, social, and emotional growth. Studying their continued engagement in dance can provide insights into effective teaching strategies in Physical Education.

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