Lize van der Walt

Matrikelnummer: 13-062-682

Masterstudium Sports Sciences and History

The development of a «Moving-to-music» toolkit in underprivileged primary schools in Port Elizabeth, South Africa and its personal and social benefits

Masterarbeit

Vorgelegt am Departement für Sport, Bewegung und Gesundheit

der Universität Basel

Erstgutachter: Prof. Dr. Uwe Pühse

Basel, April 2018

Acknowledgements

"It always seems impossible, until it is done." Nelson Mandela

Acronyms

CAPS   Curriculum Assessment and Policy Statement

DASH   Disease and Activity in Schoolchildren's Health

Table of Contents

Abstract

Background

Two different aspects of dance are mentioned: the physical and the social aspect. Furthermore, the DASH (**Di**sease, **A**ctivity and **S**choolchildren's **H**ealth) Study is outlined to pinpoint the results that lead to the follow-up project *KaziBantu,* Healthy Schools for Healthy Communities. In the last step, the educational objectives of the Curriculum Assessment Policy Statement (CAPS) of South Africa are concluded, to stress the conjunction of the South African education system and dance education.

Methods

Through literature research, meetings with experts, first-hand experience and discussions with teachers, it was identified why the toolkit «Moving-to-music» is essential and justified in South Africa's curriculum CAPS and why it is beneficial for the development of the pupil and enrichment for a society as multicultural as South Africa.

Results

The essentials of our pilot phase in Port Elizabeth for the concept of the lessons are highlighted: clear and simple instructions, self-explaining activities, explanation of games without imposing any foreknowledge and including educational objectives into the lessons. Furthermore, the structure of the product action-song-lesson is, to start with an intro ritual followed by a warm-up including games and songs. Hereafter the main part with basic step songs, games and creative work activities follows. The lesson ends with a presentation of the product and an outro activity to calm learners down before going back to their classrooms.

Conclusion

Dancing has a beneficial impact on the social and personal development of an underprivileged primary school learner in Port Elizabeth, South Africa. The *KaziBantu* children's toolkit imports and adapts educational objectives from South African and Swiss curriculums and the expertise from Swiss and South African dance educators and therapists into a South African primary school system. The ready-made lessons give practical examples and ideas on how to execute a dance lesson without any previous knowledge on dance education.

Zusammenfassung

Hintergrund

Zwei verschiedene Tanzaspekte werden hier genannt: der physische und der soziale Aspekt. Weiter wird die DASH (**D**isease, **A**ctivity and **S**choolchildren's **H**ealth) Studie ausgelegt, um die Resultate herauszufiltern, die zum nachfolgenden Projekt *KaziBantu*, Healthy Schools for Healthy Communities führten. Im letzten Schritt werden die Lernziele der Curriculum Assessment Policy Statement (CAPS) aus Südafrika zusammengefasst, um die Verbindung zwischen dem südafrikanischen Ausbildungssystem und der Tanzpädagogik aufzuzeigen.

Methoden

Durch Literaturrecherche, Sitzungen mit Experten, Erfahrungen aus erster Hand und Diskussionen mit Lehrern wurde herausgefiltert, warum das Toolkit «Moving-to-music» essenziell ist und in der südafrikanischen CAPS gerechtfertigt wird und warum es einen Gewinn in der Entwicklung der Schüler gibt und eine Bereicherung für eine multikulturelle Gesellschaft ist wie es Südafrika darstellt.

Resultate

Die grundlegenden Konzepte für das Toolkit, die in der Pilotphase in Port Elizabeth entstanden, werden hier unterstrichen: einfache und klare Instruktionen, selbst-erklärende Aktivitäten, Erklärung der Spiele ohne jegliches Vorwissen zu erwarten und Lernziele in die Lektionen zu integrieren. Weiter wird die Struktur der action-song-lessons aufgezeigt, wobei die Lektionen mit einem Intro Ritual starten, gefolgt von einer Aufwärmaktivität, welche Spiele und Lieder beinhaltet. Danach folgt der Hauptteil mit Liedern die Basisschritte schulen, Spiele und Aktivitäten mit kreativitätsfördernden Aufgaben. Die Lektion endet mit der Vorstellung der erstellten Produkte und einer Outro Aktivität, in der sich die Lernende entspannen, bevor sie sich wieder in ihre Klassenzimmer begeben.

Fazit

Tanzen hat eine positive Auswirkung auf die soziale und persönliche Entwicklung eines unterprivilegierten Primarschülers in Port Elizabeth, Südafrika. Das *KaziBantu* Toolkit importiert und adaptiert Lernziele der schweizerischen und südafrikanischen Lehrpläne und die Expertise der schweizerischen und südafrikanischen Tanzpädagogen und Therapeuten in ein südafrikanisches Primarschulsystem. Die vorgefertigten Lektionen geben praktische Beispiele und Ideen, wie man eine Tanzlektion durchführen kann, ohne jegliches Vorwissen über den Tanzunterricht aufzuweisen.

1. Introduction

Dancing is a big part of African and South African history. African dance has many facets and forms. Ritual dances, traditional dances and modern dances are part of a more comprehensive history of the South African society. Depending on the changes of a society, the consequences can be seen in dances and other forms of movement development. Even though movement in dance can be a mirror of daily life actions and situations, a political issue or entertainment, it always has a performing and creative element to it. Dancing can unify a community and at the same time define individual roles in society (New Encyclopedia, 2016).

The South African curriculum states that dancing and creative arts should be part of every school system. The broad meaning and the various interpretations of creative arts make it difficult to distinguish which subjects and content should be included in "creative skills". Dancing can be suitable for this task in different forms and methods. Dancing creates various forms of socialisation, individualisation and development of moral consciousness (McFee,1994). "Unity through diversity" was Nelson Mandela's prominent motif to strive for a unified South Africa including all the different languages, cultures and races. What benefits does dance education have on social and personal development?

In this project and thesis, I would like to take a closer look at the literature research on the benefits and significance of dance, especially in the Eastern Cape area, Port Elizabeth. The goal is to verify the relevance of dancing in school systems. To identify oneself with a culture or a nation, dancing, music, arts and social consciousness are inevitable, to be part of the learning process (Nompula, 2012). Also for each learner to discover a personal strength and creativity is very important to function as an individual and as part of a whole system. This discovery should happen in a safe learning environment, where questions can be asked, mistakes can be made, context can be given, and development can take place (Marx, 2017). Dance education can give the learners a chance to find themselves personally and socially. Through literature research, I will try to identify why the established «Moving-to-music» is essential for the development of a pupil and a society as multicultural as South Africa.

2. Background and Definitions

In this chapter, the background and definitions are summarised to explain what different aspects of dance there are and why dance has a social significance for Africa. Furthermore, the DASH (**D**isease, **A**ctivity and **S**choolchildren's **H**ealth) Study is outlined to pinpoint the results that lead to the follow-up project *KaziBantu*, Healthy Schools for Healthy Communities. In the last step, educational objectives of the Curriculum Assessment Policy Statement (CAPS) of South Africa is concluded, to stress the conjunction of the South African education system and dance education.

2.1. Dance

A straightforward definition of dancing is: *"[…] dance is moving the body rhythmically in a sequential pattern of motions and steps usually executed to musical accompaniment. Dance is structured rhythmic body responses performed to special, temporal, visual, and attitudinal stimuli" (Cheska, 1987, p. 66).*

This definition explains the physical components of dance. It summarises the act of dancing without any context. However, dancing in a social setting always needs context and intentions. Reichel (2016) tries to summarise definitions of dance in a social setting. One of the definitions she uses states:

"*Dance is a phenomena, where the body moves to rhythm, mostly to music (or added with language, light, requisite or objects etc.), to express for example cultural or religious actions, thoughts and ideas […], to meet other people, to tell a story or to just enjoy the movement as itself. […]" (Reichel, 2016, p. 9).*

As we can see, dancing tries to express a natural movement of the body and can be used as a language without borders. Dance should not only be seen as an aesthetic art action but also as an action with intentions and context. Dancing in a contextual sense involves the location of performance, audience, cultural background and intentions (McFee, 1994).

With these definitions, the toolkit «Moving-to-music» can be explained. Two aspects of dancing are included in the name. For one, the "moving" is to express cultural themes, socialisation and to see an aesthetic art behind the movement. Second, the "music" is involved in dancing to interpret the rhythm of sounds, language and songs and to move the body to it.

2.2. The social meaning of dance in Africa

Cheska (1987) gives an overview of traditional dances and their purpose in West Africa. He summarises three social functions of traditional dance. The first function is the "classic ceremonial ritual dance". These dances are part of community events and celebrations that also take place in a central location of the community (i.e. square or marketplace). Different events can be celebrated like puberty rites, seasonal and harvest events, memorial events of great ancestors and leaders, religious events or social events (i.e. funerals or weddings). The second type of dance is "popular dance". The function of this dance is to entertain and include present time and cultural themes. These dances change and develop with the society and environment. This dance also includes contemporary dance with an influence of popular traditional dances. The third dance type is the "created dance". The choreography is pre-made, pre-rehearsed and staged. Both contemporary and traditional dances can be part of this dance. The function is to exchange the cultural context with externals and audience, to share part of a culture. It can be

performed in a competition or only for entertainment. It has a theatrical element to it and mostly combines different traditions and rites. It is like a "cultural display" for others (Cheska, 1987).

Hanna and Hanna (1971) analyse the social significance of dance in Black Africa and conclude that *"dance maintains cultural patterns and manages socio-psychological tension" (Hanna and Hanna 1971, p. 238).* To decrease social tension, possible stressful and fearful situations can be playfully dealt with. Through repeating these situations in a safe learning environment, coping methods can be developed. Hanna and Hanna (1971) make an example of dances in Nigeria, where fertility is a big topic amongst society members. Through dancing and imagining possible infertility, relief and courage can be implicated. This way dance can be used as tension release and could prevent depression. Even past events like war, drought and illness can be handled through a medium like dance. Dealing with stressful situations in a group forms personal integration into a whole social system. Every group member accepts the social responsibility and function amongst the system and strives for a healthy and prosperous community. In this sense, Hanna and Hanna (1971) explain that dancing can also link individuals to the environment. The awareness of being a part of a whole can be expressed through dancing. For example, the fertility of the soil (Nigerian dance) and the rain dance (Ghana people Ga) (Hanna and Hanna, 1971).

Spencer (1988) summarises in his work different dances and their cultural meaning in Africa and Asia. In this context, there has not been much research done in a cross-comparison with the social meaning of dance. This cross-comparison, though, shows that dance has an educational worth in building self-confidence in appearance in a group. It is a ritual to transform socially from a child into an adult. Society prepares children for a life of presentation and tasks. With learning to dance, coordinative underdevelopment can be eliminated, and a social position can be accepted. Dance has a form of socialising children because of its expressive nature. Through this experience, they learn the elaborated code of that specific culture. In many cultures, dance is widely seen as a ritual. Spencer (1988) mentions the ritual dance as a respect fostering act for young men towards the older generation of a community. These young men test the integrity of the older generation by challenging them in dance. The elders respond with rituals and symbolic dances to show their power and position. The connection between dance and upbringing is shown by Spencer (1988), where he sees the early childhood connection between rhythm, movement and language. African mothers, who carry their children on the back, rocking their bodies to music or language develops a bondage between child and that rhythm and movement. This experience becomes a reflex for a learner to move whenever there is a hint of rhythm. This reflex can be linked to the enculturation and *"creative potential of the group" (Spencer, 1988, p. 11).* To sum up, why dance is famous in a society, Spencer (1988) reviews that a culture needs to maintain its sentiments to share them with the following generation to keep traditions and symbolic terms. These sentiments can be passed on through non-verbal communication like dancing. Dancing in unity or after being united again stands as an example of a connection between a common emotion and symbol. In this case, dancing needs context to become sentimental. With this, dance can become an act of cultural identification (Spencer, 1988).

Dance elements carry past events and symbols of the culture into the new generation. The Gumboot dance in South Africa, for example, emerged from the mining industries, where the mine workers had to wear gumboots to walk through the drainage in the mine. They were not allowed to speak to each other, so they found their communication path by slapping against their gumboots and tools in specific rhythms. Through this, they could communicate amongst each other. Later it became an entertainment dance for the workers in their free time (Coplan, 2008). Today the Gumboot dance is still popular in South Africa and can be seen as a cultural dance.

2.3. DASH Study

The DASH (**D**isease, **A**ctivity and **S**choolchildren's **H**ealth) study assessed communicable and non-communicable diseases in underprivileged primary schools in Port Elizabeth, South Africa. The purpose of the study was to examine the relation between infectious diseases and the physical fitness of the children and their cognitive performance and psychological health. The result showed that infections seem to have a negative impact on physical fitness and cognitive performance (Gall et al., 2017; Müller et al., 2016). The study also found that physical activity was neglected because of a lack of know-how and facility supply. This shows in obesity and inactivity in adolescence in low-income areas of South Africa (Draper et al., 2014; Mchunu & Le Roux, 2010). From these results, the project *KaziBantu,* Healthy Schools for Healthy Communities was launched to provide support of physical programmes for learners.

KaziBantu, Healthy Schools for Healthy Communities is a collaboration project between the Nelson Mandela University in Port Elizabeth, University of Basel and Novartis Foundation. The project *KaziBantu* aims to put the results DASH had discovered into a practical product to support teachers and learners in increasing their health and their lifestyle.

2.4. CAPS and primary school phases

The South African primary school system works with the Curriculum Assessment Policy Statement (CAPS) to pinpoint competencies for learners. The primary school system is split into three phases:

The first phase with grade R to three form the foundation phase. For our toolkit, we concentrated on grades one to three. The teachers of the foundation phase teach all subjects to one class. In the frame of creative arts lessons, learners encounter skills like communicating, acting, singing, making music, dancing and exploring movements. *"Performing Arts […] allows learners the opportunity to creatively communicate, dramatise, sing, make music, dance and explore movements. […] Performing Arts stimulate memory, promotes relationships and builds self-confidence and self-discipline. Creative games and skills prepare the body and voice, and games are used as tools for learning skills. Improvise and interpret allows learners to create music, movement and drama individually and collaboratively." (Department of Basic Education, 2011a, p. 9)* The Curriculum and Assessment Policy Statement (CAPS) give us educational objectives learners must encounter in the creative arts lessons during four terms. Here are some examples (Department of Basic Education, 2011a, p. 30-67):

Grade 1:

- Warming up
- Locomotor movements
- Non-locomotor movements
- Combining locomotor and non-locomotor movements
- Axial movements (twisting, swinging)
- Coordination and focus development
- Body awareness
- Copying of movements
- Cooling down and relaxation

Grade 2:

- Warming up
- Body percussion

- Locomotor and non-locomotor movements and combining both
- Jumping and landing
- Numeracy and literacy games
- Rhythm patterns and games and composing soundscapes
- Cooling down and relaxation

Grade 3:

- Warming up
- Locomotor movements with different travelling direction and coordinated arm movements
- Non-locomotor movements with coordination of arms and legs to the music
- Short movement sequence and remembering them
- Polyrhythms
- Cooling down and relaxation

The second phase is the intermediate phase. The intermediate phase includes grades four to six. In this phase, teachers can choose subjects to teach. The schools do not always have a physical education teacher or a creative arts teacher who implements dancing. The goal of the Performing Arts of the intermediate phase is to *"warm up and play; Improvisation and create; Read, interpret and perform; Appreciate and reflect; […] the development of skills through enjoyable, experiential processes, […] the contribution of each learner is valued and acknowledged" (Department of Basic Education, 2011b, p. 9-10).* Educational objectives like these are mentioned in the CAPS (Department of Basic Education, 2011b, p. 11-59):

Grade 4:

- Warming up
- Locomotor and non-locomotor movements in unison and individually
- Name games, rhythmic games
- Music interpretation with movements
- Sensory awareness
- Body part isolation movements
- Cooling down and relaxation

Grade 5:

- Warming up
- Exploration of time in movements and their contrasts in dynamics
- Learning of movement sequences
- Balancing movements
- Group awareness games
- Spatial awareness
- Cooling down and reflection

Grade 6:

- Warming up
- Body percussion
- Concentration and focus
- Expressive movement and movement sequences
- Story development in movement
- Movement sequences exploring space, energy and time

- Cooling down and reflection

The third phase is the senior phase of a primary school system and includes grades seven to nine. For our toolkit, we only focused on the grade seven of the senior phase. Our toolkit would be taught in is the subject Life Orientation. This subject transforms a learner to a member of the society with responsibility of its values and environment. It shares skills on how to increase life quality and individual growth (Department of Basic Education, 2011c). These topics are found in the Life Orientation subject: *"Development of the self in society; Health, social and environmental responsibilities; Physical education; World of word" (Department of Basic Education, 2011c, p. 8).* The educational objectives are not worded as in the previous phases. The aim of the lessons for grade sevens is to form an understanding of a group and the individual role in a society, whether in economy or politics or everyday life situations. The lessons focus on encountering different world dances and performance skills, where the competition factor of dancing is also included.

3. Research Hypothesis

The deficiency of an active lifestyle was found in the DASH study. With the results of DASH, numerous follow-up questions emerged, and possible solutions were discussed. The idea of the *KaziBantu* toolkit was to support teachers in the subject of Physical Education, Health and Hygiene and Creative work through dancing. In this setting, many questions accompanied the development of the toolkit. This master thesis is limited to one specific aspect and argues that:

Dance education has a benefit on social and personal development of an underprivileged primary school learner in Port Elizabeth, South Africa.

The aspects of dance in society are examined with the question: What social factors and competencies can dance involve? Another aspect of the toolkit reviews the personal development. How can activities and creative work school self-esteem, self-confidence and individuality? How can these skills be transferred to daily situations and other subjects? The last question that is asked in this context is how all these skills can be taught in a school system without any professional know-how about dance?

4. Status of research of dance

In this chapter, the status of research of dancing is split into three parts. In the chapter "Dance and society", the focus will lie in the historical and cultural identification of a learner. The chapter "Dance and personal development" will thematise self-esteem and awareness of self and personality. In the chapter "Dance education", the aspect of how dance competencies can be included in a school system through a global cross-examination method is discussed.

4.1. Dance and society

Kaeppler (2000) states that dance is an interaction with oneself and others and shows various aspects of dancing as *"[…] a process, a system and its product and the socio-political context" (Kaeppler, 2000, p. 117).* Structured dances develop out of memory, historical context and cultural values of a society. This statement underlines that every member of a cultural society should encounter the subject of dance at least once in their school career to understand not only their history but to be involved in all different aspects of their social history. For example, the miners who worked in South African mines used dance to motivate themselves to work long hours and under severe working conditions (Kaeppler, 2000).

Another aspect of dancing is the social and cultural context of the human action. Martin (2004) speaks of the social aspect of dance as well, where dancing can have an interaction with other but needs to have an intention to understand its meaning. To speak of a culture, the individual must experience the facets that come with it. To identify oneself with a culture means to have an interaction with others, with the past and the present. A society, which includes everyone from young to old, from local to migrant and from past to present events forms the very centre of a culture and its identity. Dance in some societies *"[…] forms part of the human and body imagination and is the manifestation, multi sonorous resonance therof" (Martin, 2004, p. 71.).* He also mentions that this can be recognised and seen in every society (Martin, 2004).

4.2. Dance and personal development

Education can be explained in the broader sense where it means to liberate learners to make their own choices and use rationality. Rationality is not something one teaches as a subject, but it comes with the teaching of a value system, where learners form opinions and individual decisions and explain them. The teachers can train these opinions and decisions when giving the learner the needed methods to think and act independently and to ask the right questions to form an individual opinion. Education can enhance these few qualities in this context: *"curiosity, originality, initiative, cooperation, perseverance, open-mindedness, self-criticism, responsibility, self-confidence and independence" (McFee, 1994, p. 31).* The aim is to embrace the full potential of every learner. There are two aspects of education: the personal and the social aspect. The personal aspect includes taking an interest in the matter and including it into personal development. The social factor is putting education into practice where the inputs of the matter have a social output (Brinson, 1991; McFee, 1994).

Steinberg and Steinberg (2016) examine the impact of creative dancing lessons on learners aged nine to eleven in Germany in a field study. In a sixteen-week course, where one dancing lesson was executed once a week, the focus was on how self-esteem was affected. To create a creative learning environment, teachers could underpin on skills where the understanding of the learning process is the focus. For example, dealing with uncertainties and openness to ideas and thoughts can foster creative work. The development of children in a school environment can increase awkward and uncertain emotions in interactions with others. Peer pressure and self-presentation

become critical, and strategies to protect the self-esteem become vivid (Steinberg and Steinberg, 2016).

Through the interaction with others, the awareness of the self and the body is influenced. It gives the learner space to lose their inhibitions and get in contact with an inner self. The difference to a physical education lesson is to create something new alone or with others. In creative dance, there is no right or wrong – only one's own perceptions. Reichel (2016) mentions that dancing can lead to a flow-state of being. This state is where time, location and surrounding become secondary. In this state, one loses track of time or lacks fatigue. In a flow moment, the concentration on the actual action is very high. In this state, the identification with the action is the focus and not the result of it, although sometimes it does result in a product. A flow moment is reached when the expectations match the competencies. Furthermore, the expression of one's ideas and products give personal problem-solving strategies and self-confidence. It can also be called self-efficiency to reach a personal goal and development state. In general, it gives learners a feeling of security to be successful in life. Self-efficacy trains the decision-making process and situative reactions in daily situations. To get self-efficacy, a learner must feel like he or she is part of a process and environment. The feeling of appreciation and importance gives dancers the autonomy to express themselves. In testing this in creative arts lessons, these skills can be transferred to other educational objectives like presentation skills, cooperation, communication and self-assessment (Reichel, 2016).

When dancing, the body interacts with its surrounding environment and people. With this interaction, the "I" is formed and the awareness of the "self" is achieved. Through the formation of self-awareness, self-evaluation can be trained (Connel, 2009; Martin, 2004). Marx (2017) shows that creative work and dance can improve a feeling of success and find personal strength. It can enhance talking in front of a group or sharing ideas or just listening to others input and forming a safe learning environment. It is a process to feel comfortable to dance and act in front of strangers and/or familiar people. Success does not mean to be the best at something, but to improve personal and social skills so that it changes performance and appearance. Depending on the method of teaching, these successes can be involved in group activities, individual processes and performance skills. Furthermore, South African history is part of the destruction of self-esteem because of racial factors. Dance education can help to overcome its social history and strive for a unified future through a new finding of an identity (Marx, 2017).

4.3. Dance education

Nompula (2012) investigates strategies to implement creative arts in the curriculum. She concludes two main parts, pedagogy and content, to focus on. The influence of South African history provides a base, where teacher-centred learning must shift to learner-centred learning. Here, tools can be used to secure learning experiences with multicultural pedagogy. Arts subjects are known to improve "*cognition, creativity, social interaction and motor control" (Nompula, 2012, p. 294).* She also explains why reflective learning strategies (like a self-controlled learning experience, individual learning styles, group activities, self-evaluation) can shift from the life skill subject to other school subjects. Furthermore, combining reflective learning strategies with the country's history and daily life enables a broader and evaluated understanding of past and present situations. Nevertheless, this pedagogy concept (theory and practice) should be implemented through practice-based teaching. Nompula (2012) also discusses the importance of content in the arts subject. Considering limited resources, the competence of teachers and added workload for teachers, the quality of the subject arts can vary between different schools and areas. She revises that skills and knowledge of teachers are needed to implement art successfully (Nompula, 2012).

A study of dance education at primary schools shows the importance of dance in a multicultural country. The diversity of culture and education in the classroom makes it challenging for teachers to individualise teaching methods. The interaction between the different backgrounds must be thematised, but the classroom should give a comfort zone where each learner can scope his/her full potential of the learning experience. The key factor of this is to create a context for the learning content and the personal identification thereof. It is the expression of the individual influenced by its culture, thoughts, emotions, ideas and education that makes dance a medium to identify with the content. A teacher should guide still the process of understanding others and the environment in the school setting. High enthusiasm and involvement of teachers enhance better achievements of learners. Interactive teaching methods improve the exchange of experiences between learners amongst each other and between teachers and learners, resulting in self-reflection. For dancing in classrooms, this interactive method brings more benefits than a transmission method, where knowledge is passed on from teacher to student (Connel, 2009; Melchio, 2011).

The project "Tanz in Schulen" (Bundesverband Tanz in Schulen e.V., 2012) gives insights into how dancing can be included in a school system. In the *KaziBantu* project, teachers cannot yet profit from an educational workshop to learn dance teaching skills, but the focus on the learners can be cross-examined. "Tanz in Schulen" gives five primary methods that should be included in a dancing program (Bundesverband Tanz in Schulen e.V., 2012, p. 26-34):

1. Observation, sensibility and experience

The focus here is to create a safe space for learners to experience their body and environment. Especially in the phase of working creatively, appreciation and support must be given to learners and teachers.

Assessments and educational objectives for learners:

- Learners actively participate in the lessons.
- Learners can observe and interpret music and rhythm.
- Learners can distinguish movement dynamics in time, space and force.
- Learners can experience the relation between body, movement and environment.

2. Explore, practice and create

Through group activities, the individual can access his or her creativity and experience success in creating something personal and unique. Improvisation and new forms can also be tested and moulded here. In this setting, social skills are being trained and give the learners recognition from others.

Assessments and educational objective for learners:

- Learners can express their movement ideas for themselves or in a group.
- Learners can participate in improvisation activities.
- Learners can keep their concentration while working creatively.
- Learners can imitate movement from others, teachers or instructions.
- Learners explore the facets of choreography and can vary dynamics of movements in a choreography.
- Learners can practice a sequence on their own or in a group.

3. Reflection and understanding

Reflection means to analyse and discuss one's work and product but also acknowledge the work of others. This means creating a space to show the product to a class or teacher where the presentation of the result can be observed and reflected upon.

Assessments and educational objectives for learners:

- Learners can observe their product and those of others.
- Learners can express their feedback verbally and non-verbally.
- Learners can form an opinion and give constructive feedback.
- Learners can communicate and reflect on the working process.

4. Presentation and Staging

A product must receive attention and be given a comfortable space to be shown in. A product can also be a spontaneous improvisation activity or a group activity. This subject includes giving learners time and space to impersonate different roles and experience unknown movements without any discrimination.

Assessments and educational objectives for learners:

- Learners can be open to experience unknown roles and movements.
- Learners can present in front of a teacher or group.
- Learners can vary with different presentation forms.
- Learners can show their learning experience in body awareness and in space, time and force.
- Learners can present using quality features like concentration, intensity and attentiveness.

5. Communication

Dancing can give learners a new form of communication, whether it is non-verbal or verbal. It includes a different kind of interaction amongst learners and between learners and teachers. Dancing can address cultural, social and personal topics.

Assessments and educational objectives for learners:

- Learners can express themselves through dancing.
- Learners can contextualise social and cultural topics through dance.
- Learners can introduce communication methods through dance.
- Learners can affect others through dancing.

To cross-compare the "Tanz in Schulen" educational objectives with the Curriculum Assessment Policy Statement (CAPS) of South Africa, the focus of creative arts lies in exposing learners to an arts subject like dance, drama, music or visual arts (Department of Basic Education, 2011a). Specifically, for the «Moving-to-music» toolkit, the explanation of the performing arts become vivid.

5. Methods

Through literature research, meetings with experts, first-hand experience and discussions with teachers, it was identified why «Moving-to-music» is essential and justified in South Africa's curriculum CAPS and why it is beneficial for the development of the pupil and enrichment for the society as multicultural as South Africa.

5.1. The *KaziBantu* toolkit

The *KaziBantu* toolkit is a product emerged within the context of the follow-up project *KaziBantu*, Healthy Schools for Healthy Communities after the DASH study. The *KaziBantu* project is a collaboration between the Nelson Mandela University in Port Elizbeth, the University of Basel and Novartis Foundation and aims to support teachers and learners in increasing their health and lifestyles. The products contain enlightenment, information and workshops for teachers, and ready-made lessons to support teachers in teaching physical education, dancing and nutrition and health subjects. The toolkit contains four main parts. The teachers' toolkit (*KaziHealth*) is to educate teachers on the subjects about infectious diseases and physical education. This toolkit is designed and made by the South African Students of the Nelson Mandel University in Port Elizabeth: Danielle Smith, Larissa Adams, Siphesihle Nqweniso and Nandi Joubert. The children's toolkit (*KaziKidz*) contains «Physical-education» lessons, «Nutrition-and-health» lessons and «Moving-to-music» lessons and are designed by the Swiss Students of the University of Basel: Melanie Glover, Roman Aebischer, Nicola Hausner, Chantal Brügger and Lize van der Walt. The idea of the lessons is to provide support to teachers on how to teach these subjects. The Swiss student team prepared ready-made lessons for children and teachers to improve physical fitness, psychological well-being, social and personal competencies, nutrition, health and hygiene skills.

These lessons were planned for the grades one to seven. Depending on the grade the teachers teach, they have a different educational experience. Grades one to three belongs to the so-called foundation phase, where teachers teach all subjects to one class. In grades four to six, teachers are in the intermediate phase and teach individual subject(s). Grade seven teachers are in the senior phase and are even more divided into individualised teaching for each or several subjects. The «Moving-to-music» part of the toolkit is compatible with the life skills lessons, where art lessons are scheduled once a week for an hour according to the curriculum.

5.2. The «Moving-to-music» toolkit

The toolkit «Moving-to-music» was designed by Chantal Brügger and myself. Each of the toolkit parts have their own experts. Our experts are Béatrice Götz (Dance professor at the University of Basel, Swiss dance and theatre expert in performance and school settings), Marelize Marx (Dance educator and expert in classical dance) and Christine Joubert (music and movement therapist in Port Elizabeth, South Africa). Stefanie Gall (PhD student at the University of Basel) stands as a supervisor, advisor and coordinator between the Swiss students, the experts, the illustration company Rooftop and the project managers.

The term «Moving-to-music» has three different layers to it. One of the factors playing a role here is the "moving". Moving can be seen in various forms. Exercising, running, dancing, and learning are only a few examples of what the term "moving" can include. For our toolkit, moving the learners is the main goal. Schooling body awareness and mental awareness, structured moving can function as a core activity for it. The "music" part of the term inclines to work with rhythm and music. This specific toolkit tries to include the culture and music of South Africa.

Adding rhythm, songs, drums and percussion to the lessons opens a boarder understanding of how to include music into creative work with learners. By composing one's own songs or using one's own drums, the music part becomes an own sector for creativity skills. With the own composed songs, "music", with the composed melody and lyrics, helps teachers to feel comfortable about teaching basic steps to the learners. Chantal Brügger specified on the creative work of the lessons. The combination «Moving-to-music» therefore means, for one, inspiring movement through music, but also moving intentionally without music and exploring the facets. Both terms combined have a social and personal development function and can implement personal growth and social changes.

5.3. Toolkit Development process

On the one hand, there are barriers such as the locational barrier of Port Elizabeth schools, where we find large class sizes, limited facilities as well as limited material, funding and time allocation in the school timetable. On the other hand, there are teachers' barriers, with different qualifications and training, experience, personal perception of physical education, lesson planning skills, motivation, confidence and time management. With this background, the lessons were designed to support teachers in teaching dance.

With ideas and brainstorming, we conducted a structure for our toolkit. Specifically, for our «Moving-to-music» toolkit, we tried to come up with a concept of dance education for primary schools in South Africa. We worked through CAPS to see which skills can be included in the toolkit and if it can be synchronised with the literature about dancing and education. The literature research was followed by meetings with Béatrice Goetz to discuss possible ideas on how to teach dancing to primary school children without expecting to have teachers who encountered an education in dancing. In this process, the idea came up to add songs to the lessons, where basic steps can be explained and taught without having an external expert showing the steps to learners. We had to keep in mind that funding and finances are a big topic at underprivileged primary schools in South Africa and that acquiring a sound system could already be an obstacle, which could lead to not being able to execute the lessons. We fixed our concept of not using any additional material except for drums and the toolkit with illustrations. As for the drums, the decision was to give additional instructions or even make drumming the main accompaniment. The expertise of Béatrice Goetz showed that repetition of lessons and activities for learners in primary schools was necessary to ensure a feeling of success and motivation in dancing. Furthermore, with the funding of the Novartis Foundation, we had to keep the physical health and cardiovascular fitness of learners and teachers in South Africa in mind. With that been finalised and summed up, the total amount of lessons was divided between Chantal and me. The idea was to add value to the whole toolkit, from both sides of our experience. Chantal, working with more creativity and dance-making skills, called them creative-dance-lessons and I, including basic steps, movement skills and cardiovascular fitness in songs as well as drumming, called them action-song-lessons.

After this first step of distribution of tasks, the making of the lessons was our priority. A pilot phase in October gave us the chance to test some parts and ideas directly with classes and teachers. A few lessons were designed in Switzerland with the inspiration of Béatrice Goetz. Activities and games were conducted on the dance floor with the expertise of Béatrice Goetz who estimated the success, but with Swiss primary school learners in mind. The pilot phase gave us the opportunity to cross-compare Swiss primary school learners and South African primary school learners in dancing. At this point, the assessment was conducted to find similarities and differences from Switzerland to South Africa.

We soon figured out that the total amount of 224 lessons were not realistic to prepare for this time given. Stefanie Gall, Béatrice Goetz, Chantal Brügger and I decided to scale the total amount of lessons to 112: 56 lessons for Chantal and 56 lessons for me. Those lessons will then be repeated. Since the repetition of lessons showed a success within Swiss primary school classes, according to Béatrice Goetz, we adopted the same principal for South Africa.

In our pilot phase in Port Elizabeth, we met with the dancing educator Marelize Marx and with the music and movement therapist Christine Joubert. Chantal Brügger worked closer with Marelize at that point, developing creative activities and ideas for the creative-dance-lessons. Christine and I discussed ways and possibilities of songs and action-song-lessons to create an experience for learners through music and movement. Some focal points were agreed on, like composing songs and making lyrics to them but additionally giving the teachers and learners the chance to create their melody and rhythm to the given lyrics. The first ideas for these children action songs were found on a Youtube channel called "Debbie Doo Kids TV" (Debbie Doo Productions, 2018).

«Moving-to-music» lessons in different age groups were executed and observed by Chantal and myself. The lessons were laid out in a way that can easily be understood and performed. There was only a brief explanation of what the focus of our observation would be, but no specific activity explanations for the teachers. Our goal was to detect teaching possibilities in using different lesson layouts and methods. Simple, short and direct instructions for children and information for teachers, was the motto of the lesson concept. The reason for this was that the lessons should be able to be performed on the spot by teachers, allowing us to examine our ideas in the field with South African primary school classes. Chantal and I observed one «Moving-to-music» lesson of the grades two, four and six. These lessons were carried out by the respective teachers. I played an action song composed by Christine Joubert to see the reaction of teachers and learners. The potential was spotted in the action songs and developed in the next step. We spoke to the teachers about their experience with the lesson implementation and concluded that motivation is present to use and teach dance in their art classes. Most of the teachers state that they are no dancing expert themselves, but that they enjoy dancing and combining music and movement into their creative lessons.

Chantal and I finished preparing our 56 lessons back in Switzerland, each concentrating on different aspects of "moving to the music". With the feedback of Béatrice Goetz on activities, games and method details, we finished the first draft in December and started to cooperate and work with Rooftop Production, who illustrates and layouts the toolkit.

In the time after December, Rooftop Production ran all the lessons through a language check and started illustrating parts of the lesson and designing the layout of the whole toolkit. The 56 action-song-lessons underwent a second review by Marelize Marx. This process is to make sure that a South African dance education expert checks that the activities can be successful in their implementation. In the same timeframe, song producers and Christine Joubert were involved to create and write songs for the action-song-lessons, where basic steps create the central part of the lyrics.

6. Results and product description

In this chapter, the essentials of our pilot phase in Port Elizabeth for the design of the lessons are summarised. Furthermore, the structure of the product action-song-lessons is laid out and explained.

6.1. Results

The result of our pilot phase in Port Elizabeth and our discussions with our experts was that instructions must be as transparent and straightforward as possible. It is essential that the teachers can distinguish between: what are direct instructions for learners and what are information and insights for teachers. It is also necessary to proceed with the assumption that no step, game or activity should require any foreknowledge. Every activity must be self-explaining. In this process, it is essential for South African teachers and experts to have reviewed the «Moving-to-music» lessons before including them into the complete toolkit.

Furthermore, the equipment of sound system in some schools is unavailable. To avoid any coarse assumptions there must always be different forms to execute the «Moving-to-music» activities. Be it to execute the lesson in a classroom because of safety reasons or to use drums and other materials instead of a music system and instruments to create a song. The inclusion and connection of the educational objectives of both Swiss examples and the South African curriculum was the focus of the action-song-lessons.

6.2. action-song-lessons

The 56 action-song-lessons all have a similar structure. The first part starts with an introduction and greeting activity. Christine Joubert, a music and movement therapist, advised me always to have a beginning and an end, where learners can prepare their minds for the lesson to come and to reflect on the already executed lesson. Grades one to three start and end the lesson with a short chant. *"It´s time for music can you see, let´s get together 1,2,3."* is the beginning chant and *"Moving time is done for today, see you later and have a great day."* is the closing chant of each lesson. Grades four to seven greet each other with a movement of choice. Grades four to seven start with greeting everyone with a movement of their choice and end with a relaxation activity.

After the intro ritual, the warm-up follows. Games and songs serve as content for the warm-up. The primary focus is to warm-up joints and muscles up for the dancing part of the lesson. In these games, concentration is built up. All the activities and games were inspired by CAPS, Chantal Brügger, Christine Joubert, Béatrice Goetz in the context of the University of Basel sports sciences curriculum, as well as Marelize Marx and my own experience with dance classes. The warm-up activities include trust games, team building, communication, introduction to the lesson focus, introduction of new steps and competencies, games to increase heart rate, and concentration. The warm-up is crucial to prepare learners also mentally for the creative, individual and group activities.

The songs of the lesson are what make these lessons different from Chantal's creative-group-lessons. By the time of December, Christine Joubert and I discussed to have at least two songs per grade. The focus of the songs was to encounter learners with fun activities and content of dancing, to school basic steps by explaining them through lyrics, to raise heart rate and cardio-vascular fitness, to inspire movements without any lyrics and to interact with global dance styles and dance cultures. We ended up with a total amount of nineteen songs we wanted to compose

for this toolkit. The first draft of music was made by Christine Joubert including her expertise in music and movement therapy.

The main part of the lesson is where the educational objectives and competencies are mostly trained. Combining "Tanz in Schulen" and CAPS, activities lead to personal and social skills through involvement with dancing contents and skills. These contents include an engagement with composed and suggested songs, time and pace of movements, shifting body weight of own body and of others, trust, relation of different dynamics and spatial awareness, isolation of body parts, coordination, shapes with your body and group formation, rhythm and music interpretation, body percussion, copying and remembering steps, creating unique steps alone or in a group, combining steps into a sequence, adding historical and contextual content, learning new and unusual movements, doing single person work and group work.

The lesson ends with a wrap up of the working process and lesson focus. Mostly a created product is presented, or an activity is executed to repeat and show newly learned movements. Sometimes a spontaneous improvisation activity, an individual recap task or a group activity is executed. At the very end, the outro ritual gives the learners the possibility to enhance imagination and relaxation of body and mind. Here, movement and music therapist Christine Joubert gave ideas of mental and autogenic training to calm learners down, build up new concentration and prepare them for the next subject or lesson in the classrooms.

In general, the phrases put into quotation marks ("") are direct instructions to the learners. Everything else phrased in the lessons stands as information or inspiration for teachers. (See appendix, **Lessons** pp. 24 – 41, for one example lesson for each primary school phase.)

At the end of the arts subject courses, teachers give a mark on the subject arts. Here educational objectives, skills, progress and learning processes can be assessed. The evaluation sheet differs, depending on the primary school phase. Grades four to seven have a more differentiated evaluation sheet with more detailed competencies to assess than grades one to three. (See appendix, **Assessments** pp. 34- 43, for the evaluation sheets.)

7. Discussion and Conclusion

In consideration of what social meaning dance has for Africa, we can conclude that the background situation varies from the European perspective of dance. Nevertheless, the DASH study showed that extensive inactivity and obesity in adolescence in a low-income area is the status quo and needs to be counteracted upon (Draper et al., 2014; Mchunu & Le Roux, 2010). In this sense, European dance education in a school system can be examined, adapted and implemented. In trying to do so, the toolkit «Moving-to-music» concludes South African and Swiss educational objectives.

As a conclusion of the literature research, it can be stated that dancing has a benefit on the social and personal development of an underprivileged primary school learner in Port Elizabeth, South Africa.

The social factor of dancing is to identify with a culture. Through encountering cultural and historical contexts in dancing and its learning contents, learners have the chance to experience present situations in the reflection of past events. This experience leads to development of an understanding of their social and cultural environment and their meaning (Kaeppler, 2000). This expression of opinion also trains cultural appreciation and constructive feedback. Through this, relationships amongst peers and between the learners and teachers can be formed (Bundesverband Tanz in Schulen e.V., 2012). As Spencer (1988) mentions, dance has a form of socialising children because of its expressive nature. Working in a group in a creative activity, where discrimination has no space but communication is essential, a group and so even a society can work towards a unified goal and form a sense of togetherness and social success. In this process, every individual embodies a role and experiences responsibility for a group and a higher goal (Marx, 2016).

The personal factor of dancing is to find how to deal with emotions, identity and movement in dance. Through grappling with the content, learners train a sense of evaluation and can form an opinion and self-reflection through that. Teachers give methods to develop independence. (Nompula, 2012; McFee, 1994). Opinions, ideas and thoughts can be expressed through a medium like dance in schools (Bundesverband Tanz in Schule e.V., 2012). To enhance the development of a "self" and identity, a flow-state of dancing, where the competencies and expectations are in perfect relation, can lead to self-efficacy. This skill can be transferred into daily situations and decision-making processes. This learning process leads to a feeling of success and self-esteem (Reichel, 2016).

How can these skills be taught in a school environment? The school setting forms a safe place to explore, practice and experience new skills, thoughts and ideas. In a dancing lesson, products can be shown and evaluated with valuable and constructive feedback for body and social awareness (Marx, 2016). Practice-based lessons and interactive teaching methods should be used to support learners in training educational objectives (Connel, 2009; Melchior 2011).

The lessons designed for underprivileged primary schools in Port Elizabeth, South Africa try to include methods on how to develop personally and socially. Through activities like group work, trust, communication, creative work and games to increase cardiovascular fitness, these educational objectives are thematised and taught. The action-song-lessons give teachers who do not have any dance teaching know-how support and insight on how to execute dance lessons successfully. For those teachers who have experience in dance education themselves, these lessons can inspire them to own ideas, games and activities. Nevertheless, the literature research implements that additional education is required for teachers to guarantee a maximum output of the full potential of each learner (Nompula 2012; Melchior, 2011; Connel, 2009).

The global cross-comparison is essential to understand basic ideas of dance education. For the case in Port Elizabeth, the studies are absent, and therefore theories and global studies can only be adopted. The ideal step to the perfection of the lessons would be to test these lessons on a broader scale long-term and conduct quality interviews with teachers and learners.

8. Prospects

The prospects of this project are to support teachers in teaching dance in their creative and physical lessons. The appropriate support for teachers contains discussing the development of methods before implementing the dance lessons. Ideally, this would transpire in pre-service education courses. The own experiences of teachers in this subject will lead to autonomy of teachers to find their style and method of teaching dance education (Melchior, 2011; Sansom, 2009). For this professional training for teachers, Melchior (2011) cites these points to be discussed in a safe educational environment to stress the benefits of dance in a school system:

- "Characterised by establishing of inclusion: *collaborative activities in which learners exchange experiences, ideas, expectations and concerns;*
- Developing of positive attitudes*: co-constructing learning goals that were relevant and achievable, so that learners felt a sense of progress;*
- Enhancing of meaning*: critical questioning and reflective thinking about teaching and learning and the value of dance in the curriculum; and*
- Engendering competence*: self-assessment through reflective journals and evaluative statements about what they had learnt about dance in the curriculum and this also provided a record of how their attitudes were changing"* (Melchior, 2011, p.127).

In an ideal setting, these skills for teachers would be required to teach dance lessons in schools after experiencing a workshop or postgraduate training in dance education (Connel, 2009, p. 128):

- *"A comprehensive knowledge and understanding of dance, and a variety of pedagogical approaches in order to facilitate the effective, expert teaching of this subject in schools.*
- *An ability to offer and develop individual pupil's knowledge, skills and understanding of dance movement experiences, through the exploration of different genre through composing, performing and appreciating.*
- *Teacher sensitivity in recognising individual pupil's expectations, goals and desires, fulfilling their individual cognitive, physical, social, cultural, mental, moral and spiritual needs.*
- *The humility of the teacher to recognise, appreciate and respect the individual."*

Although these educational objectives are necessary to require a differentiated implementation, the execution of these educational pre-services and/or postgraduate courses are not yet realisable on a South African national scale. The «Moving-to-music» lessons can nevertheless form an attempt at a possible solution for a healthier lifestyle for teachers and learners.

References

Brinson, P. (1991). *Dance as education: Towards a national dance culture. The RoutledgeFalmer Press library on aesthetic education*. Abingdon: RoutledgeFalmer.

Bundesverband Tanz in Schulen e.V. (2012, 27. Februar). *Tanz in Schulen: Theorie und Praxis. Leitfaden zur Initiierung, Gestaltung und Optimierung tanzkünstlerischer Projekte an Schulen.* Retrieved on 02. October 2017 from http://bv-tanzinschulen.de/wordpress/wp-content/uploads/2017/03/TIS_Leitfaden_27.02.2012.pdf

Connel, J. (2009). Dance education: an examination of practitioners' perceptions in secondary schools and the necessity for teachers skilled in the pedagogy and content of dance. *Research in Dance Education, 10,* 115–130.

Coplan, D.B. (2008). *In township tonight!: South Africa's black city music and theatre*. Chicago: The University of Chicago Press.

Debbie Doo Productions (Director). (2018). *Debbie Doo Kids TV*. Retrieved on 03. October 2017 from https://www.debbiedoo.tv/

Department of Basic Education. (2011a). *Curriculum and assessment policy statement Life skills: Foundation phase, Grades R-3. National curriculum statement (NCS)*. Pretoria, South Africa: Department of Basic Education.

Department of Basic Education. (2011b). *Curriculum and assessment policy statement Life skills: Intermediate phase, Grades 4-6. National curriculum statement (NCS)*. Pretoria, South Africa: Department of Basic Education.

Department of Basic Education. (2011c). *Curriculum and assessment policy statement, Life orientation: Senior phase, Grades 7-9. National curriculum statement (NCS)*. Pretoria, South Africa: Department of Basic Education.

Draper, C., Basset, S., de Villiers, A., Lambert, E.V., & Group, HW. (2014). Results from South Africa's 2014 Report Card on Physical Activity for Children and Youth. *Journal of Physical Activity and Health, 11,* 98–104.

Gall, S., Müller, I., Walter, C., Seelig, H., Steenkamp, L., Pühse, U., du Randt, R., Smith, D., Adams, L., Nqweniso, S., Yap, P., Ludyga, S., Steinmann, P., Utzinger, J., & Gerber, M. (2017). Associations between selective attention and soil-transmitted helminth infections, socioeconomic status, and physical fitness in disadvantaged children in Port Elizabeth, South Africa: An observational study. *PLoS Negl Trop Dis., 11,* e0005573.

Hanna, W. J. & Hanna, J. L. (1971). The social significance of dance in black Africa. *Civilisations, 21,* 238–242.

Kaeppler, A. L. (2000). Dance Ethnology and the Anthropology of Dance. *Dance Research Journal, 21,* 116–125.

Martin, A. (2006). Cultural identity and Dance. Body in Society. In C. Albrecht & F. A. Cramer (Eds.), *Intervisionen: Texte zu Theater und anderen Künsten: Bd. 7. Tanz(Aus)Bildung. Reviewing bodies of knowledge* (pp. 61–74). München: Epodium.

Marx, M. (2017). "I Am Because We Are" Dancing for Social Change! *Educational Research for Social Change, 6,* 56–71.

McFee, G. (1994). *The concept of dance education*. London and New York: Routledge.

Mchunu, S. & Le Roux, K. (2010). Non-participation in sport by black learners with special reference to gender, grades, family income and home environment. *South African Journal for Research in Sport, Physical Education and Recreation, 32,* 85–98.

Melchior, E. (2011). Culturally responsive dance pedagogy in the primary classroom. *Research in Dance Education, 12,* 119–135.

Müller, I., Yap, P., Steinmann, P., Damons, B., Schindler, C., Seelig, H., Htnun, N.S.N., Probst-Hensch, N., Gerber, M., du Randt, R., Pühse, U., Walter, C., & Utzinger, J. (2016). Intestinal parasites, growth and physical fitness of schoolchildren in poor neighborhoods in Port Elizabeth, South Africa: A cross-sectional survey. *Parasites & Vectors, 9,* 488.

New World Encyclopedia. (2016, 2. November). *African Dance*. Retrieved on 24. September 2017 from http://www.newworldencyclopedia.org/p/index.php?title=African_dance&oldid=1001162.

Nompula, Y. (2012). An investigation of strategies for integrated learning experiences and instruction in the teaching of creative art subjects. *South African Journal of Education, 32,* 293–306.

Reichel, I.C. (2016). *Persönlichkeitsentwicklung durch Tanz: Pädagogische Postulate und ihre Bedeutung für die Unterrichtspraxis*. Inauguraldissertation, Universität Bern.

Sansom, A. (2009). Mindful pedagogy in dance: Honoring the life of the child. *Research in Dance Education, 10,* 161–176.

Spencer, P. (1988). Introduction: Interpretations of the dance in anthropology. In P. Spencer (Ed.), *Society and the dance. The social anthropology of process and performance* (pp. 1–46). Cambridge: Cambridge University Press.

Steinberg, C. & Steinberg, F. (2016). Importance of students' views and the role of self-esteem in lessons of creative dance in physical education. *Research in Dance Education, 17,* 189–203.

Appendix

Lessons

Here is an example of a lesson in the foundation phase:

GRADE 2 – M2M LESSON 2

LESSON NO: 2.2.	Lesson focus: Weight and emotions	
SUGGESTIONS FOR ACCOMPANIMENT		
Activity	**Music**	**Drumming**
Introduction	(i) Sing your own melody. (ii) Play or sing 1 song. Stop whenever you want.	(ii) Play any pace in a rhythm of your choice. Stop and start the beat often.
Main Part	(i) Use a drum or song <u>Emotion song</u> from the CD.	(i) Play any pace in a rhythm of your choice.
Cool Down	Sing your own melody.	

ACTIVITY
Introduction (~10Min)

Activity
Intro Ritual
1. "Stand in a circle."

2. Sing the words:
 	
    "It's time for moving can you see
 	
    let's get together 1,2,3."
 	
As teacher, you can sing the words to any melody. Let the learners sing with you. Repeat your short song 5 times.

Musical statues
1. As teacher, play or sing any song. Start and stop the music often.
2. "When the music stops, you must freeze and pretend that you turn into a stone statue. Be very stiff."

3. Play music: "Dance around the area."

4. Stop the music: "Freeze!"

5. Play music: "Dance around the area."

6. Stop the music: "Freeze!"

7.Repeat the above 2 times.

Variation: "Every time the music stops, you must find a partner And turn into a stone statue with your partner.

Main Part (~ 25min)

Activity

Emotion movements

Orientation:

"Every one of you has emotions. Sometimes we feel sad, sometimes happy, sometimes we miss someone very much and we are sad. Sometimes we are excited to see a good friend the next day. Can you show me these feelings without talking?"

- "Think of this morning when you woke up. Did you feel sleepy at first? Show me what a sleepy person looks like."
- "What about excited? When you are looking forward to see something or someone? Show me what an excited person looks like"
- "Have you ever been surprised before? What did you do when you were surprised?"
- "Tell me what makes you sad? How do you show someone that you are sad?"
- "What if you are on your way home and you know someone has cooked you your favourite meal? How would your walk home look like?"
  - "Walk around the room."
  - "Walk sleepy!"
  - "Walk excited!"
  - "Jump surprised!"
  - "Walk sad!"
  - "Walk happy!"

2. Play the drums and follow instructions below, or use the Emotion song from the CD.

DRUMS	SONG from CD
Say: "Can you show me how you feel without talking?" - "You get a birthday cake." - "It is raining outside." - "Your friend has planned something special for you." - "You played the whole day and get home very late."	Follow the instructions in the song.

	- "Let your upper body hang lose, so your fingers nearly touch your toes." - "Walk slowly." - "Try walk backwards. Say sleepy sleepy sleepy sleepy." - "Jump sideways." - "Say "excited" as you jump." - "Do 4 jumps." - "Sit close to the ground." - "Rock your body from side to side." Say: "I am sad. I am sad" as you rock from side to side.	

Emotion dance

Orientation:

"How does courage look like? How would you show me that you are brave?"

"How would you show me that you are angry?"

"How would you show me if you are scared?"

1. Place learners into groups of 5.

2. "Choose one emotion: i.e. sad, brave, happy, sleepy, excited, scared, angry."

3. "Find 3 movements that will show your emotion."

4. "Can you make a dance with your 3 movements? Can you put them together to flow from one movement into the next?"

5. "You have 5 minutes." Give learners approximately 10 minutes to practice their dance.

6. "It's show time!"

7. "Who chose sad?" Everyone who chose sad must show their movements at the same time."

"Who chose brave? Everyone who chose to be brave must show their dance at the same time.

"Who chose happy? Show us your dance!"

"Who chose sleepy? Show us your dance!"

"Who chose scared? Show us your dance!"

"Who chose angry? Show us your dance!"

8. Reflection: "After I count to 3 everyone shows me their favourite emotion movement of the day. 1,2,3… Go!"

Cool Down Stretch (~ 5min)

Activity

Outro

1. "Close your eyes and imagine you're floating on a cloud.

     - Feel how fluffy the cloud must be.
     - Lie on your stomach on the edge of the cloud.
     - Feel a light breeze touching your face.
     - You can see your school from up there. Your teacher and friends are playing on the field. They look at you and wave.
     - You really want to join them now.
     - Slowly you float from the cloud down to earth again and land in the school yard."

2. If you want you can hum or play a soft, relaxing song in the background.

3. Say or sing the closing sentence:

"Moving lesson done for today,

See you later and have a great day!"

Here is an example of a lesson in the intermediate phase:

GRADE 5 – M2M LESSON 7

LESSON NO: 5.7.	Lesson focus: Isolations	
SUGGESTIONS FOR ACCOMPANIMENT		
Activity	**Music**	**Drumming**
Introduction	(ii) Use drums of play the <u>Boxing song</u> from the CD.	(ii) Drum at any speed and rhythm you like.
Main Part	(ii) Use drums.	(ii) Drum at any pace and rhythm.
Cool Down		

ACTIVITY
Introduction (~10Min)

Activity
Intro Ritual
1. "Stand in a circle."
2. "Greet the person standing next to you with a movement of your choice!"
Isolation warm-up
1. Drum at a running pace or play a fast song.
2. "Listen carefully to hear your instructions".
3. Give learners approximately 30 seconds to explore each movement:
"Dance with only one leg."   "Dance with only one arm, high and low."   "Dance with only your head, high, medium and low."   "Dance with your whole body."   "Dance only with your fingers."   "Dance only with your hips."   "Dance only with your shoulders."   "Lie flat on your back and dance only with your legs."   "Dance with your whole body."
Atom game

1. Let someone drum at any beat and stop whenever they like.

2. "When the music stops, you must get into groups and follow the instructions:

3. Instructions you can give every time the music stops:

- Groups of 3: "Freeze" with only one hand and two feet touching the ground
- Groups of 3: One hand and two feet touching the ground
- Groups of 4: Three feet, two hands and one knee touching the ground
- Groups of 4: 2 Bottoms, two hands and one foot touching the ground
- Groups of 2: 1 foot and 2 hands touching the ground
- Groups of 5: 1 head, 3 feet, 2 elbows, 4 hands touching the ground

Main Part (~ 25min)

Activity

Copy and add

1. Divide learners into groups of 5.

2. "Make a circle in your group."

3. "Number yourselves from numbers 1 to 5."

4. "Today, you must choose one body part (for example a foot, a leg, a hand, a finger, a toe) and make a movement with that body part."

5. "Person 1: Choose your body part and show your movement."

6. "Group, copy the movement."

7. "Person 2: Repeat movement 1 before you add your own movement."

8. "Group, copy both movements, movement 1 and 2."

9. "Person 3: Start from the beginning. Do movements 1 and 2 before you add your own movement. "

10. Each person must get a turn to add their movement to the sequence, i.e.

    Person 1s movement = wave the arm.

    Person 2 = wave the arm, wiggle a leg.

    Person 3 = wave the arm, wiggle a leg, circle the hips.

11. "Person 4: Start from the beginning. Do movements 1,2 and 3 before you add your own movement." Person 5 must do the same.

12. Once learners have finished the activity, instruct them to "Create a short dance with your 5 movements".

13. Provide them with approximately 3 minutes to practise their dance.

"It's showtime!"

"Sit where you are, in your group."

14. Each group must get a chance to perform their dance to the class.

Cool Down Stretch (~ 5min)

Activity

Outro

As a teacher read these instructions in a calm voice:

1. "Close your eyes."

2. "Feel….

- Your fingers hanging from the side of your body. Move them a little. Stop and relax them. Feel the weight pulling towards the ground.
- Feel your whole arm hanging and the weight pulling from your shoulders. Move your arm a little and relax.
- Feel your head lying on your neck. Pulling towards your chest. Feel where your head and neck are connected.
- Move your hips only a bit and feel your spine move in your back. Imagine you draw a line along your spine.
- Feel how your upper body weighs on your legs.
- Move your knees a little bit and feel what reaction your upper body gives.
- Now feel your feet. The whole weight of your body lies on the sole of your feet."

3. You can play a soft and relaxing song in the background or hum a slow melody.

4. "Breath in 8 counts, hold breath for 4 counts and breath out 8 counts."

Here is an example of a lesson in the senior phase:

GRADE 7 – M2M LESSON 8

LESSON NO: 7.8.	Lesson focus: Force	
SUGGESTIONS FOR ACCOMPANIMENT		
Activity	**Music**	**Drumming**
Introduction	(i) Use drums.	(i) Drum first to a fast walking pace then to a running pace.
Main Part	(ii) Use drums or play the <u>War cry</u> from the CD.	(ii) Drum to a fast running speed.
Cool Down		

ACTIVITY
Introduction (~10Min)

Activity
Intro Ritual
1. "Greet a person on the other side of the room with a movement of your choice!"
Rhythm catcher
1. Choose 2-3 catchers. Give the catchers something to identify them as catchers i.e. tie a cloth around their arm or make them wear a hat.
2. Choose someone to play the drums at a fast walking pace.
3. "You are only allowed to move to the rhythm of the beat."
4. "Catchers: Catch the learners. If you catch someone, they become the catcher. Give them the marker to be catcher.
5. After a while let someone play the drum to a running pace.
Pressure
1. "Find a partner."
2. "Stand face to face with your partner holding up both hands."
3. "Press against each other's palms and feel the pressure and the force."
4. "Now try to push your partner of balance only by pressing against their palms and not moving your feet."
5. "Now try it on one foot. Who wins the little fight?"

Main Part (~ 25min)

Activity

Haka movements

1. "Who has seen a rugby match?"

2. "Who has seen the New Zealand players dance before they play the match?"

3. "Who knows what their dance is called?" (The Haka)

4. "The Haka is a War Dance from New Zealand. It represents strength as it prepares the men for war. The dance also aims to scare the enemy as they show of their strength and courage. But it also represents respect for their traditions, their culture and their country. Haka is a war cry performed with forceful strong movements."

5. "Practice the following movements":

- "Stand firmly with your feet apart, knees bent, chest strong."
- "Look fierce like a warrior."
- "Clap your hands against your thighs."
- "Stamp your feet."
- "Make strong arm movements."
- "Jump and land firmly."

- Starting in a wide base
- Slap thighs x 4 counts
- Lock both elbows into the waist and shake both hands at the same time x 4
- Step forward on the right foot still shaking the right hand
- Step forward on the right foot still shaking the right hand
- Step forward on the left foot and shake hands x 4
- Raise both arms up to make right angles at shoulder level
- Tap the right elbow with the left hand x 2
- Tap the left elbow with the right hand x 2
- Slap thighs x 3
- Jump up x 1
- Tap the right elbow with the left hand x 2
- Tap the left elbow with the right hand x 2
- Slap thighs x 3
- Jump up x 1

Haka dance:

1. Place learners into groups of 5.

2. "Design your own HAKA sequence."

3. "Choose 6 movements to put into a sequence."

4. "Remember to use intense movements:

- Strong actions,
- Power,
- Assertiveness,
- Aggressiveness yet control."

5. "Everyone in the group moves as one person, doing the same movement at the same time with the same force."

6. Drum at a fast running pace or play the song <u>War cry</u> from the CD.

7. "Practice your HAKA sequence to the song or drumming."

8. "It's time to scare your enemy."

9. Instruct 2 groups to perform at a time. Let the 2 groups face each other. Let the one group do their HAKA sequence, and then let the other group respond to them by doing their HAKA sequence."

10. While performing drum or play the song War cry from the CD.

Cool Down Stretch (~ 5min)

Activity

Outro

As teacher read these instructions in a calm voice:

- "On your own find a spot in the room."
- "Stretch like you have just woken up, yawning."
- "Stretch your arms to the sky."
- "Make your back long."
- "Stretch your fingers."
- "Stretch for one minute."
- "Now lie down on the ground.
- "Stretch like a cat."
- "Stretch and pull your toes."
- "Stretch your legs and knees."
- "Stretch like you just woke up in bed."
- "Stretch like that for one minute."
- "Relax everything and feel the blood stream in your veins. Feel your heart beat and feel your pulse."
- "Slowly get up and take in your surroundings."

"Breath in 8 counts, hold breath for 4 counts and breath out 8 counts."

Foundation Phase

Assessment «Moving-To-Music» Toolkit:

Evaluation sheet

First and last Name: _____

Date: _____

Class: _____

Good Luck !

Rating: **3 points:** Well done

2 points: Good

1 point: OK

0 points: Needs to work on it

	Term 1	Term 2	Term 3	Term 4
1) **Participation**				
2) **Creativity**				
3) **Coordination**				
4) **Musicality / Rhythmic skills**				
5) **Togetherness (being in sync.)**				
Total points:				
Mark:				

Intermediate and Senior Phase
Assessment «Moving-To-Music» Toolkit:
Evaluation sheet

First and last Name: _____

Date: _____

Class: _____

Rating: **3 points:** Meets the expectations with excellence

2 points: Meets the expectations

1 point: Meets not all the expectations

0 points: Didn't meet any expectations

	Term 1	Term 2	Term 3	Term 4
1) **Meet the objectives of activities Participation**				
2) **Creativity**				
3) **Musicality/rhythmic ability**				
4) **Coordination**				
5) **Togetherness (being in sync.)**				
6) **Social interactive skills**				
7) **Physical endurance / concentration**				
Total points:				
Mark:				

General Comments:

_____

_____

Declaration of authenticity

Ich versichere hiermit, dass ich die vorgelegte Arbeit selbstständig angefertigt und keine anderen als die in der Arbeit angegebenen Hilfsmittel benutzt habe. Alle Stellen, die wörtlich oder sinngemäss aus Quellen entnommen wurden, habe ich als solche gekennzeichnet. Darüber hinaus bestätige ich, dass die vorgelegte Arbeit nicht an einer anderen Hochschule als Seminar-, Projekt- oder Abschlussarbeit oder als Teil solcher Arbeiten eingereicht wurde. Ich bin mir bewusst, dass Plagiate gemäss § 25 der Ordnung für das Masterstudium «Sport, Bewegung und Gesundheit» an der Medizinischen Fakultät der Universität Basel vom 19. Dezember 2016 als unlauteres Prüfungsverhalten gewertet werden und kenne die Konsequenzen eines solchen Handelns.

Datum: Unterschrift:

Hiermit bestätige ich, dass die Publikation der vorliegenden Arbeit oder Teile des Inhalts – auch in Auszügen beziehungsweise als Zusammenfassungen oder in Rohdatenform – sowie die Abgabe der Autorenrechte (auch unentgeltlich) an Verlage oder Dritte stets der Einwilligung des Gutachters bedarf.

Datum: Unterschrift: