Skipping Notes: Exploring the Challenges and Coping Mechanisms of Elementary MAPEH Teachers

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Abstract		Review Article

This qualitative study examined the pedagogical challenges and coping mechanisms of elementary MAPEH teachers in Diffun I District during School Year 2025–2026, with particular focus on the persistent "skipping notes" phenomenon in Music instruction. Guided by a Basic Qualitative Research Design, the study involved fourteen purposively selected public elementary MAPEH teachers with at least three years of teaching experience. Data were collected through two rounds of semi-structured interviews, a focus group discussion, and key informant interviews with six Master Teachers. Data analysis followed Braun and Clarke's thematic analysis. Findings indicate that the "skipping-notes" phenomenon represents a rational and adaptive response to multiple pedagogical and structural constraints rather than instructional neglect. Four key challenges emerged: (1) psychological barriers and limited content mastery among teachers due to non-specialization in Music, often resulting in anxiety and fear of instructional error; (2) limited instructional resources, including the absence of musical instruments and reliable audio-visual materials; (3) insufficient instructional time relative to the breadth and density of the MAPEH curriculum; and (4) a mismatch between students' preference for activity-based learning and the technical demands of music theory. These conditions collectively encourage teachers to abbreviate or omit technical music lessons. To address these challenges, teachers employed adaptive strategies such as curricular simplification, substitution of theory with performance-based activities, use of online video tutorials as instructional support, just-in-time self-learning, and collaboration through peer mentoring and resource sharing. While these strategies help sustain instructional delivery, they may also contribute to gaps in foundational music literacy.

The study recommends a school-based professional development plan focusing on foundational music literacy training, centralized digital resource repositories, peer-mentoring through Learning Action Cell sessions, and strengthened technology integration to support out-of-field teachers and improve the quality of elementary MAPEH instruction.

Keywords: skipping-notes, non-specialization, music-literacy, coping, professional-development.

Introduction

Education is increasingly viewed not merely as the transmission of knowledge but as a process of developing the whole child. Within this perspective, Music, Arts, Physical Education, and Health (MAPEH) plays a vital role in fostering creativity, cultural awareness, physical fitness, and overall well-being among learners. Despite its recognized importance, MAPEH continues to be marginalized compared to core academic subjects such as English,

Science, and Mathematics. International studies report that teachers handling arts and physical education subjects often experience limited resources, inadequate facilities, and low institutional recognition (Lomsdal et al., 2022).

Similarly, motivation declines when teachers feel unsupported, leading to disengagement that affects learner outcomes (Wang et al., 2024). In the Philippine context, although the K–12 curriculum emphasizes holistic development, MAPEH frequently receives less instructional time, fewer materials, and minimal prioritization (Jelongos et al., 2025). This situation is compounded by the reality that most elementary teachers are generalists assigned to teach all learning areas without formal specialization, resulting in reduced confidence and instructional difficulty (Daracan, 2023; Basalan et al., 2024). Heavy workloads, administrative responsibilities, and limited access to professional development further encourage teachers to prioritize major subjects, unintentionally sidelining MAPEH instruction (Tarraya, 2023).

At the local level, particularly in Diffun 1 District, these conditions manifest in a practice referred to in this study as the "skipping notes" phenomenon. Skipping notes does not only refer to omitting written content but reflects reduced engagement in teaching MAPEH, such as shortening discussions, simplifying competencies excessively, or minimizing structured activities. When teachers feel unprepared or unsupported, instructional effort decreases and learners often mirror this disengagement through reduced participation and weaker skill development. Consequently, the marginalization of MAPEH is reinforced, affecting learners' appreciation of creativity, health, and physical activity.

Despite these challenges, teachers demonstrate resilience by employing coping mechanisms such as improvising instructional materials, integrating multimedia tools, participating in professional learning activities, and collaborating with colleagues. Peer mentoring has been shown to sustain teacher motivation (Buck, 2020), while technology integration enhances both teacher engagement and student participation (Mpuangnan,

2024). Furthermore, professional development and collaborative strategies help rekindle teachers' enthusiasm and improve instructional delivery in MAPEH classrooms (Basalan et al., 2024; Venturanza, 2025). However, there remains limited understanding of how these challenges and coping mechanisms interact within specific local contexts.

Therefore, this study aims to explore the challenges encountered by elementary MAPEH teachers in Diffun 1 District and examine the coping mechanisms they employ in response to these difficulties. The findings intend to provide insights for developing a school-based professional development plan that can strengthen instructional practices, reduce disengagement behaviors such as skipping notes, and support the role of MAPEH in promoting holistic learner development.

Methodology

This study employed a Basic Qualitative Research Design following Merriam and Tisdell (2016) to explore the lived experiences of elementary MAPEH teachers, particularly their challenges and coping mechanisms. This design was suitable as it focused on understanding how teachers interpret and give meaning to their professional experiences.

The participants included fourteen (14) elementary MAPEH teachers and six (6) Master Teachers from public schools in the Diffun I District. Purposive sampling was used to select participants who had at least three years of experience teaching MAPEH, ensuring that the data gathered were rich, relevant, and credible. Data collection continued until data saturation was achieved.

Data were gathered using a semi-structured interview guide developed by the researcher and validated by experts in education, qualitative research, and MAPEH. Interviews lasted 30–45 minutes and were conducted either face-to-face or online. To enrich and validate the findings, the study also included two rounds of interviews, a Focus Group Discussion, and key informant interviews with Master Teachers. Audio recording was intentionally excluded to ensure participant comfort,

with detailed field notes used instead.

Credibility and trustworthiness were ensured through member checking, triangulation, reflective journaling, and peer consultation. Ethical standards were strictly observed, including informed consent, confidentiality, and voluntary participation.

The data were analyzed using Thematic Analysis following Braun and Clarke's six-phase framework. This process allowed the researcher to identify meaningful patterns and themes that captured the teachers' shared challenges, coping strategies, and insights for strengthening MAPEH instruction. Reflexivity was maintained throughout the analysis to minimize bias and uphold the integrity of the findings.

Results and Discussions

I. Profile of the Participants

The participants of the inquiry were composed of two groups: the Master Teachers and the MAPEH (Music, Arts, Physical Education, and Health) Teachers. As such, the Master Teachers were aged 45 to 57 and had 12 to 28 years of teaching experience. Despite their seniority and supervisory roles, they consistently reported that the teachers under their supervision were generally non-specialists in MAPEH, indicating a systemic assignment of the subject to generalist teachers.

On the other hand, the MAPEH teachers were aged 24 to 47 years, with overall teaching experience ranging from 3 to 18 years and specific MAPEH teaching experience from 3 to 11 years. Notably, demographic responses revealed that many were assigned to teach the subject regardless of specialization. Overall, the participant profile indicates that MAPEH instruction in the district is largely delivered by generalist teachers rather than subject specialists. This contextual factor provides an

II. Challenges Encountered: The "Skipping-Notes" Phenomenon

This section of the study details the challenges encountered by elementary teachers in the delivery of MAPEH instruction. Through the thematic analysis of interview transcripts, several key obstacles emerged that hinder the effective teaching of technical music skills.

Table 3. Thematic Matrix of Challenges that contribute to the phenomenon of skipping notes

Generic Theme	Sub-theme	Description	Illustrative Sample Quote from the Participants
Theme 1: *Psychological Barriers & Content Mastery*	Difficulty with Technical Notation	Participants express specific anxiety regarding abstract musical concepts like rhythm, so-fa syllables, and note reading, leading to avoidance behavior.	*"Music doesn't love me. I skip because I don't know the sounds, rhythm or melody of some music notes."* (T5)
	Fear of Instructional Error	Teachers omit lessons as a protective mechanism to avoid teaching incorrect information or losing professional credibility.	*"Sometimes I do skip or shorten certain lessons because I am afraid to teach it wrong."* (T14)
Theme 2: *Inadequacy of Instructional Resources*	Lack of Physical Instruments	The absence of tangible tools (instruments) forces teachers to rely on abstract explanations, making skill transmission difficult.	*"Without these [instruments], it's hard to teach technical lessons... I often rely only on pictures or drawings on the board."* (T13)
	Reliance on Personal Devices	Teachers substitute institutional resources with personal, often inadequate, audio equipment.	*"We are forced to use personal phones or speakers, which is not always reliable."* (MT5)

Theme 3: *Allocated Time vs. Curricular Density*	Rushed Lessons	The limited time allotment for four distinct components compels teachers to prioritize "coverage" over "mastery."	*"We are forced to prioritize coverage of topics rather than mastery, resulting in rushed lessons."* (MT2)
	Insufficient Practice Time	Skill-based competencies require repetition that the current schedule does not accommodate.	*"Technical skills need repeated practice, which is difficult to achieve in a short period."* (T8)
Theme 4: *Dissonance in Student Engagement*	Boredom with Theory	Students show disinterest in theoretical music lessons compared to physical activities, prompting teachers to switch topics.	*"Many pupils find reading notes boring compared to hands-on or physical activities."* (T5)
	Simplification as Management	Teachers simplify or skip complex topics to maintain classroom order and student morale.	*"When learners show difficulty, I deviate from the complex topics and focus more on activities rather than theory."* (MT4)

The first objective of this study was to explore the challenges that compel teachers to shorten or omit technical lessons, specifically in Music. Thematic analysis revealed four major themes: Psychological Barriers due to Non-Specialization, Resource Scarcity, Curricular Density vs. Time Constraints, and Dissonance in Student Engagement.

Theme 1: Psychological Barriers and Content Mastery

The primary driver of the "skipping-notes" phenomenon is a lack of technical confidence. Participants universally agreed that among the four MAPEH components, Music induces the highest level of anxiety.

Subtheme#1 - Difficulty with Technical Notation

Music requires a specific literacy (reading notes, rhythm, symbols) that is distinct from other subjects. Unlike Health or PE, which can often be taught through general pedagogical knowledge, Music requires specialized content knowledge. For a generalist teacher, the inability to decode these symbols creates a competence gap (Self-Determination Theory). This justifies the subtheme because the "skipping" is not an act of laziness, but a reaction to a lack of technical literacy. Hence, teachers identified specific competencies such as reading notes, so-fa syllables, and rhythm as the most arduous. T5 admitted: "Music doesn't love me. I skip because I don't know the sounds, rhythm, or melody of some music notes."

Subtheme#2 - Fear of Instructional Error

Teachers hold a professional identity as "knowers." The risk of teaching incorrect musical concepts (e.g., singing out of tune or misidentifying a note) threatens this identity. In the JD-R model, this is a high emotional demand. The justification for this subtheme is that "skipping" serves as a protective mechanism to avoid the embarrassment of being corrected by students or peers, thereby preserving the teacher's professional authority. The decision to skip is often a protective mechanism. MT3 observed that skipping stems from a "lack of confidence and fear of providing incorrect information."

These findings align with the Job Demands-Resources (JD-R) model, where high cognitive demands without adequate skills lead to strain. Recent studies by Savona et al. (2024) emphasize that generalist teachers in Southeast Asia often experience "musical anxiety," leading to avoidance behaviors. Venturanza (2025) further notes that MAPEH teachers face unique occupational stress due to the multidisciplinary nature of the subject, where the pressure to master four distinct domains often overwhelms the teacher's capacity. When the basic psychological need for competence is thwarted, teachers disengage from the task to avoid the embarrassment of failure (Ryan & Deci, 2020).

Theme 2: Inadequacy of Instructional Resources

Technical music skills are abstract and require physical tools for effective transmission. The participants cited a severe lack of material support as a structural barrier.

Subtheme #1 - Lack of Instruments

Music education is inherently "embodied"; it requires doing, touching, and hearing. You cannot effectively teach the mechanics of sound without an instrument. This subtheme is justified because the structural lack of resources forces teachers to resort to abstract, theoretical teaching methods (chalk and talk), which are harder for students to grasp and harder for teachers to deliver, leading to the abandonment of the lesson. A dominant sub-theme is the absence of musical instruments. T13 noted: "Without these, it's hard to teach technical lessons... I often rely only on pictures or drawings on the board."

Subtheme #2 - Inadequate Audio/Visual Aids

When schools fail to provide resources, the burden shifts to the individual teacher. This increases the "cost" of the job (financial and logistical). This subtheme highlights that the challenge is not just the absence of tools, but the institutional reliance on teacher sacrifice, which contributes to burnout and the eventual decision to skip complex lessons that require too much personal setup. MT5 observed that teachers are often forced to use "personal phones or speakers, which are not always reliable."

The absence of resources creates a "resource-demand imbalance" (Bakker & Demerouti, 2017). Educational research highlights that while digital resources have increased, physical access to specialized equipment remains a critical gap. A study by Pantao and Duamniel (2025) on inclusive strategies in MAPEH confirms that the lack of specialized equipment and accessible facilities significantly hinders effective instruction. Furthermore, Reyes et al. (2023) argues that without physical instruments, the "embodied" nature of music learning is lost, forcing teachers to resort to abstract, lecture-based methods that are less effective.

Theme 3: Allocated Instructional Time vs. Curricular Density

The structure of the curriculum itself poses a systemic challenge. The limited time allotment is viewed as insufficient for the mastery required in skill-based subjects.

Subtheme #1 - Rushed Lessons

The MAPEH curriculum packs four distinct disciplines (Music, Arts, PE, Health) into a time slot often reserved for a single subject. This creates "curricular congestion." The justification here is that "skipping notes" is a rational response to time scarcity. Teachers are forced to choose between "covering everything poorly" or "skipping the hard parts," and they often choose the latter to meet grading deadlines. MT2 noted that teachers are "forced to prioritize coverage of topics rather than mastery, resulting in rushed lessons."

Subtheme #2 - Impact on Skill Acquisition

Developing psychomotor skills (like playing a rhythm) requires repetition, unlike cognitive facts which can be memorized quickly. The current schedule does not allow for this repetition. This subtheme is justified because it points to a misalignment between the curriculum's goals (skill mastery) and the school's schedule, making failure inevitable for non-specialists. T8 explained that technical skills "need repeated practice which are difficult to achieve in a short period."

This reflects the issue of "curricular congestion." Badajos et al. (2025), in their review of the Philippine curriculum, emphasize that the "broad but shallow" nature of previous curricula often overwhelmed teachers, leading to gaps in foundational skills. Similarly, Alot et al. (2022) argue that when curriculum density exceeds instructional time, teachers resort to "curriculum narrowing," effectively prioritizing easier topics and skipping complex ones to meet administrative deadlines. This aligns with the findings of Venturanza (2025), who identified time pressure as a top stressor for MAPEH educators.

Theme 4: Dissonance between Student Interest and Technical Rigor

Teachers face a pedagogical dilemma between maintaining student engagement and enforcing technical rigor.

Subtheme #2 - Boredom with Theory

Students typically expect MAPEH to be a "break" from academic rigor, associating it with play (PE) or creativity (Arts). Music theory (reading notes) violates this expectation. This subtheme is justified because teachers face resistance from students when teaching theory. To reduce friction and keep the class happy, teachers skip the "boring" parts. T5 remarked that "Many pupils find reading notes boring compared to hands-on or physical activities."

Subtheme #2 - Simplification as Management

Classroom management is a "hygiene factor." If a difficult music lesson causes students to become unruly or disengaged, the teacher loses control. This subtheme implies that simplification is a classroom management strategy—keeping the students busy with easy tasks (singing) is preferred over struggling through difficult theory that leads to chaos. Consequently, T13 added that they "tend to simplify the lesson... and focus on activities they enjoy more."

This theme illustrates the tension between "edutainment" and education. Teachers, sensing a loss of control (Autonomy), modify the lesson to regain class cooperation (Relatedness). Rosales et al. (2025) and Morris (2025) suggest that students today are accustomed to the dynamic, visual nature of digital media (like YouTube), making traditional, theory-heavy music instruction feel "boring" by comparison. To cope, teachers shift to "Music and Movement" pedagogies, which Lacasella (2023) notes are more engaging but can sometimes dilute the theoretical depth if not carefully managed.

III. Coping Mechanisms: Adaptive Pedagogical Strategies for Instructional Continuity

This section outlines the adaptive measures employed by MAPEH teachers to mitigate the pedagogical and structural challenges previously discussed. It details the specific strategies—ranging from technological integration to content modification.

Table 4. Coping Mechanisms used to survive the demands and reduce the impact of the challenges of Elementary MAPEH Teachers

Generic Theme	Sub-theme	Description	Illustrative Sample Quote from the Participants
Theme 1: *Curricular Adaptation (Task Crafting)*	Performance over Theory	Teachers substitute difficult theoretical lessons (e.g., reading notes) with easier performance tasks (e.g., singing) to ensure lesson delivery.	*"Instead of reading notes, we sing together or listen to music so students still enjoy the lesson."* (T13)
	Task Segmentation	Breaking down complex lessons into smaller, manageable parts to avoid overwhelming both the teacher and student.	*"I adjust by simplifying the content and breaking it into smaller, manageable steps."* (T8)
Theme 2: *Technological Scaffolding*	YouTube as "The Expert"	Using video tutorials to demonstrate skills the teacher cannot perform personally, acting as a surrogate specialist.	*"I eventually play a video lesson... so the students can still see and hear the correct way."* (T11)

	Just-in-Time Learning	Teachers use the internet to "cram" or self-study immediately before the class session to bridge knowledge gaps.	*"I study the lesson first before executing it... searching the internet on how to teach that certain topic."* (T14)
Theme 3: *Collaborative Reliance*	Consulting Specialists	Generalist teachers actively seek mentorship or explanations from peers with MAPEH specializations.	*"I ask help from MAPEH major teachers."* (T5)
	Resource Sharing	Teachers pool visual aids, strategies, and lesson plans within their grade level to reduce individual workload.	*"We collaborate by sharing strategies, co-planning lessons and offering peer support."* (MT2)

The table above presents the coping mechanisms of the MAPEH teachers at the Elementary level. As such, the following is a detailed discussion of the emerged themes:

Mechanism 1: Curricular Adaptation (Simplification & Substitution

This theme describes how teachers strategically modify the curriculum to align with their actual capabilities. Rather than attempting to teach complex theories they have not mastered, teachers resort to simplifying content or substituting technical rigor with performance-based activities, ensuring that the lesson continues even if the depth of instruction is compromised.

Subtheme #1 - Performance over Theory

Teachers naturally gravitate toward their strengths. Most teachers can sing a simple tune even if they cannot read notes. By substituting theory with performance, they restore their sense of Competence (SDT). This justification explains that the adaptation is not "watering down" the curriculum out of malice, but "reshaping" it to fit the teacher's actual capabilities. Teachers often substitute theoretical lessons with performance tasks. T13 stated: "Instead of reading notes, we sing together."

Subtheme #2 - Task Segmentation

When a task (like teaching a full scale) is too demanding, breaking it down reduces the cognitive load. This is a cognitive coping strategy. It justifies

the teacher's attempt to remain engaged with the lesson rather than abandoning it entirely, showing resilience despite the lack of expertise.

This strategy is consistent with "task crafting," where employees alter the scope of their tasks to fit their capabilities (Wrzesniewski et al., 2020). While effective for survival, it risks creating learning gaps. A study by Capulong (2024) on flexible learning in MAPEH found that teachers often prioritize "most essential learning competencies" (MELCs) that are easier to deliver, inadvertently omitting complex technical skills.

Mechanism 2: Technological "Lifelines" (Digital Scaffolding)

This theme highlights the role of technology as a critical surrogate for content expertise. Lacking the technical skill to demonstrate musical concepts personally, non-specialist teachers utilize video tutorials and digital platforms as "just-in-time" support, effectively using the internet to bridge the gap between the curriculum's high demands and their own proficiency.

Subtheme #1 - YouTube as the Expert:

In the absence of a qualified teacher, the video becomes the "More Knowledgeable Other" (Vygotsky). This strategy is justified as a resource mobilization (JD-R)—the teacher recognizes their limit and brings in an external expert (the video) to ensure the students still receive correct instruction. It bridges the gap between the curriculum's demand

and the teacher's skill. Teachers use video tutorials to model what they cannot demonstrate. T2 stated, "I eventually play a video lesson," while T11 explained, "I rely on videos... so the students can still see and hear the correct way."

Subtheme #2 - Just-in-Time Learning

Because these teachers are out-of-field, they do not possess deep, long-term memory of the content. They rely on short-term memory acquired minutes before class. This subtheme highlights the precarious nature of out-of-field teaching, where the teacher is often only one step ahead of the students.

This aligns with the concept of Technological Pedagogical Content Knowledge (TPACK). For non-specialists, technology acts as a "just-in-time" scaffold. Rosales et al. (2025) found that video tutorials have become the "primary educator" for many young musicians and teachers, effectively bridging the gap between formal curriculum and teacher capability. Additionally, Mgeladze & Kapanadze (2025) emphasize that multimedia tools can enhance a teacher's perceived competence, reducing the anxiety associated with demonstrating musical skills.

Mechanism 3: Collaborative Professional Reliance

This theme illustrates the mobilization of social capital within the school environment as a buffer against stress. To mitigate the isolation of "out-of-field" teaching, generalist teachers actively seek informal mentorship from specialized colleagues and engage in resource pooling, relying on the collective strength of the faculty to navigate the complexities of the subject.

Subtheme #1 - Consulting Specialists

This illustrates the need for Relatedness (SDT).

Teachers cannot survive in isolation. By identifying a "major" on campus, they create an informal support network. This justification emphasizes that human resources (peers) are often more valuable than physical resources (books) for out-of-field teachers. T5 mentioned, "I ask for help from MAPEH major teachers."

Subtheme #2 - Resource Sharing

Creating visual aids for Music is time-consuming. Sharing resources is an economy of effort strategy. It justifies the need for "Community of Practice," showing that teachers cope by collectivizing the workload rather than drowning individually. MT2 observed that teachers collaborate by "sharing strategies... and offering peer support."

This reflects the importance of Relatedness in Self-Determination Theory. Peer support acts as a buffer against burnout. In a study of out-of-field PE teachers, Ellovido and Quirap (2024) identified "seeking social support" as the highest-ranked coping mechanism. Similarly, Darling-Hammond et al. (2020) and Hobbs et al. (2019) confirm that "Communities of Practice" are the most effective resource for out-of-field teachers to bridge knowledge gaps and sustain motivation.

IV. Proposed School-Based Professional Development Plan

This part presents the proposed School-Based Professional Development (SBPD) plan, developed directly from the needs analysis of the teacher respondents. Recognizing the gap between curriculum requirements and teacher specialization, this intervention framework aims to institutionalize support by addressing the specific deficits in content mastery, instructional resources, and technical skills identified in the study.

Table 3. Proposed School-Based Professional Development Plan for MAPEH Teachers

Key Area of Concern	Proposed Activity / Intervention	Objective	Basis from Data
1. Content Mastery (Music)	"Back to Basics" Music Literacy Workshop	To provide hands-on, non-intimidating training on fundamental skills: reading notes, rhythm, and basic conducting.	MT1 suggested *"hands-on workshops on Music and PE fundamentals."*
2. Instructional Resources	District Resource Banking Project (Digital Repository)	To create a centralized cloud drive of verified teacher-made visual aids, audio tracks, and instructional videos.	T11 noted a lack of *"visual aids for music notes."*
3. Pedagogical Strategy	Specialized LAC Sessions (Peer Mentoring)	To utilize "MAPEH Major" teachers to demonstrate specific difficult lessons to non-specialists in a safe environment.	T4 recommended, *"LAC sessions focusing on MAPEH teaching strategies."*
4. Technology Integration	Digital Pedagogy & Curation Seminar	To train teachers on how to effectively curate (not just play) videos and apps to ensure active learning.	MT6 proposed equipping teachers with *"technology integration skills."*

The proposed School-Based Professional Development (SBPD) plan is designed as a targeted intervention to dismantle the pedagogical barriers contributing to the "skipping-notes" phenomenon in Diffun 1 District. To address the primary challenge of content mastery among non-specialist teachers, the plan prioritizes the "Back to Basics" Music Literacy Workshop. Recent scholarship on out-of-field teaching suggests that professional development must move beyond generic pedagogy and focus intensely on subject-specific content knowledge to improve teacher self-efficacy. Biebricher (2023) argues that for teachers assigned to subjects outside their specialization, establishing a foundational grasp of content is a prerequisite for effective instruction; without this "content confidence," teachers are statistically more likely to avoid complex topics. By providing a safe, hands-on environment to practice fundamental skills like reading notation and conducting, the workshop directly combats the anxiety that leads to curriculum narrowing.

Concurrently, to mitigate the scarcity of instructional materials that forces teachers to improvise, the plan advocates for the implementation of a District Resource Banking Project. This initiative aligns with the growing global emphasis on Open Educational Resources (OER) and digital repositories. Hur (2025) highlights that centralized, teacher-curated digital libraries significantly reduce the cognitive load on educators, allowing them to focus on lesson delivery rather than material fabrication. By pooling verified teacher-made assets, such as video demonstrations of pitch or visual aids for staves, into a shared digital commons, the district can democratize access to quality tools. This collective approach ensures that even schools with limited physical instruments can maintain instructional standards through standardized digital support.

Furthermore, the proposal shifts the mode of professional learning from isolated workshops to collaborative, peer-mediated engagement through Specialized Learning Action Cell (LAC) sessions. This strategy leverages the expertise of "MAPEH Major" teachers to mentor non-specialist colleagues. Iredale & Tremayne (2020) emphasize that sustainable educational improvement occurs within Professional Learning Communities (PLCs) where

teachers co-create knowledge rather than passively receive it. By structuring these LAC sessions as collaborative spaces for modeling difficult lessons, the plan fosters a culture of shared responsibility. Finally, to refine the usage of technology, the Digital Pedagogy Seminar aims to transition teachers from passive video consumption to active digital integration. Sailer et al. (2021) note that effective digitization in education requires teachers to possess not just technical skills, but the pedagogical capacity to curate digital content that fosters active student learning, ensuring that technology serves as a scaffold rather than a substitute for the teacher.

Limitations

This study has several limitations. First, the research involved a relatively small number of participants composed of fourteen elementary MAPEH teachers and six Master Teachers from selected schools in Diffun I District. While their responses provided meaningful insights into the skipping notes phenomenon, the findings may not fully represent the experiences of MAPEH teachers in other districts or educational contexts. Second, the study relied mainly on self-reported data gathered through interviews and focus group discussions, which reflect the participants' personal experiences and perceptions rather than direct classroom observations. Lastly, the limited geographic scope of the study makes the findings context-specific. Despite these limitations, the study provides valuable insights into the challenges faced by elementary MAPEH teachers and offers recommendations for improving instructional support and professional development.

Acknowledgment

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