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Dancing Beyond Preconceptions: The Stereotypes Against Men's Participation in Dance Education

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Abstract

This multiple case study investigated stereotypes among male students in dance education. It was participated by four (4) male dancers from different universities in Cebu City who have already danced for several years. This approach involved conducting in-depth interviews to explore their personal experiences and perceptions. Moreover, this also assessed how the stereotyping affected their motivation and passion for dancing. Through semi-structured interviews, data gathered were analyzed utilizing cross-case analysis. The results found that male dancers experienced stereotypes

based on the nature of the dance genre they were into. It was also revealed that these stereotypes contributed an impact on their level of motivation and passion towards dancing. These male dancers suggested that stereotypes should not be affected by the opinions of others. Hence, they should focus on building their confidence, resilience, and passion for dancing. This study suggested that future researchers could utilize this study as the basis for further research about male dancers' stereotypes.

Keywords: Multiple Case Study, Dance Education, Stereotypes, Masculinity, Genre

Introduction

The stereotypes of masculinity towards dance participation have been an indispensable part of male students participating in dance. Bassetti (2010) discovered that the most annoying aspect of stereotyping in the case of males engaging and pursuing dancing as a passion is the underlying implication that their parents didn't want them to be distracted with other things, as well as discrimination towards gender norms. Bullying is never acceptable in any profession, but it is unfair that male dancers have endured taunts for years, that the public is aware of this, and that we are still caught in the same loop (Agrifolio, 2021). Defining "masculinity" is a complex task as it can be interpreted in various ways, reflecting differences in behavior influenced by diverse cultures, experiences, and perspectives. Understanding how people form their social identities, join organizations, and perceive groups and their members requires an understanding of stereotypes and self-perceptions. In the study of Wood (2017) Survey found that 4 out of 5 male dancers have experienced negative discrimination against them for being dancers. When evaluating the efficiency and accomplishment of dance instruction as one of the numerous tasks in the Physical Education program, which has been found to be beneficial to students' overall development—physically, emotionally, mentally, and socially—gender differences and students' attitudes toward physical activities are sometimes used as measures or determinants. According to Smith (2017), gender stereotypes have always existed, but more people are breaking down barriers and challenging today's norms. This research area's primary objective is to examine how perceptions about masculinity affect how often male students participate in dance as part of their physical education curriculum. We want to investigate where these stereotypes came from and how they affect how students make decisions. Our main goal is to learn more about the effects of

these stereotypes on both individuals and society as a whole. Additionally, we look for effective strategies for eradicating these preconceptions and promoting a more welcoming and equitable environment for all children, regardless of gender, in physical education.

Quality Physical Education (PE) plays a crucial role in encouraging lifelong physical activity by equipping students with the necessary physical skills and attitudes. To ensure its effectiveness, PE should focus on enhancing students' fitness levels through a carefully planned and progressive approach that aligns with national physical education standards.

However, despite the many benefits of dancing, many students, particularly male students, have difficulty actively participating in dance activities within the physical education curriculum. Yahaya (2003) highlights that gender and behavioral traits can be used as benchmarks to determine if one gender or personality type performs better than another in terms of jobs and other responsibilities. Sociological research in 2003 has shown that there are reports of male dancers being presented with various stereotypes such as "feminine, homosexual/gay, spoiled, dainty, fragile, and weak."

It is disheartening to see that a lot of students have trouble actively participating in dance activities offered in physical education, especially among male students, despite the many benefits of dancing. Yahaya (2003) emphasizes that gender and behavioral traits are occasionally used as standards for judging one sex group or personality type to be superior to others in tasks like performance. Dance, as a form of physical education, holds significant promise in promoting physical fitness, creativity, and emotional well-being among students. However, a persistent gender-based disparity continues to impede its equitable adoption within educational settings, and from a sociological standpoint investigates the numerous biases and challenges that boys and men in ballet face in the classroom and beyond (Doug, 2009) [13]. This research, titled "Dancing beyond Preconceptions: The Stereotypes against Men Participation in Dance Education," seeks to illuminate the pervasive stereotypes linked to masculinity and their profound influence on male students' engagement in dance as part of their physical education curriculum. While previous studies have laid a foundation for understanding this issue, critical gaps remain, necessitating a deeper exploration.

Identifying the existence of stereotypes is not enough; This research study aims to assess the effectiveness of educational interventions and strategies aimed at challenging and dismantling these stereotypes (Waldron, 2017). Neglect of the perspectives of young male dancers whose voices have not yet been heard. The life experiences of the boys and girls at the dancing studio need to be explored, according to scholars who have raised this issue, (Clegg, 2017).

This research endeavors to foster inclusivity within educational environments. By understanding how stereotypes affect male students' engagement in dance, we can develop strategies to create more welcoming and diverse spaces for all students. In essence, conducting a study on "Dancing beyond Preconceptions: The Stereotypes against Men Participation in Dance Education" serves as a catalyst for social change, equality, and inclusivity. It empowers individuals to break free from limiting stereotypes, promotes

diverse interests, and fosters a more equitable society where individuals can pursue their passions without gender-based constraints. For the dance to run smoothly, the dancers must rely on and trust one another (University of Oregon, 2014). This study would like to break the stigma in males participating in Physical education, through this study, we can promote a more diverse and inclusive community where there is no gender bias in choosing and participating in any dance form.

This qualitative research explores the potential causes of male stereotypes in physical activity, particularly in dancing. By understanding how stereotypes affect male students' engagement in dance, we can develop strategies to create more welcoming and diverse spaces for all students.

Objective of the Study

The purpose of this research study is to investigate the stereotypes of masculinity in dance education. Specifically, it sought to answer the following:

1. What are the stereotypes encountered by the male dancers?
2. How did it affect their motivation and their passion for dancing?
3. How do they handle or cope with this situation?

Methodology

Design

The researcher will use a multiple case study research design to investigate stereotypes among male students in dance education. This approach involved selecting participants directly involved in dance education and conducting in-depth interviews to explore their personal experiences and perceptions.

The researcher paid close attention to participants' narratives, seeking to uncover subtle stereotypes and deeply ingrained beliefs. Findings were rigorously documented, including interview transcripts and field notes, to create a comprehensive summary offering insights into male students' encounters with stereotypes in dance physical education.

Informants and Sampling Design

The research project engaged the participation of four male students enrolled from different universities in Cebu. Specifically, a set of four male students was purposefully chosen to take part in this study. This participant selection process adhered to the principles of purposive sampling, a non-probability sampling technique employed when the research scope is tailored to a specific domain or context.

Purposive sampling, as outlined by Creswell (2007), operates by consciously and deliberately selecting individuals who meet predefined criteria or objectives, ensuring that the chosen participants are relevant to the research objectives at hand. In this case, the following inclusion criteria were meticulously applied to identify the suitable participants:

1. Inclusion of all current students from different universities in Cebu who identify as male, ensuring a uniform gender representation among the participants.
2. The chosen participants included male students in first-through third-year standing across a range of academic levels.
3. Someone who is articulate in expressing his thoughts.

Locale



The study will be conducted in Cebu, Philippines. Cebu is the locale of the study since this is where the participants from different universities needed for the study shall come from. Cebu is considered the Philippines' oldest city. Cebu also lies east of Negros and west of Leyte and Bohol islands, with the coordinates $10^{\circ}19'N 123^{\circ}45'E$ / $10.32^{\circ}N 123.75^{\circ}E$ / 10.32 .

Instrumentation

The researcher served as the instrument of the study (Creswell, 2017). A semi-structured interview was utilized as the secondary tool in gathering the data with the help of guide questions (Creswell, 2007). Cell Phones were used to record the responses of the students during the interview.

Data Gathering Procedure

A transmittal letter was sent to the University Research Ethics Committee (REC) to ask permission to conduct the study at Cebu Normal University. After the approval of the Research Ethics Committee (REC), an informed consent form was given to the participant's prospect. After negotiating with the participants, the interview commenced right away.

Data Analysis

The Cross-case analysis was used to conduct a thorough analysis of the data gathered for this study. This methodology uses a variety of sources, including testimonies, interviews, case studies, and other types of visual data or textual, to examine narratives in an organized and systematic manner.

A variety of stages are taken during the narrative analysis process in order to interpret, understand, and obtain meaning from the narratives provided by research participants. This complex process goes beyond simply processing data; it explores the full range and breadth of human experiences, distilling the core of people's narratives as they are told through sources such as interviews, case studies, and testimonials.

Ethical Consideration

The study was conducted with strict adherence to ethical

standards. The university's Research Ethics Committee (REC) thoroughly assessed the research's ethical standing. Participants were given informed consent forms before data collection began, emphasizing the voluntary nature of their involvement and their right to withdraw without consequences. The participants' real names were changed to aliases in order to protect their privacy and anonymity. Possible Risks and Discomforts. The researcher listed the possible dangers that could or ought to be foreseen during the data collection. Additionally, as a sign of thanks, the researcher gave each informant an honorarium in the form of a gift.

Rigor of the Study

To maintain credibility and reliability, the study incorporated the four strategies recommended by Guba and Lincoln (1989): confirmability, credibility, transferability and dependability, for each aspect of the research.

Credibility. As described by Maher *et al.* (2018), aimed to ensure that the study's measures accurately aligned with their intended purpose and genuinely reflected the responses of the participants. Achieving credibility involved establishing a sense of trust and rapport before data collection, and fostering a strong and authentic relationship between the researcher and the participants. To accomplish this, prior to conducting interviews, the researcher initiated contact with the students and provided them with a comprehensive overview of the research's objectives and purpose. This initial interaction served as a means for the researcher to gain a deeper understanding of the students, laying the foundation for a more productive rapport during the interview process.

Furthermore, this preliminary stage enabled the researcher to carefully assess the key informants to ensure they met the predetermined criteria set for participation.

Dependability. As advocated by Maher *et al.* (2018), it was systematically implemented in this study to guarantee the provision of sufficient details and enable other researchers to replicate the research. This investigation specifically centered on the examination of stereotypes related to masculinity in the context of dance education participation. All data collected exclusively stemmed from the responses of the respondents.

Confirmability. To ensure confirmability of the study, the researcher included data analysis techniques that were suited to the nature of the study and to prevent biases. Furthermore, following the Narrative analysis of Labov and Waletzky (1967). This was to ensure that the data gathered was properly analyzed. Review and verification were evident throughout the process of data analysis. All details were double-checked to ensure that data was based on the respondent's responses and that no bias existed during the analysis of data.

Transferability. To enhance the applicability of the study to different contexts or future research endeavors, the principle of transferability, as outlined by Maher *et al.* (2018), was integrated into the research framework. The primary focus of this study revolved around examining stereotypes associated with masculinity concerning participation in dance education specifically within the Cebu Normal University Main Campus. In this study, the researcher played a central role as both the instrument and investigator. The data collection process involved the utilization of recordings and field notes, encompassing the researcher's

personal observations, journal entries, manuscripts, and the methodology employed for data analysis. A comprehensive account of the study's specifics was provided, particularly regarding the meticulous selection of the total number of participants and the criteria used to determine their eligibility.

Results and Discussions

Overview

This part of the study is the results and discussions. After analyzing the data gathered, three highlights were presented, namely, the stereotypes encountered by the male dancers, the effects of stereotypes on their motivation and passion, and their coping mechanisms for dealing with the stereotypes encountered. Through this, the researchers found answers to the problems regarding the existence of stereotypes of male dancers.

About the Informants

The researchers interviewed four male dancers from different universities in Cebu City who already have several years of experience as a dancer. The participants are currently students, mostly college students, some of whom started dancing when they were Elementary and or High School students. These participants were actively involved in various dance genres, such as Ballet, Contemporary, Dancesport, Folk Dance, Pop dance, Samba, Salsa, Latin, Modern, Hip-hop, Festival Dances, and some Cultural dances.

Table 1: Stereotypes encountered by the male dancers

Case 1	Because of the characteristics of the dance genre and its soft movements, the participant was assumed to be gay.
Case 2	Experience of stereotyping occurred when the participant participated in dances, such as folk dance and dancesport. The participant was believed to be gay for involving himself in those dance genres due to its nature and movements.
Case 3	Participating in genres that demand gentle and soft body movements can cause assumptions about his sexual orientation.
Case 4	Physical composition and participating dance genres that require femininity can create assumptions about sexual orientation.

Case 1:

The first case revealed the stereotypes encountered by the participant being a male dancer that greatly affected the participant's willingness to pursue dance as an art form or a form of physical activity. The participant received a lot of insults for being a dancer, especially when he participated in more feminine dance movements.

"Gina libak kos mga tawo sa akong palibot tungod sa mga lain-laing sayaw ako gi apilan. Ang mga tawo nagtuo nga ako bayot every time moapil ko sa dancesport, folk dance, pop jazz, ballet, o bisan unsa nga mga sayaw nga nagpakita or involve og humok nga mga movements. Ang mga tawo naa juy ikasulti labi na namo nga lalaki mo sayaw og pang babae na lihok. Dali kaayo sila ka judge na bayot dayon mi kay tungod sa gi pili namo nga sayaw og para nila mao ni ang basehan nga kami bayot na dayon." (I was subjected to indirect stereotyping. People assume I'm gay if I participate in dancesport, folk dance, pop dance, ballet, or any other gentle or soft dance movements. People always have something to say. They

are quick to assume we are gay because of the dance genre we chose and how we men move our bodies, which they associate with our sexuality.)

People made assumptions that because the participant engaged in soft or gentle dance movements, the participant must have had a certain sexuality. This shows how people form assumptions about men's sexual orientation. According to Gravila (2020), people identify male dancers with a specific sexual orientation, supposing that they are gay or effeminate. Mennesson (2009) describes dance as a "female world" with inferences of femininity and, thus non-masculine behaviors. Stereotyping activities and gender norms associated with activities may heighten potential opportunities or constrictions for young men's participation in physical activity (Metcalf, 2018).

Case 2:

Stereotypes related to male dancers often stem from traditional gender norms and societal expectations. Male dancers often experience stereotypes based on the dance genre they are involved in. The nature of the dance is a factor that impacts how some people view men's identity.

"Everytime during or even after magpractice, di jud malikayan ang mga storya sa mga kilid kilid nga muingon nga "hala, bayot mana siya" "ka babae pud lihok ana niya". Wa sila kaybaw kung unsa juy movements sa kana nga sayaw, ug masabtan rapud nato nga in ana ilang conception kay di man sila into dancing. Wala pud silay nasabtan kung unsa na nga sayaw among gi sayaw. Mao nang di jud malikayan nga maingnan kag bayot kay lagi wala pud silay alam sa sayaw." (Every time during or even after our practice, it is unavoidable to hear words like "Oh, he's gay" and "he dances femininely." They don't know the movements required in that dance, but we cannot blame them for having those misconceptions since they are not into dancing. They don't understand what I am dancing. That is why it is unavoidable to be labeled as gay, for they lack knowledge about it.)

Male dancers who do not conform to masculine stereotypes are frequently criticized and made to feel inferior (Oliver & Risner, 2017). People often make assumptions about dancers based on the genre they are into. Moreover, many people who assumed the individual was gay had limited knowledge about dancing or didn't dance themselves at all. Gender and gay male stereotypes are shown as problems as a result of societal attitudes manifesting themselves in the dance world (Warburton *et al.*, 2009). It illustrates the importance of education and awareness. The more people understand the various dance genres and appreciate the skills and dedication required for each, the less likely they are to rely on stereotypes. This statement agrees with Doug (2007), who states that although male dance education can be a source of joy and satisfaction, their sexual orientation and masculinity are still being questioned.

Case 3:

While engaging in dance genres that emphasize gentle and graceful body movements, individuals may face unjust assumptions about their sexual orientation. In a specific instance, the third case encountered prejudices from his peers due to his involvement in both ballet and dance sports,

highlighting the prevalent stereotypes linked to male dancers.

“Daghan nasad kog na encounter nga mga stereotypes associated to my male co-dancers, sa ako mga migo ug hasta sa mga di nako kaila mag himo-himo ug storya about sa akong sexual orientation. Kadaghanan jud nga mahitabo ni nga mga misconceptions katung ni apil kog ballet ug dance sports nga nag kinahanglan ug humok ug graceful nga mga movements.” (I faced numerous stereotypes linked to my male co-dancers, with my friends and even strangers making assumptions about my sexual orientation. The majority of these misconceptions surfaced when I became involved in ballet and dance sports that demand gentle and graceful movements.)

The stereotype of associating delicate and graceful movements with sexual orientation is not restricted to the world of dancing; it may extend to our everyday lives, particularly in societies where such values rule. Cultural values take priority in many communities and families, determining how people are expected to act. Studies have shown how not conforming to traditional gender norms, particularly in terms of body language and mannerisms associated with femininity, can lead to biased assumptions about one's sexual orientation. In the third case, he is just performing what is the traditional movement demand of the dance genre which is moving gently and gracefully; he experienced biased perceptions and assumptions about one's sexual orientation (Diamond, 2013). Dance, particularly ballet and contemporary, is traditionally characterized as a feminine activity in the United States according to (Polasek, 2011). It became traditional, and some people, particularly those not into dancing, assumed ballet was just for females because it was portrayed as a feminine activity. That's why the participant receives stereotypes from the people around him, especially those who are not into a dance they don't know about. It's all a misconception after all.

Case 4:

The participant experienced stereotyping because of his body composition. He had a slender body during his elementary years and opened to different dance genres like waltz, jives, and contemporary dance. He was offered a lot of gay roles in different genres and the reason why people say that he is gay.

“Actually, naka experience ko ug stereotyping tungod sa akong porma sa lawas. Yes, kay daot jud ko pag elementary nako, that is why daghan ni offered nako ug mga gay roles sa lahi lahi na genres ug mao to ang nahimong rason na makaingon ang mga taw na bayot ko.” (Actually, I experienced stereotyping based on my physical composition. Yes, because I had a slender body when I was in elementary school, which is why I was offered a lot of gay roles in different genres, that was the reason why people mistakenly believe that I am gay.)

People made assumptions that male dancers who had slender bodies and danced gentle dances that required femininity were gays. According to Bassetti (2013) [14], female bodies that show bodily and embodied characteristics that are considered feminine (e.g., slenderness and scarce

muscularity to body techniques like waxing or crossing legs) are regarded as feminine, while other - deviant - bodies that do not, and may instead, present some of the properties that are socially considered as masculine (e.g., muscularity, ample movements, shaving) are not. It shows that if people see that male dancers have similar characteristics to females, they are considered gay. "Experiences of dancing males serve as an important vehicle for addressing traditional beliefs about gender, privilege, masculinity, sexual orientation, and the male body", according to (Risner, 2009). This demonstrates that male dancers have several challenges due to their gender, masculinity, sexual orientation, and male appearance or body composition.

Table 2: Effects on their motivation and their passion

Case 1	The participant became anxious about how he danced. However, the participant continues dancing feminine-like dances.
Case 2	Due to the stereotypes that the participants had experienced, he decided to leave their folk dance organization.
Case 3	He thinks positively and turns the stereotypes as a strength and motivation to pursue his passion for dancing.
Case 4	He lost his confidence in pursuing other dance genres and decided to stick to those dances that had masculine execution.

Case 1:

A number of studies have found that gender stereotypes can have a substantial impact on a person's motivation to participate in dancing. The participant, in this case, pointed out that when he is exposed to societal norms that identify dancing with femininity, he feels discouraged from pursuing dance as a passion. This negative perception affects the participant's motivation to continue with dance education participation.

“Kato na mga stereotypes na ako na encounter kay nakaapekto jud sa ako confidence na maoy hinungdan na naconscious nako sa akong mga lihok kung musayaw. Gikontrol na nako kung unsa ko musayaw, kay akong gihunahuna nga dili ko angayan tan-awon ug mao siguro rason ngano nakaingon ang mga taw na dili ko straight.” (Those stereotypes affected my confidence in dancing in a way that I became conscious of my movements when dancing. I controlled how I danced because I thought I didn't look good. That's why people thought of me as not a straight man.)

The statement proved that the stereotypes encountered by the participant had an adverse effect on his way of dancing, causing him to become conscious of his body movements when performing. Men in society feel constrained to let go, and they repress themselves when dancing in general. Regardless of how typical dance is, and irrespective of how many dance challenges videos people upload on various online platforms, a man dancing is still stereotyped in mainstream culture (Matei, 2017). Smith and Spark (2009) believed that perceptions about masculinity might lead to a fear of judgment or ridicule, reducing men's enthusiasm to participate in activities such as dance. Dance may be less motivated to men who see it as a threat to their masculinity. Men may be discouraged from pursuing dance because of misconceptions, but those who fight these stereotypes frequently discover a genuine affinity for the dance art form.

Case 2:

Even in the folk dance society, stereotypes are still present. Regardless of where those stereotypes came from, whether from within or outside the organization, people can still have their say in male dancers, which significantly affects their motivation and passion.

“At first, katong sige nakog kadungog ug ingon ana nga bayot daw ko, kay kasagaran sa mga sayaw-sayaw kay bayot man jud [ang members]. One time ana kay napungot ug napuno nako, ni out ko sa dance troupe.” (At first, I often heard people gossip that I was gay just because most of the dance members were gay. One time, I got to the point that I couldn't take those stereotypes anymore, so I quit the dance troupe I was involved in.)

This case only shows stereotyping within dance genres can be frustrating and hurtful. According to Risner (2014), bullying of young male dancers is common, and educators should address it in a supportive environment. Some people dance and enter an organization to seek happiness, belongingness, self-expression, and build confidence. However, what occurred is the opposite of these. People chose to leave due to distress, discrimination, and consciousness. Kimmel (2005) believed that solving the issue of masculinity would resolve the issue of young male behavior and achievement and move forward constructively to create equity for boys.

Case 3:

The participant experienced the positive and negative effects of stereotyping towards his participation in dancing, and he only focuses on the positive side, which gives him the strength to work hard in pursuing his passion for dancing.

“It affected me badly kay katung naka experience kog stereotypes bata pa kayko ato panahona. Ako pajud tong first time nga makadungog ug ma treat nin ato. It's a hindrance sa akong growth ganeh as a dancer. As time went by naanad nalang ko and katung mga stereotypes nga akong na encounter ako nalang tong gi used as motivation para maka padayon sa akong passion sa dancing.” (It affected me badly because when I first experienced those stereotypes I was just at a young age. It's my first time hearing and being treated that way. It's a hindrance to my growth as a dancer. As time went by I just got used to it and those stereotypes I experienced I just used as motivation to pursue my passion for dancing.)

Sometimes, the struggles in life can be helpful for one's success, especially living through the passion for digging up success. The participant knows precisely how to follow his heart, and that is pursuing dancing despite the stereotypes that he encountered when he was just a young kid up until now. The participant experienced stereotypes when he was young, where he was innocent in the outside world. It can shock his innocent being, and it can bring a more profound negative impact to his growth, not just as a dancer but also as a person. Stereotypes and stereotyping, according to Devlin (2006), hinder young people's access to equality of position or status in society by degrading and insulting them. This limitation, in turn, creates obstacles to achieving other equity goals. Fong (2019) demonstrated that individuals who confront negative assumptions or

stereotypes often develop a heightened self-awareness and a stronger drive to prove themselves. By channeling these negative experiences into positive energy, individuals can cultivate a resilient mindset, fostering perseverance and determination in the face of challenges. The participant knows precisely how to follow his heart, and that is pursuing dancing despite the stereotypes that he encountered when he was just a young kid up until now. Building up those stereotypes and turning them into motivation is a wild move, to be exact, because it can affect the emotions and how to control them step by step without failing.

Case 4:

Stereotyping affects the confidence of the participant. He loses his confidence to continue dancing, to grow as a dancer, and to explore more the world of dancing. The participants preferred to dance those dance genres that require masculinity to avoid being stereotyped.

“Sa tinuod lang, tungod sa stereotyping nawad an kog confidence. Kung muingon ang mga taw na bayot ko, dako kaayo siyag impact sa akong confidence in pursuing other dance genres. Maong para malikayan ang sayop na pagtuo, ni stick nalang ko sa mga sayaw na panglaki jud ang mga actions.” (To be honest, because of stereotyping, I lost my confidence. When people say that I am a gay, it has a significant impact on my confidence in pursuing other dance genres. That is why, to avoid preconceptions, I stick to those dances that have masculine execution.)

Stereotyping really affects the confidence and motivation of a male dancer who dances in different genres that require femininity. PE honors masculinity and traditional masculine attributes, including speed, strength, and competitiveness (Anderson & White, 2018). This demonstrates that people assume that a male dancer is gay if he participates in multiple dance genres with feminine features rather than masculine characteristics. "Male dancers experience internalized homophobia, which imposes a strong influence on their sense of self, self-perception, and self-esteem" (De Silva, 2014). This means that stereotyping creates discomfort for male dancers and causes them to lose their confidence and motivation to dance.

Table 3: Coping mechanisms in dealing with the stereotypes encountered

Case 1	The participant did not let other people's criticism affect his love for dancing. Being positive at all costs and developing resiliency enabled the participant to cope with such stereotypes, helping the participant to improve and grow.
Case 2	The participant's self-reflection and self-realization allowed him to face those stereotypes and didn't let it affect his passion for dancing negatively. He chose to continue since he knew himself better than anyone else.
Case 3	Building resilience, confidence, and determination to himself in coping with the situation.
Case 4	He doesn't mind what other people say about him and his passion for dancing helps him overcome the stereotypes.

Case 1:

The participant believed that gender stereotypes can have an inhibiting and empowering impact on his motivation and enthusiasm for dancing. He coped with this kind of stereotyping by overcoming societal norms, and participating in dance can lead to a sense of empowerment,

self-expression, and a stronger commitment to the art, ultimately igniting his enthusiasm for dance.

“Mas nakaila ko sa akong kaugalingon kaysa kang bisan kinsa. Wala nako pansina ang mga opinyon sa ubang tawo nga I know makaapekto jud sa akong hilig sa pagsayaw kay sa bata pa lang jud ko hilig na jud ko’g sayaw ug mao nani ang akong kinabuhi, ug usa sad ni sa naghatag nakog kalipay every time maguol ko. Ang akong gibuhay ra jud mao ang pagpadayon sa pagsayaw and never nako gina accept ang mga negatibo nga mga opinyon nga makapugong kanako sa pagpadayon sa akong pagsayaw. Permi nako ge tan-awon ang positive side ug nagpaka lig-on lang jud ko aron mas ma improve pa ko og mo grow.” (I know myself more than anyone does. I did not let other people's opinions affect my passion for dancing since dancing is my life, and it gives color to my life. What I did was to continue dancing and never let their negative opinions stop me from pursuing dancing. I should always look at the positive side to improve and grow.)

The participant greatly showed his passion for dancing. Allowing him to pursue his passion while ignoring the negative feedback of the people around him. On the other hand, some male dancers prefer to define masculinity in a more diversified and nontraditional way. They challenge stereotypes by redefining what it means to be a man and a dancer. Cruz (2021) agrees with this statement, which explores how male dancers can form their self-identity by redefining masculinity in the context of dance. They challenge established standards by embracing their passion for dance. Promoting diversity and dismantling gender stereotypes in dance can result in a more welcoming and enriched dance community. According to Publow (2021), the dance industry has witnessed significant changes in how gender roles are portrayed globally. Many dancers who do not meet male stereotypes are setting a good example and inspiring more open-mindedness in the dance community. Therefore, it is important to continue to experience and embrace these changes so that future generations understand that it is right, to be honest with themselves while pursuing a career in dance.

Case 2:

Despite the stereotypes experienced, the participant chose to prioritize his passion. It emphasizes that passion cannot be hindered or suppressed by external factors such as stereotypes or other people's opinions. Instead of allowing stereotypes to deter them from dancing, the participant chooses to persevere and continue despite the challenges.

“Nakarealize ko nga, nganung mag agad man ko nila nga ako ramay musayaw [ug] wa man koy labot nila. Nibalik kog sayaw pag grade 10. Gi internalize nako ilang mga gi storya [nga] wala [man] gihapon toy matabang nako mao nang di ko dapat maminaw sa ilang mga storya kay akoy nakaila sa akong kaugalingon, di sila.” (I realized why I would let them affect me. I'm the one who will dance, and I should not care about them. I returned to dancing in grade 10. I internalized their stories because those would not help me. That's why I shouldn't listen to their stories because I know myself better than them.)

This statement shows that the participant's passion matters more than the external judgments received. Continuing to pursue one's passion in the face of stereotypes challenges and breaks down these harmful preconceptions. It sends a powerful message that societal expectations or biases do not determine one's love for dance. Lucky are those people who are strong enough to face the issues they experienced as male dancers. But for those people who tried to ignore these issues and still cannot get through with it, it's difficult. That is why combatting the stereotypes of male dancers would greatly help change societal expectations. In the study of Bond and Kerr-Berry (1994), Strategies for combating these prejudicial viewpoints include making gender social construction a conscious aspect of dance education and training, as well as validating and affirming individual gender and cultural differences. Using heterosexual male dancers as role models is one of the strategies for cultivating more robust male participation in dance (Hanna, 1988)

Case 3:

The participant is having difficulties in coping with those stereotypes especially since he experienced it at a young age. He builds up resilience, confidence, and determination just to fight back against those stereotypes to pursue his passion for dancing.

“Lisud jud siya i cope up labi na beginner palang ko when I experienced those stereotypes. Building resilience, confidence, and determination for myself helps me battle through my passion for dancing. Ako gihapon gi pursue akong passion despite sa mga assumptions nga akong madunggan about sa akong sexual orientation.” (It is hard to cope with this situation since I'm just a beginner when I experience those stereotypes. Building resilience, confidence, and determination for myself helps me battle through my passion for dancing. I still pursue my passion despite the assumptions that I heard about my sexual orientation.)

Everyone has different coping mechanisms to help them do what makes them happy. The participant knows that it is part of his growth, not just as a dancer but also as a person. One of the things that he built up to fight for his passion despite the stereotypes he encountered is Resilience. According to Lane (2020), Resilience, a positive, adaptive response to adversity and other stress contributors, is essential for navigating the inevitable challenges of pursuing a career. The statement, according to Lane, is about how Resilience can be crucial for navigating the inevitable challenges of pursuing a career. According to Alice (2022), when it comes to conquering challenges, confidence and determination are key. Understanding facts and not standing down when things are not taken seriously will get things where they should be. Therefore, the participant has effective coping mechanisms for handling the stereotypes to pursue his passion for dancing.

Case 4:

The participant revealed that he coped with this kind of stereotyping by ignoring those people who said negatively about him for being a male dancer who dances different dance genres like waltz, jives, and contemporary dance. His love and passion for dancing helped him overcome these

stereotypes. Being passionate about dancing is also making yourself free from other things no matter what people think and say about you.

"Ahmm, As time goes by, mas nakafeel ko na free ko kay passion jud nako ang pagsayaw. And yes, para nako dancing is making yourself feel free from other things. So, being free means not minding what other people say to you. It turned out that my passion for dancing was much greater than my fear of stereotypes." (Ahmm, as time goes on, I feel free because dancing is really my passion. And yes, for me, dancing is making yourself feel free from other things. So, being free means not minding what other people say to you. It turned out that my passion for dancing was much greater than my fear of stereotypes.)

According to Polasek and Roperdancers (2011), male dancers' initial involvement in dance, any support or opposition they may have encountered, and how they dealt with stereotypical assumptions about men's involvement in dance. Despite all the stereotypes that male dancers encounter and experience, their love and passion will always be greater than these stereotypical assumptions from the people who surround them. "We have developed this campaign for all of the boys out there who want to dream big and become a dancer. Let's get our boys dancing because dance is for all!" Crabb (2021). According to Savage (2016), "Even men, you know, men are attractive when they can dance." I'm a liberal, and I'm not homosexual, but when a man or a woman dances appropriately, they look very, very lovely." The statement shows that gender doesn't matter when it comes to dancing. If they can dance well, they already look good when dancing.

Conclusion

In conclusion, our research underscores the pervasive influence of stereotypes on male dancers, manifesting in various forms, from criticism related to dance style to assumptions about sexual orientation and body image. While these stereotypes can deter some from pursuing dance, many participants exhibited resilience and determination, focusing on the positive aspects of their passion, which fueled their commitment to the art. This highlights the power of personal drive in overcoming societal stereotypes and pursuing one's love for dance despite adversities.

Recommendations

Based on the conclusion, it is recommended to focus more on the brighter side rather than taking the stereotypes negatively that can affect your personal development. Spreading awareness of inclusivity in schools is vital to promote a diverse and welcoming learning environment where every student is treated fairly without discrimination. An integration of gender equality in the curriculum will ensure that all students, regardless of their gender, will feel a sense of belongingness to the community. This study suggests promoting gender-sensitive teaching methods that can contribute to fostering cultural competence.

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